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AUG 20 1936

GIFT OF PUBLISHER

MOTION PICTURE HERALD

A CONSOLIDATION OF EXHIBITORS HERALD-WORLD AND MOTION PICTURE NEWS

SHOWDOWN NEARS IN STUDIO FIGHT OVER ONE BIG UNION

Actors' and Writers' Guilds Sound Out Unions on Support of Concentrated Drive for Closed Shop in Hollywood; Prepare to Demand Recognition When Basic Agreement Is Decided

THE CASE OF BLOCK BOOKING ARGUED BEFORE SENATORS

Subcommittee Hears Argument That Block Sales Force "Mae West Pictures" Upon Exhibitors; Companies Threaten 16 to 19 Per Cent Increase in Distribution Costs If System Is Outlawed

U. S. PRODUCTION OVERSEAS TO WIDEN MARKET IS URGED

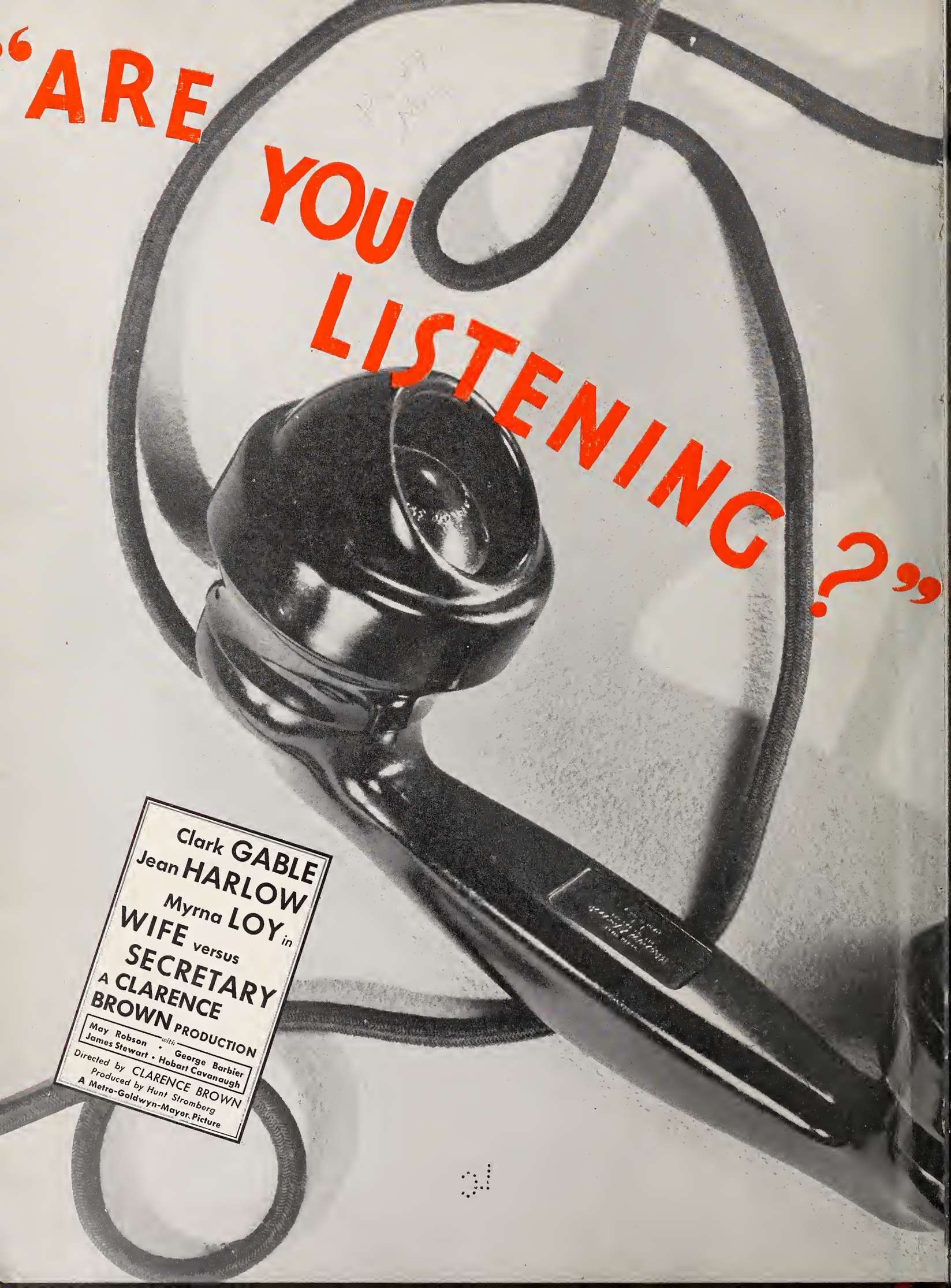
Foreign Versions, Made on the Ground, Are Proposed by Gregor Rabinovitsch as Solution of Mediocre "Quota" Product and as Direct Road to Increased Distribution Abroad

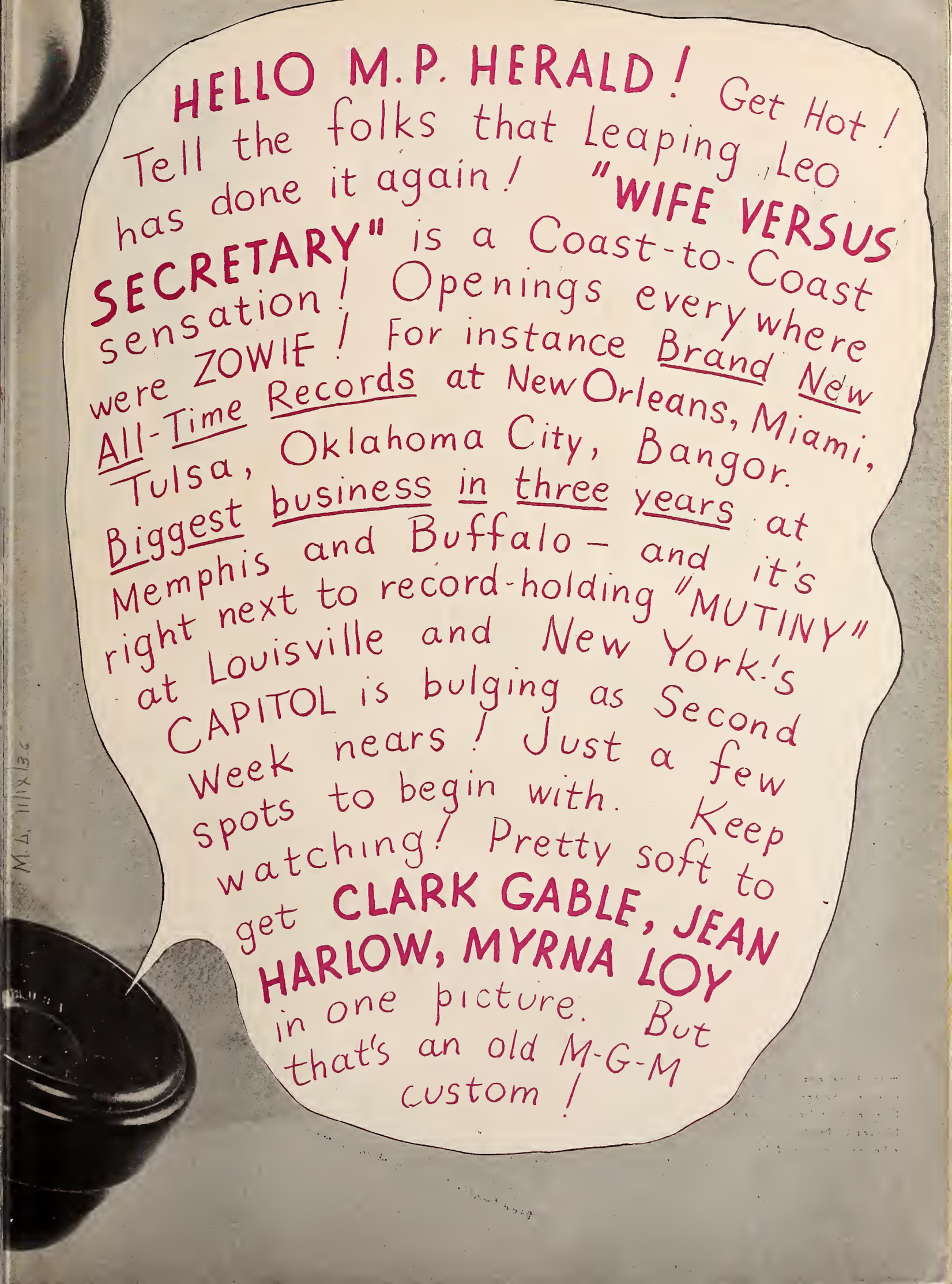
Two Sections — Section One

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MARCH 7, 1936


"ARE YOU LISTENING?"
Clark GABLE
Jean HARLOW
Myrna LOY in
WIFE versus SECRETARY
A CLARENCE BROWN PRODUCTION
May Robson
James Stewart • George Barbier
with
Hobart Cavanaugh
Directed by CLARENCE BROWN
Produced by Hunt Stromberg
A Metro-Goldwyn-Mayer Picture


HELLO M.P. HERALD! Get Hot!
Tell the folks that Leaping Leo has done it again! "WIFE VERSUS SECRETARY" is a Coast-to-Coast sensation! Openings everywhere were ZOWIE! For instance Brand New All-Time Records at New Orleans, Miami, Tulsa, Oklahoma City, Bangor. Biggest business in three years at Memphis and Buffalo – and it's right next to record-holding "MUTINY" at Louisville and New York's CAPITOL is bulging as Second Week nears! Just a few spots to begin with. Keep watching! Pretty soft to get CLARK GABLE, JEAN HARLOW, MYRNA LOY in one picture. But that's an old M-G-M custom!



DICK POWELL

AND

RUBY KEELER

AND

JACK OAKIE

AND

JOAN BLONDELL

AND

HUGH HERBERT

AND

LOUISE FAZENDA

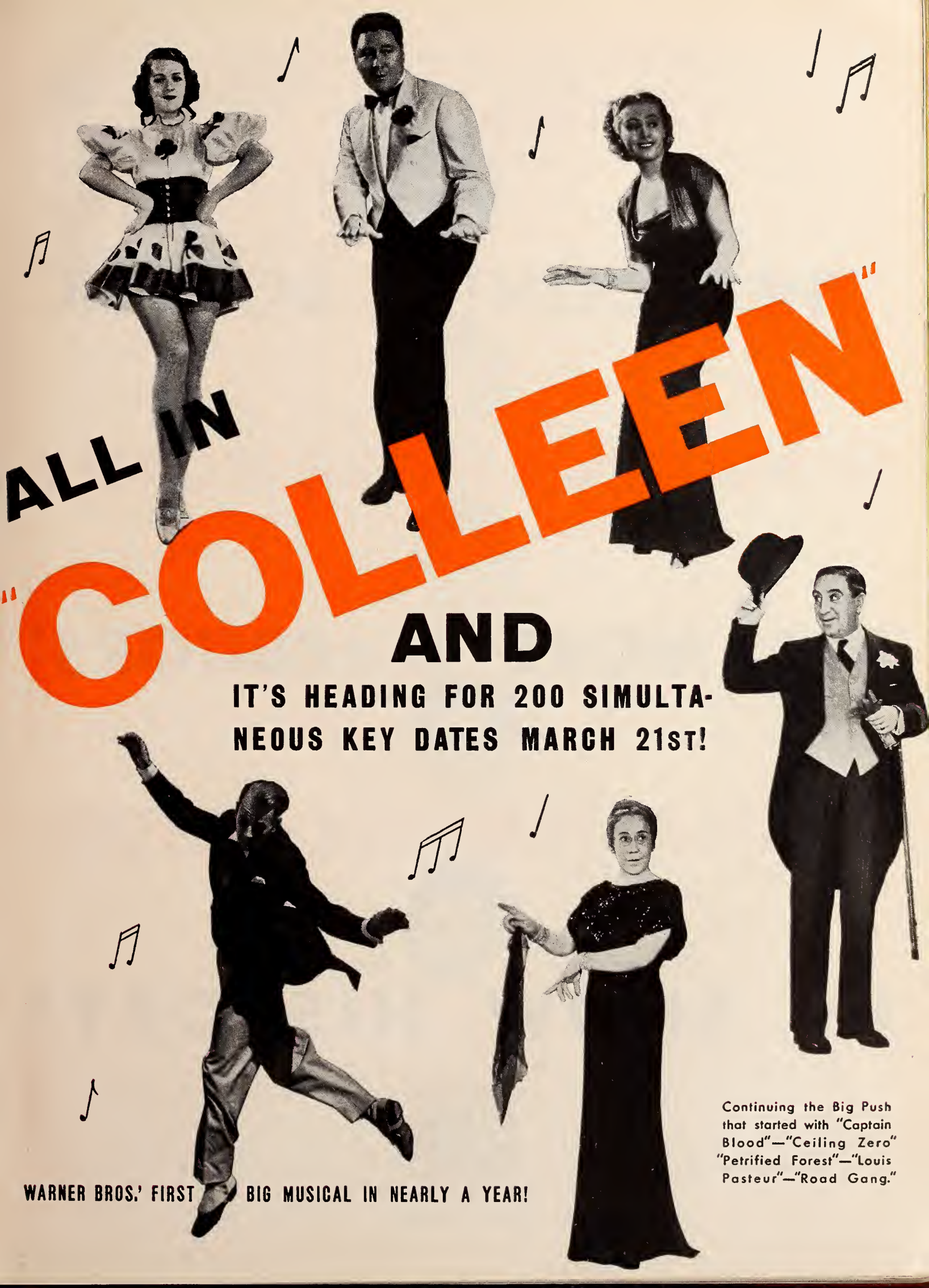
AND

PAUL DRAPER

Broadway's Dancing Miracle Man

ARE

With Hundreds of Hollywood's Choicest Colleens.
Directed by Alfred E. Green.
Dances by Bobby Connolly.
4 Songs by Warren & Dubin.


ALL IN
"COLLEEN"
AND
IT'S HEADING FOR 200 SIMULTA-
NEOUS KEY DATES MARCH 21ST!
WARNER BROS.' FIRST BIG MUSICAL IN NEARLY A YEAR!
Continuing the Big Push that started with "Captain Blood"—"Ceiling Zero" "Petrified Forest"—"Louis Pasteur"—"Road Gang."

Today!



Emelie

"THE COUNTRY DOCTOR"



Annette

IS MAKING MORE MONEY



Marie

FOR MORE EXHIBITORS*



Cecile

THAN ANY OTHER PICTURE



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Yvonne

IN SHOW HISTORY!

*More than 320— an all-time record!

20th CENTURY FOX

THE KEYSTONE OF YOUR FUTURE

MOTION PICTURE HERALD

Vol. 122, No. 10 March 7, 1936

"BULLY BOTTOM"

SELDOM has a more touching plight among the oppressed classes been brought to light than is afforded in the situation which has driven Mr. James Cagney of Brooklyn and Hollywood to the law courts for protection.

Young and innocent and trusting, Mr. Cagney permitted himself to be lured from the comfortable, assured and august position of a song and dance man in vaudeville to the slavery of the motion picture mills of Hollywood, under the veritable press gang contract now calling for forty weeks of services a year at $4,500 a week, renewable at $5,000 a week.

If one may read aright the pleadings in his action against the masters to whom he is bound, Warner Brothers, Mr. Cagney is under the impression that someone promised that he would be required to work in only four pictures a year, and yet in spite of that he has delivered himself, soul and body one may suppose, in fourteen pictures in three years.

The sympathetic observer of the scene will recall with what diligence Mr. Cagney smacked and kicked his way to fame and fifteen hundred dollars a week, submerging, one may fancy, at great cost, his own interior delicate gallantry, while he sacrificed the curving anatomy of Hollywood femininity to his art. And one must not forget, too, how Warners so ruthlessly invaded Mr. Cagney's natural violet-like modesty and policy of self-effacement by bringing to bear on his product prodigious publicity and selling efforts, thereby destroying for him any possibility of that anonymity and seclusion that every actor holds dearer than life itself.

At a time like this, Mr. Cagney's friends should sympathetically recall also that day when he was crying out on a mere pittance of $1,400 a week, giving voice to his woes, and ruthless, cruel, unthinking breadliners made his life bitter with unkind mail and threw mud at his billboards. Mr. Cagney has suffered.

Also it is probably certain that the employers of Hollywood have no adequate appreciation of Mr. Cagney's contributions to the actor state of mind in those parts. It is said that they tend to regard as remarkable the coincidence that arguments with other players, including notably Miss Joan Blondell and Miss Bette Davis, came in sequel to their appearing in stage contact with the oppressed Mr. Cagney. Even some of the "grips", "juicers" and "prop men" have been unaware of how much they were in the clutches of the bosses until a fellow sufferer explained.

If, as a result of his current manful uprising, Mr. Cagney comes away with anything less than absolute authority over his pictures, casting, story, cameraman and director, hours and periods of work, and number of releases per season, something less than the sort of justice he seeks will be had. It is to be presumed that his employers will be permitted to supply the studio and the capital.

It is at the moment interesting to remember Mr. Cagney in one of his best roles, that of "Bottom" the transmuted ass of "A Midsummer Night's Dream," as he emerged saying: "Methought I was—methought I had—" and reached for his ears.

Some dreams come true.

△ △ △

AT UNITED ARTISTS

THE acquisition of Mr. George J. Schaefer, as vice-president and general manager, by United Artists Corporation, brings attention to the fact that within the last few months the aspect and import of that organization has been vastly, if not spectacularly, changed.

Indications are that from that sector the industry will see considerable extension of activities, in both production and distribution, and a new aggressiveness in the world market.

It is to be observed that through all the years that "unit production" has been a subject of discussion in the industry, United Artists has been producing just that way. Now there is an increase in the number of units and important increase in creative manpower of the first rank.

Some of the circular motion of destiny is indicated in the fact that in going to United Artists Mr. Schaefer is again in contact wth many of the figures of his earlier days at Paramount, and that his new desk stands precisely where his friend, the late Mr. Lewis J. Selznick, once presided over another corporation, the same "L. J." in whose service Mr. Schaefer entered the industry at World Film Corporation twenty-one years ago.

△ △ △

THE PARENTS' JOB

WITH so many movements continuously beating the air with drives to make the movies safe for the young, etc., by special enactment of laws and assorted devices of censorship, there is pleasant re-statement of a sound contention in the utterances of Rabbi Lee J. Levinger of Columbus, Ohio, who wrote in the Sunday *Star* the other day:

" . . . it is merely mental laziness that makes most parents bewail the effect of the movies on their children, declaring that Hollywood is a debaucher of the young. Censorship, like charity, should begin at home. If the parent is really on the job the movies will not hurt his child. In fact, instead of a curse, they may easily become a blessing."

MOTION PICTURE HERALD **MARTIN QUIGLEY, Editor-in-Chief and Publisher**

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This Week

MOTION PICTURE HERALD'S

Mae West and Block Booking

The case of compulsory block booking and blind selling was again tried, before a sub-committee of the Interstate Commerce Committee of the United States Senate at Washington, this week, independent exhibitors and their friendly "outside" interests appearing as the proponents of a bill (Neely-Pettingill) to legislate the practice out of existence, as against the opposition of all distributors and producers and the majority exhibition interests and their "outside" supporters.

Basically, the argument advanced was that block booking forces exhibitors to play or pay for the "Mae West Picture," which distributors denied was the real issue. Exhibitors themselves, the distributors charged, ask for the "Mae West Picture" ahead of any other kind and cancel the "quality" type that has good moral standing but questionable commercial appeal.

A score of arguments were advanced by one side or the other and were refuted as quickly as they were submitted as testimony for the Senate record. The case is reported on page 13.

Mae West also figured in the news of the week when William Randolph Hearst barred from his newspapers all advertising on "Klondike Annie." See page 19.

So Sale Grows

The publicity furor attack on the motion picture industry raised by Sinclair Lewis over Metro-Goldwyn-Mayer's alleged decision not to film his "It Can't Happen Here" has increased sales of the book from 2,500 to 5,000 copies a week.

Robert Haydon Jones, advertising manager of Doubleday-Doran, the publisher, gave out those figures and said this week that the publicity campaign was "the greatest stimulant given sales of a book in recent years."

Mr. Jones insisted that the campaign had not been planned in advance, explaining that upon learning of the author's statement, given to the United Press in Washington Saturday afternoon, he called in his agency account executive and typographer, and the three toiled all day Sunday turning out the advertisements which appeared next morning in New York papers.

Joining the fun, the Authurs' League of America issued a statement blaming Will H. Hays, president of the Motion Picture Producers and Distributors of America, for the decision on the picture plans and called on the industry to remove Mr. Hays. The New York *Sun* was the only standard paper that printed the statement.

The League decided to join with the National Council on Freedom from Censorship in calling a mass meeting to protest against "censorship of this type." Meanwhile the fever had abated sufficiently for the Council to announce that a mass meeting or dinner may be held some time in March at which further resolutions would be adopted, with copies for the press.

Union Showdown

While the dove of peace hovers over Hollywood studios, now that the jurisdictional fight of labor unions is history, another battle is in the offing.

This is over the long-standing demand for producer recognition of the Writers' and Actors' Guilds and several other groups who have joined forces for a test of strength with their employers when the studio basic agreements are negotiated this month.

Direct action groups, they are organized for drastic measures, a strike if necessary. The current situation and how it came about is related on page 14.

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MPTOA Session

Few if any of the 35 officers and directors of the Motion Picture Theatre Owners of America were expected to miss the two-day annual meeting of the board of directors at Miami, Thursday through Friday. Ed Kuykendall, president, M. A. Lightman, A. Julian Brylawski, B. N. Bernstein and W. S. Butterfield, vice-presidents, Morris Lowenstein, secretary, Walter Vincent, treasurer, Edward G. Levy, general counsel, and Fred Wehrenberg, chairman, were to arrive on Wednesday.

Others declaring intention to attend were E. M. Fay, O. C. Lam, L. C. Griffith, Sidney B. Lust, L. Pizor, Jack Miller, Charles W. Picquet, R. X. Williams, Jr., Morgan A. Walsh, Charles E. Williams, David Palfreyman.

Supplementary to the executive session composing the official business of the meeting, round table discussions of exhibitor affairs were in prospect.

Reelection of Ed Kuykendall as president was expected.

Eying Television

Television is at least the subject of wide conversation in radio, stage and motion picture circles, if not a commercial actuality, so this week the motion picture cast an observing eye toward the development, a periodical event, to ascertain the extent of progress, finding:

The United States reversed itself in making concessions which will allow American Telephone and Telegraph to resume experiments; Farnsworth Television admitted existence of plans for the opening of a sending station; New York's *Sun* concluded that television is "close to realization," predicting "important developments," and in England exhibitors succeeded in having a clause inserted in rental contracts protecting them against television competition through the use of regular releases on television programs. These and some dozen other developments in the field are reported on page 72.

Rowland Resigns

Richard A. Rowland, long a producer and executive, has resigned from his position with the Metro-Goldwyn-Mayer studio in Hollywood and is now in New York on business.

Mr. Rowland joined MGM eight months ago after having been with RKO in New York for a short while in an executive capacity following his return from retirement. Mr. Rowland expects to return to Hollywood in about three weeks.

NEWS SUMMARY COVERING THE SCREEN WORLD

Cost Handicap

Educators the country over are hampered by lack of funds in their hopes of widespread adaptation of motion pictures to educational use, according to the United States Government, which now is investigating the educational films field, through its Bureau of Education. Classroom films have not traveled any farther than the largest of cities, the Government found, because the cost of conducting film work in school system is too great in cities of less than metropolis population. Further results of the study are outlined on page 60.

Eyes East

With the gospel of production of international films by American companies in Europe, Gregor Rabinovitsch, for six years major producer at UFA, arrived in Hollywood this week to head Universal unit.

His claims that Continental production would be practicable and profitable were, however, challenged by film company executives in New York. The story is on page 45.

Crooning Witness

Picturing sound as the savior of the film industry, members of the American Society of Composers, Authors and Publishers this week told the House patents committee that, were it not for the song writers, motion picture theatres would be dark and empty. The plight of the motion picture a decade ago was related to the committee by Rudy Vallee, who said, "I think sound came along just at the time when silent pictures were doomed."

While copyright legislation may be acted upon eventually by Congress, there is absolutely no chance of the United States becoming a party to the Berne convention. Members of the committee this week put themselves on record as unalterably opposed to adherence in view of the "bigotry and intolerance" to American authors and writers abroad and the objections of the American Federation of Labor to the opening of our markets to books printed in Europe with cheap labor, now barred by statute, which would be part of the price to be paid for membership in the Berne convention.

Tax returns of film theatres indicated sale of $1,500,000,000 in admissions in 1934 and one cent out of every $47 of that total went to writers and composers, the committee was told Wednesday by E. C. Mills, general manager of ASCAP. "The theatres never could have done this business without music," he declared.

Aroused over dissension in committee and criticisms of his method of handling the hearings, Representative Sirovich brought the matter up on the floor of the House on Tuesday, asserting that a serious need exists for stronger protection for authors and composers. He, too, opposed entry in the Berne convention as placing the United States under disadvantages in excess of the possible benefits.

Again charging ASCAP with having been a "highjacking proposition," Representative Zioncheck of Washington, following Sirovich, told the House that unless his petition was signed by a sufficient number of members to take the legislation away from the committee, its "circus" hearing would go on until adjournment of Congress and no legislation would be enacted.

Suit Dropped

Supreme Court Justice Edgar J. Lauer in New York Tuesday dismissed the suit for $14,896,032 brought against Floyd B. Odlum and other directors of Securities Allied Corporation, formerly Chatham Phenix Allied Corporation, for alleged waste and mismanagement.

The court observed that the questions of law involved were not defined and granted a motion to dismiss with the suggestion that an appeal be taken. The action was brought by James J. Donovan.

Mr. Odlum is president of Atlas Corporation, which has extensive investments in the motion picture industry, including Paramount and RKO.

U. S. Acts

William P. Sears, United States deputy marshal, last week began serving the 40 corporate and individual defendants in the Government's New York suit against Warners, Paramount and RKO in the St. Louis-Fanchon and Marco matter, alleging the defendants withheld product from the Ambassador, Missouri and New Grand Central theatres in St. Louis.

The papers served last week were copies of the original complaint filed in the United States district court last Tuesday in New York. Subpoenas for about 45 witnesses will not be issued until a hearing date has been set by the court. Respondents in the action have until March 16 to file answers.

Although attorneys for the 10 companies involved accepted service in most instances, few individuals were served, most of them being away from New York. In the Warner group, Herman Starr and Clayton Bond were served, as were John E. Otterson and Charles M. Reagan of Paramount and Cresson E. Smith of RKO.

Roy H. Haines, metropolitan branch manager of Warners and Sam Dembow, Jr., National Screen Service executive, were also served with copies of the government's complaint, these two being among the 30 individual defendants named in the action.

Mimeographed copies of the 24-page application for a temporary and permanent injunction have been sent to a number of marshals out of town to be served on defendants residing in those towns. Included in the list were: Maurice Silver, Warner Albany district theatre head; Nat H. Brower, coast district sales head for Warners; Robert Hicks, manager of the Orpheum, St. Louis; Byron F. Moore, in charge of the Orpheum, Shubert Rialto and Hi-Point, St. Louis; Ralph LiBeau, Paramount midwest district manager, with headquarters in Kansas City; Maurice Schweitzer, Paramount St. Louis branch manager; Carroll Peacock, Los Angeles branch manager for Paramount; Myke Lewis, coast district sales manager for Paramount; Ralph Kohn, who is associated with B. P. Schulberg in production; Bernard J. McCarthy, St. Louis manager for RKO, and Louis Ellman, former St. Louis exchange head and now stationed at Des Moines.

More Action

Eleven additional suits, two in New York and nine elsewhere, have been filed by Warner music subsidiaries against radio stations for alleged infringement of music owned by the companies. These bring the total of such suits to 36.

Answering a recent Warner action, Columbia Broadcasting System denied copyright violation, claiming it had the right to broadcast the music in question by virtue of its five-year contract with ASCAP.

Columbia contended the matter did not involve copyrights but merely the question of title to the compositions among ASCAP, Warner and the song writers. Other defendants take the same position.

Tax Data

P. J. Wood, secretary of the Ohio Independent Theatre Owners, quotes records of the state treasurer's office as authority for the statement that during 1934, when a 10 per cent admission tax was in effect, the state collected $3,366,705.15, whereas in 1935, when the admission impost was superseded by a 3 per cent sales tax on grosses, exhibitors paid the state $1,278,940.19. Conversely, the state collected at the rate of $48,000 per year from the $1 per 1,000-foot reel censorship fee, whereas, since this has been increased to $3 and newsreels, heretofore excluded, are included, collections are at the rate of $185,000 annually.

This Week in Pictures



UP AND UP. Jeanne Madden of Scranton, Pa., who makes her film debut in Warner's "Stage Struck," with Dick Powell, is a soprano. Her instructress and sponsor is Queena Mario, prima donna of the Metropolitan Opera Company.



CRITICS' AWARD. Robert Sherwood presented to Mrs. M. H. Aylesworth, for RKO Radio, the New York Critics' Award to "The Informer" as the best of 1935. Seated (l. to r.): Bland Johaneson, *Mirror;* Rose Pelswick, *Journal;* Mrs. Aylesworth; Regina Carewe, *American;* Kate Cameron, *News.* Standing: Seymour Roman, Brooklyn *Standard Union;* William Boehnel, *World-Telegram;* Thornton Delehanty, *Post;* Richard Watts, Jr., *Herald-Tribune;* Leo Mishkin, *Telegraph;* Mr. Sherwood; F. S. Nugent, *Times;* Martin Dickstein, Brooklyn *Eagle.*



SAILING. Ernst Lubitsch, returning to unit production for Paramount, was in New York with Mrs. Lubitsch, the former Vivian Gaye, preliminary to sailing for a three months' vacation in Europe.



IN THE CUTTING ROOM is Metro - Goldwyn - Mayer's "Small Town Girl," in which Janet Gaynor is starred, with Robert Taylor featured.



YOUTHFUL DEBUT. Fay Simon (right), 9-year-old daughter of Fanchon, of Fanchon and Marco, hears words about studio set lighting from Jane Withers. Fay has her screen coming out party in Twentieth Century-Fox's "Little Miss Nobody."





HER ROLE COMPLETED. Grace Moore as she appears in the starring role of Columbia's "The King Steps Out." Finishing the part, she hied herself East to appear in "La Boheme" at the Metropolitan Opera.



CLASSIC IN COLOR. A scene from the production, above, and a location still, at right, from which may be gleaned the character of Walter Wanger's translation of John K. Fox's enduring novel, "The Trail of the Lonesome Pine." Starred in this Paramount release are Fred MacMurray and Sylvia Sidney (shown above).





GOES WEST TO CONFER. Roy Hargrave, Broadway actor and director, as he arrived in Hollywood by plane, there to discuss with Walter Wanger roles and directorial duties he will assume in Wanger productions.

DESIGNED COSTUMES. For Universal's new version of "Show Boat." She is Doris Zinkeisen, among whose paintings are murals for the British liner "Queen Mary."



CALIFORNIAN EMPEROR. Edward Arnold as John Sutter, fabulous imperialist of early American history, whose remarkable story Universal is telling in "Sutter's Gold." The fort shown in this production still is an exact replica of the original Fort Sutter.

IN SHOCKER. Gloria Holden (below), whom Universal has assigned the title role in a sequel to "Dracula," bearing the title, "Dracula's Daughter."



PALS. From left to right, below, Dickie Moore and Corky, both of whom are prominently in First Division's "Little Red Schoolroom."





COMPLETES TWO PICTURES ABROAD. Robert Young as he arrived in New York with Mrs. Young from England, where he made two roles for Gaumont British, one in "Secret Agent," the other in "It's Love Again," in which he is co-starred.



MORE PAPERS SIGNED. Among recent documentary ceremonials representing United Artists planning for future productions were these rites, which brought Merian C. Cooper, of Pioneer Pictures, and Arthur W. Kelly, vice-president of UA, together to consummate a contract for four Pioneer productions for 1936-37. (Cosmo-Sileo photo)



SEE THEIR BENEFACTOR RE-CREATED. American winners of Rhodes scholarships, through which they were given university education in England, attending a special screening of the Gaumont British production, "Rhodes, the Diamond Master," at GB's New York home office. More than 25 were present.

CASE OF BLOCK BOOKING ARGUED BEFORE SENATORS

Subcommittee Hears Arguments Concentrated Upon Complaint Sales System Forces "Mae West Pictures" Upon Exhibitors

by JAMES P. CUNNINGHAM

The old arguments over block booking and blind selling appear to have narrowed down to the heaving bosom and bustles of Mae West.

Miss West symbolized the reasons advanced last week to the United States Senate by some exhibitors and clubwomen who seek to wreck the distribution structure by an Act of Congress in order to abolish the so-called "compulsory" block booking practice and substitute free-for-all buying and selling in open auction.

The occasion was a Senate sub-committee hearing on the Neely-Pettengill (anti block booking-blind selling) Bill, S. 3012, held in the Interstate Commerce Committee chambers in the white marble Senate Office Building in the shadow of the Capitol, at Washington. There, on Thursday and Friday, the attention of the Senators was attracted to the perennial motion picture argument between minority interests and the majors.

Block booking forces Mae West on theatres, the bill's proponents charge, without any redress—either they "play or pay." Distributors deny that such is the way of the system.

The basic forces pitted against each other were no different than those who have previously engaged in similar battles: Allied States Association of Exhibitors, the Motion Picture Research Council and squadrons of reformers and other elements from the outside, all demanding block booking abolition, against the opposing guns of the Motion Picture Theatre Owners of America—Allied's competitor—the Motion Picture Producers and Distributors, and organizations from the outside which are friendly to the present industry conduct and management. The producer-distributor-exhibitor element rode to the hearing from Broadway determined to settle the block booking question "for all time."

The consensus was that block booking's status will not be altered by this Congress, consideration being given to the House subcommittee's forthcoming hearing on March 9th, and even though there still are three pending block booking bills in the House: (1) Representative Celler's H.R. 142; (2) Representative Culkin's H.R. 4757; and, (3) Mr. Celler's H.R. 8877.

The question before the national legislature is whether it shall be unlawful for producers to require exhibitors to contract for future films sight unseen, en bloc.

The Senate hearing got under way at 10:30 A.M. Thursday to the flashes of newspaper photo lamps and the attention of the press of the country, as represented by International News Service, Associated Press, United Press and others. Senator Mathew Mansfield Neely, Democrat, of West Virginia, presided over the sub-committee of five.

Failing in an attempt to postpone the session one week, admittedly because of some personal business requiring his attention in West Virginia, Senator Neely, after the first day, turnel the gavel over to Senator James John Davis, Republican, of Pennsylvania. The committee as a whole listened to the arguments for but a single brief period on the first day. At other times only the chairman was on hand. Evidently they intend to read the printed record.

Canon Chase Silent

The proponents were the first to testify. Canon William Sheafe Chase, noted reformer, was there, but, for the first time in years, remained silent.

Leading the attack was Dr. Stephen P. Cabot, of the Motion Picture Research Council. Virtually all the industry spokesmen who favored passage are Allied officials or affiliates: Abram F. Myers, general counsel and chairman of the board, a non-theatre owner; Nathan Yamins, Allied president, owner of theatres at Fall River, Mass.; Sidney Samuelson, former president of Allied, operating a theatre at Newton, N. J.; H. M. Richey, Allied executive, and non-exhibitor; and Walter B. Littlefield, Allied, of Boston.

Some 75,000,000 in this country regularly attend 15,000 theatres, and of that number 10,000,000 are children, Dr. Cabot told the Senators, adding: "The public attends motion pictures for three reasons: (1) Entertainment; (2) Relaxation; (3) Experience.

Self-regulation within the industry is futile, declared Dr. Cabot, who cited "broken promises" of producers to "clean up" Hollywood, adding that groups interested in obtaining clean pictures through cooperation with exhibitors failed because the theatre owners advised them they were "powerless" to give redress due to the block booking demands of "play or pay."

"Blind buying and block booking leaves the exhibitor powerless to give the family the opportunity of selection," he added.

Canada, England and Russia succeed in controlling child attendance through selection that came with elimination of block booking, "but we in the United States are powerless," he said.

Dr. Cabot charged that the system is "stifling" art, its abolishment is "the only solution to open the field to independent production." The bill "will remove the constantly threatening danger of Hollywood dictating what communities 3,000 miles away can see."

Questioned by Senator Neely, Dr. Cabot admitted that motion pictures have made "tremendous improvements." But, he added, "there is no guarantee that this will continue."

The Neely-Pettengill bill is the Research Council's "minimum demand," explained Dr. Cabot.

No Substitute Proposed

Machinery for guiding exhibitor selection of only the best under the single picture buying principle of the bill is a mystery. Dr. Cabot, answering a question from Senator Jesse Hougton Metcalf, Rhode Island, explained that the communities would bring "pressure to bear" on the exhibitor, and after the Senator expressed doubt that the exhibitor could be controlled to book "quality" rather than "box office" product, agreed that the influence could not be pressed in large communities.

Dr. Cabot said that the Motion Picture Research Council was responsible for the Neely-Pettengill bill, and that the legislative drafting division of Columbia University in New York actually wrote it. This caused the summoning of Thomas E. Ervin, a Columbia billdrafting student.

Mr. Ervin said the Research Council had requested Columbia to draft the measure, but that no one with any motion picture experience had helped to write it. He said he never had any practical film experience.

Senator Neely then read into the record a brief from the Federal Motion Picture Council demanding the following amendments:

1. Minimum penalty clause.
2. Federal commission to govern regulation.
3. Power of instituting equity proceedings in federal courts against violators.
4. The merging of Senator Neely's bill with the Culkin bill in the House.

Abram F. Myers, Allied's general counsel and board chairman, started his attack, "for the exhibitor's economic interests," with the charge that block booking prevents theatres from choosing the best pictures offered by all producers and requires them to take all pictures—good, bad and indifferent—offered by a few.

Allied's "little white book," which has been

(Continued on page 59)

HERALD IS QUOTED IN HOUSE AND SENATE

Motion Picture Herald was quoted from extensively, for the record, in both branches of the national government in Washington this week.

Quoting copiously from the Herald *in a speech on copyright legislation made on the floor of the House, Representative William I. Sirovich of New York, chairman of the House patents committee, discussed foreign restrictions against American pictures. The quotations were entered in the Congressional Record.*

Too, in the Senate Neely-Pettengill subcommittee hearing, Sidney Lust, Washington exhibitor, submitted the Herald *as evidence to show that exhibitors have means of obtaining advance information on pictures.*

Companies Warn Individual Selling Would Raise Distribution Cost 16 to 19 Per Cent, Boost Admission Prices

SHOWDOWN NEARS IN FIGHT OVER ONE BIG UNION AT THE STUDIOS

Actors' and Writers' Guilds Sound Out Unions on Support in Ultimatum for Closed Shop; Equity To Back Them

A showdown on the studio crafts' demands for a "closed shop" in Hollywood—for actors, writers and other organized groups unrecognized by the producers—is due this month, according to union circles, mapping a fight to achieve their objectives.

Direct action is the policy of these groups, in which the Screen Actors' and Writers' Guilds are dominant. While efforts have been made before to obtain a closed shop, the unions were not in as strong position as they are today, and since last year the basic groundwork has been laid whereby a closed shop could be negotiated.

The various unions in Hollywood have been operating under a "working agreement" which calls for mutual support, and Actors' Equity Association, the closed shop union of stage actors, is prepared to back the Screen Actors' Guild, its west coast affiliate, to the limit in event of a test of power.

It is understood the guilds are preparing to demand recognition in the negotiations between the major producers and coast studio unions on renewal of the one-year basic agreement, due in Hollywood this month. The guilds would like to have the support of the powerful International Alliance of Theatrical Stage Employees, which not long ago was granted closed shop status and studio jurisdiction by the major producers.

Sounding Out Unions

Actors' Equity Association in New York has heard that the Actors' and Writers' Guilds have approached the IATSE and other unions with regard to the extent of support they may expect if they issue an ultimatum for a closed shop. A move as drastic as a strike would depend largely on the assurance given. While the IATSE is not committing itself, its policy has been to enter into working agreements with other unions, while feeling that membership of such groups as writers and actors was alien to its scope.

Such a working agreement is in effect between the IATSE and the American Federation of Musicians. Instead of accepting the writers and actors within its ranks, there exists a strong possibility that the IATSE would agree to an arrangement on "joint action," in the event of forcing an issue through strikes, lockouts and such. However, that was said to be a matter for the future.

When the discussions on a new basic agreement are held, the Hollywood guilds, it is understood, are going to make an attempt to have the IATSE use its "influence" with the major companies to give them the recognition they have been fighting for. This would mean collective bargaining on employment conditions and salary terms for non-contract talent. Already the demand for a 40-hour week is being pushed by affiliates of the American Federation of Labor in the studios, and the basic agreement negotiations are expected to bring the matter to a head.

The IATSE, too, is seeking to extend its power and is embracing some of the other crafts chartered by the AFL. Theatre employees, from top to bottom, might be included, and the whole eventually would be the "one big union" that has been the dream of organized labor.

Talk of an industrial, or "vertical," union within IATSE is, however, discounted by men high in the councils of the AFL, and in IATSE circles there is flat denial that such a move is under way. Not only is there no need for such a union, it is declared, but it is not believed that George E. Browne, IATSE president, actually has such an idea in mind.

It is pointed out that with the entire industry unionized from the men who truck the supplies into the studio to the operators in the theatre booth, the unions have a strong hold. Working toward the complete closed shop, conferences have been held in Hollywood on the formation of a studio labor council, which would coordinate and direct union activity.

With a closed shop on the Coast, the IATSE now is seeking the same condition at eastern studios. Laboratory technicians, studio mechanics and cameramen in the east do not have complete closed shop working conditions, and the IATSE believes such disharmony between conditions on the two coasts should not prevail.

Mr. Browne's reelection as president of the international union at the annual convention in Kansas City in June is seen as practically certain, as a reward for his successful establishment of the union in charge of the west coast studios, which is described as the greatest single accomplishment in the union's history.

Mr. Browne is en route to New York from Hollywood to confer with Dan Tracy, head of the International Brotherhood of Electrical Workers, on arbitration of the soundmen's status. This is the last of the problems to be ironed out in the jurisdictional fight, with the status of the cameramen having been adjudicated. Approximately 100 special effects cameramen joined the IATSE.

Hollywood reports that actors are joining forces with laborers, painters and scenic artists to fight for inclusion of a basic agreement for these crafts at the March meetings.

Technicians' Guild Considered

Following the footsteps of the directors, who recently organized the Screen Directors' Guild as a protective organization, there is a movement to organize a Technicians' Guild to include art and technical directors, set designers, fashion and costume directors, laboratory engineers and others who are not eligible for membership in other guilds or labor groups. Also, studio first aid attendants, numbering 100, have been chartered by the AFL.

The background of the current unionization moves in Hollywood reaches back a few years when a considerable number of the individual membership of important branches resigned from the Academy of Motion Picture Arts and Sciences, thus setting the stage for the situation now taxing the tact and diplomatic abilities of Hollywood's keenest minds.

Many reason were advanced for the defection, but generally the departing membership argued that the Academy was "producer controlled" and thus prejudicial to their rights and aspirations. At about the same time came a pay cut, which resulted in the sinking of IATSE affairs to a low estate and the elevation of IBEW to an important status in the scheme of things. Shortly followed the application of NRA code principles that left every craft and body in a bewildered daze.

The IATSE strike was so adjudicated that, as it applied to the diverse and ramified employment of electrical workers, it left open to dispute a question of jurisdictional control involving IATSE and IBEW. Meanwhile some of the benefits pertinent to the code being attained, various groups of workers, the creative personnel not associated with the fundamental organized labor groups, began to organize separately.

The avowed purpose of both Guilds was direct action. Disputes involving the membership of the separate guilds and producers were settled directly without recourse to the still extant machinery of the Academy's arbitration functions and, with only one or two unimportant exceptions, appeal to the courts. Both Guilds obtained better working conditions.

The only thing threatening to ruffle the succeeding calm was the dormant jurisdictional dispute between IATSE and IBEW.

Excitement broke out late in November, 1935, when Paramount in shipping a technical crew East to make shots for a forthcoming picture, precipitated a situation that caused a strike of operators in Chicago and other midwestern cities, and the conflagration threatened to spread to Hollywood. The eastern strike quickly settled, its menace faded in the production colony, but it did serve to settle one big question. IATSE was awarded control of the employees.

The Closed Shop

With the settlement came an epidemic of organization, and with jurisdiction of all but the sound men awarded to IATSE, thus in full control, Hollywood and Southern California, to which the term had been anathema, woke up to discover that the creed of "closed shop" in union labor was effective in the studios.

The Screen Writers' and Actors' Guilds welcomed IATSE as an ally in their further efforts to advance the welfare of their own membership. Then came announcement that the Directors' Guild had been formed and was ready to take its place with the Writers' Guild and the Actors' Guild, which in the meantime had worked out a new mutual cooperative arrangement with Actors' Equity.

During the formation of the various guilds and the ascendancy of IATSE, officials of the Academy have maintained that the institution still is as it was originally formed and that all the facilities which it ever afforded are still available. But members of the guilds are of the opinion that success of their corporate and individual destinies is more concretely assured under the guidance of men and women who, because of the nature of their calling, are more familiar with individual aspirations.

"JAZZ SINGER" RETURNS FOR 10th ANNIVERSARY

Next year will mark the tenth anniversary of the inception of sound into modern pictures, and Warner, which produced "The Jazz Singer" as the first feature with sound, will celebrate the occasion by making a modern version of the same picture.

Al Jolson, who was starred in the the original version, again will have the lead, supported by an all-star cast.

QUIGLEY TELLS CAROLINA EXHIBITORS RADICALS SEEK TO CAPTURE SCREEN

Insidious Campaign Underway, Publisher Warns Convention; Picquet Elected President for 13th Consecutive Term

There is need of constant vigilance against attempts to introduce revolutionary propaganda into motion pictures, Martin Quigley, editor-in-chief and publisher of Quigley Publications, said in an address Monday which concluded the annual two-day convention of the Motion Picture Theatre Owners of North and South Carolina, at the Carolina hotel, Pinehurst, N. C.

Charles Picquet, who was reelected president for the thirteenth consecutive term, presided at a series of meetings ending in a banquet Monday night at the Carolina hotel.

Ed. Kuykendall, president of the Motion Picture Theatre Owners of America, discussed several legislative problems. Among other speakers were Carl E. Milliken, executive secretary of the Motion Picture Producers and Distributors of America, Inc., Walter Vincent of the Wilmer and Vincent circuit and chairman of the board of Republic Pictures; Ed Levy, counsel for the MPTOA; David Palfreyman of the MPTOA, Robert Dewey of the Theatre Underwriters, and Clarence Kuester of the Charlotte Chamber of Commerce, who invited the association to hold its next convention in Charlotte.

Warns of Radicals

The title assigned for Mr. Quigley's talk was, "Let Me Write The Nation's Songs And I Care Not Who Makes Its Laws." This quotation was applied by Mr. Quigley to the problem presented in efforts to introduce radical and revolutionary propaganda into films. The speaker said that films present the principal objective of propagandists to disseminate political and social ideas destructive to American ideals and system of Government and he warned that "an insidious and potentially effective campaign is now under way to color entertainment films with radical and destructive propaganda." Mr. Quigley said that "the screen is looked upon by propagandists as the preeminent medium of the modern world, supplanting press and platform, as the means of disseminating ideas hostile to American institutions and traditions."

The speaker referred to a recent incident in which a small dominant minority in the Authors' League of America sought to color the effort to appropriate the screen for radical and destructive political and social ideas as a mere argument against censorship. He referred to a phrase in the Authors' League statement which struck at "organized alarmists."

Continuing, Mr. Quigley said, "There have been many times in American history when the role of alarmist was called for, from the time of Paul Revere. There is now need for an alarmist, although those who wish to use the screen as an aid to destruction of existing civilization would like to trick responsible leaders into silence, to avoid protests until, under the inspiration of alien influences and precedents, these protests could be answered with confiscation of property and the neat business of the firing squad. Let these destructionists, on their plea of freedom of expression and their right to attack our institutions and heritages, inject into pictures their ideas of common property, atheism, free love, slavish devotion to materials and machines; let them attack on the screen respect for the finer spiritual things of our civilization, then they will not care who makes the laws, because they will have triumphed over the law through spreading like a pestilence their destructive ideas, until eventually they engulf church, home and state."

Association's Officers

Officers and directors of the Carolinas' MPTO, besides Mr. Picquet, are Albert Sottile of Charleston, first vice-president; Harry Buchanan of Hendersonville, second vice-president; directors H. R. Berry of Hartsville, S. C.; J. M. Gregg of Charlotte, H. F. Kincey of Charlotte, J. F. Miller of Hickory, N. C.; S. S. Stevenson of Henderson, Robert Bryant of Rockhill, S. C.; Lyle Wilson of Roanoke Rapids, N. C.; E. L. Hearne of Albemarle, N. C.; and George Bailey of Wilmington.

A service committee was appointed to consider grievances, this consisting of H. R. Berry, J. M. Gregg and H. F. Kincey.

Ed Kuykendall criticized leaders of Allied States Association of Motion Picture Exhibitors for what he said was a lack of sincerity, quoting freely from testimony in the hearing last weekend on the Neely anti block-booking bills. The national chieftain said he was not opposed to the American Society of Authors, Composers and Publishers but asked for legal assurance that its rates would not be raised to unconscionable figures.

Resolutions were passed endorsing the Duffy copyright bill and opposing the Neely Bill and the Pettengill Bill, companion House measure.

Convention Thanks Martin Quigley For Warning on Film Propaganda

Following Martin Quigley's address Monday at the concluding session of the convention of the Motion Picture Theatre Owners of North and South Carolina, the following resolution was adopted:

"Whereas, the Theatre Owners of North and South Carolina, Inc., in annual convention at Pinehurst, N. C., March 1 and 2, 1936, are grateful to those leaders who, by their presence, enthusiasm and ability, have added greatly to the value of this convention, and

"Whereas, the Convention wishes to express its sincere appreciation of the time and effort expended by these guests who have so honored us,

"Be it resolved, that the Convention gives its enthusiastic thanks to Mr. Martin Quigley for so forcefully bringing to our attention the problem of un-American propaganda, emphasizing our sacred responsibility to ourselves, this industry and our country, and picturing to us through example and alarm the grief that will be ours if we are parties to the dissemination of information and practice of those ideas which emphasize and glorify atheism, love for and the worship of material things, and which aim to cause disrespect for and lack of appreciation of the finer spiritual values of life, and

"Be it further resolved that a copy of this resolution be spread upon the minutes of this Convention and a copy be given to Mr. Quigley as an assurance of this Convention's genuine approval of his viewpoint."

Exhibitors Launch Connecticut Unit

Theatre organizations made progress this week, starting with the formation of a new Motion Picture Theatre Owners of Connecticut, to construct the personnel structures which will govern for the new year, and in Maryland plans were also made for taking action in this connection by the MPTO of that state.

New Haven was the seat of the meeting of exhibitors seceding from the Connecticut MPTO, with Joseph A. Davis, acting chairman, appointing committees on by-laws, nominations and membership. The committees will report at the first regular meeting of the organization March 10th. It is expected that by that time about 50 exhibitors, or 75 per cent of the total number of independent exhibitors in the state, will have joined. The meeting will elect officers and draft by-laws for operation of the new organization.

In Baltimore, the following have been selected by the nominating committee to run for offices of the MPTO of Maryland, Inc: Frank A. Hornig, president; Arthur B. Price, vice-president; Herman A. Blum, secretary; Miss Helen Donnelley, secretary. Nominees for the board directors, selected by the same committee and including the foregoing nominations with the exception of Miss Donnelley, are Walter Pacy, J. Louis Rome, Elmer Nolte, Jack Levine, Sam Soltz, William Hicks, Lauritz Garman and Louis Schneider. The elections will be held this month.

PICTURE OF THE FUTURE





ABOVE: LONDON, DESTROYED BY "AIRMEN" LABORERS OF THE YEAR 2066

NEW in technique and theme, combining the sociological inventiveness of H. G. Wells with the production vision of Alexander Korda of London Films, "Things to Come" is a last-word imagining of the world of the future.

Great buildings make Lilliputian the skyscrapers of today, helicopters land and take off in the streets, television permits leaders to address the world on screens thousands of feet above the public square.

It is a story of the world's collapse into barbarism because of war, and its regeneration by the work of a group of scientists. The high point in the spectacular aspects of the production comes near the end of the picture, when two young pioneers in interplanetary flight are hurled

H. G. Wells' "Things to Come" described in the Herald's series of advance stills and stories on notable pictures



YOUNG MAN AND WOMAN OF 2056 READY FOR A FLIGHT TO MOON



STREET OF A CITY OF THE FUTURE, A SET FOR ACTION LAID IN 2054

to the moon in a rocket ship. The model settings, the war scenes, called upon the utmost of Mr. Korda's productive alertness and experience.

William Cameron Menzies, director of the picture, made from Mr. Wells' script from his own book, "The Shape of Things to Come," returned to New York this week on the Berengaria with a complete print. United Artists, the American distributor, has yet to set release, and the premiere theatre is still to be chosen as this is written. The production opened at the Leicester Square in London February 21, after a press and trade showing.

"Things to Come," which the London *Daily Telegraph* called England's first million dollar picture ("Its cost is to be a precise £260,000 ($1,300,000)"), ran two hours and 10 minutes at its premiere—after which Mr. Wells and Mr. Korda went into a protracted huddle deciding upon cuts and revisions.

There are three major episodes. There is first of all the Greatest War (Mr. Wells places it at about 1940), with a sky-filling air fleet obliterating Every-town (London). A period of barbarism follows, with a reversion to medieval warring by feudal barons of the caveman survivors. Last is a scientific rebirth of the world, with a group of young technicians controlling the airways. Into this life of the year 2035 are built eye-filling sets, weird white buildings shining in artificial sunlight, planes operated as deftly as elevators, new communications systems, ballet-skirted humans —and Mr. Wells himself gave the instructions for the costumes.

Raymond Massey, now appearing in "Ethan Frome" in the National theatre off Broadway, has the leading double role as the wartime aviator and as his descendant who rebuilds the world. Ralph Richardson is the war lord dictator, with Margaretta Scott as his mistress.

In his Showman's Review of the production (page 46) Bruce Allan of the *Herald's* London office reports that "Things to Come" sets new technical standards for the British studios, with striking originality and impressive spectacle secondary only to the effects and settings in the picture.

NOW COMES ONCE BARRED 'ECSTASY,' INTO COURTS TO FIGHT FOR TITLE

Distributors of Czech Film, Admitted After Revision, Sues to Keep Word From the Release Title of "Young Love"

"Ecstasy—the "Extase" of Czechoslovakia which nearly every country in the world has suppressed—is in the courts again, this time as plaintiff.

Its American distributor, Eureka Productions, Inc., is seeking justice from Metropolis Pictures, Inc., which has a feature picture known as "Young Love" but prefers to release it as "Ecstasy of Young Love" following the vast newspaper space the other picture drew.

Eureka, through Jacques A. Koerpel, president, charged in New York supreme court that Metropolis has appropriated the title of the film which was banned as obscene by the United States customs and provoked strong displeasure throughout the Catholic world, and applied it to an idyll of young love which the New York state censors approved as entirely innocuous.

The action, which seeks to enjoin Metropolis from using "Ecstasy," the title, involves that picture still deeper in the confusion which has marked its troublesome history since its importation a year ago. The claims and counter claims in the case call for the wisdom of a Solomon.

Eureka declared the combination of the titles constituted a "fraud" on the public, and charged Metropolis seeks thereby to "palm off" its picture, originally "Young Love," as the one about which all the controversy had arisen, with the intention of "cashing in" on the wide publicity given to "Ecstasy." It also claimed unfair competition.

Just a Dictionary Word

Martin J. Lewis, president of Metropolis, answered that Eureka held no proprietary right in the title "Ecstasy," that it is only a word in the dictionary, anyway, and may be used by anyone for any purpose.

"The courts have held," he countered, "that the word 'happiness' cannot be copyrighted or appropriated for private use. 'Happiness' is so close in meaning to 'ecstasy,' which means joy, that the two cases are analogous."

The court's decision, according to Henry J. Pearlman, Eureka's attorney, will be of major importance to motion picture companies and will add a new chapter to the law relating to the use of titles.

Scheduled Showing Canceled

The action followed the newspaper advertising of "Ecstasy of Young Love" for showing at the 55th Street Playhouse, New York, operated by Intimate Theatres, Inc. Upon Eureka's protest, the scheduled run was canceled. Suit subsequently was withdrawn as regards the theatre company and its officials, Max A. and William Goldberg, upon their written representation never to show the Metropolis picture under the advertised title or by any other name, said an affidavit filed by Eureka.

Meanwhile, there was a hearing before Judge William T. Collins on an order of Judge Louis A. Valente directing the defendants to show cause why they should not be enjoined from using the title "Ecstasy." Incidental to the claim, Eureka asked that $250,000 damages be assessed against the defendants, who also filed a damage claim.

Prize-winning claims made for the two films involved and the distribution rights in the United States to "Young Love" also are in dispute.

Samuel Cummins, Eureka's general manager, told the court he purchased the rights to "Young Love" at the time he obtained the American release rights to "Ecstasy" from Elekta Film in Prague about a year and a half ago.

Mr. Lewis, however, insisted that he purchased the exclusive rights from Reunion Films, Ltd., of London, which, he said, had the sole rights for foreign distribution.

This, however, is a side issue, Mr. Cummins explained, and he is willing to concede the film to Metropolis provided "Young Love" remains undefiled, without "Ecstasy."

Which Won the Award?

Metropolis insists that "'Ecstasy of Young Love' was awarded the state gold medal and the Congress Gold Cup at the International Venice Congress and tied for first place with 'Man of Aran' (Gaumont British production) at the same exposition."

Mr. Cummins is emphatic that he was in Venice at the time and that "Ecstasy," not "Young Love," won those awards, and contends that other honors claimed for "Young Love" actually belong to "Ecstasy." Sticking by his guns, Mr. Lewis declares that "Ecstasy" never won a prize anywhere.

What really happened, according to *Time*, reporting the Cinema Congress of Venice in the summer of 1934, was that Czechoslovakia was honored with the cup of the city of Venice for the best direction. That country's entry was a group of four pictures sent by Elekta Film, and each was adjudged to show fine directorial qualities. The films were listed as "Ecstasy," "Young Love," "The Earth" and "The Storm." The Mussolini Cup for the best picture from outside Italy went to "Man of Aran."

The issue, the parties in controversy now agree, resolves itself to whether Metropolis has the right to use the title "Ecstasy." Mr. Lewis said that the picture he is releasing originally was titled "Reka," which is Czech for "The Stream." In Germany it had been released as "Der Strom" (The Stream) with "Junge Liebe" (Young Love) as a subtitle and also as "Symphony of Love." In England it is "Young Love." Mr. Lewis explained he adopted "Ecstasy of Young Love" because it was "more appropriate" to the theme and because he felt "The Stream" would not be adequate box-office in this country.

The censorship department of the New York *Times*, which became active in the matter upon receiving a complaint from Mr. Cummins on the advertising of "Ecstasy of Young Love," said its investigation determined that the titles were combined "to capitalize on the publicity given to 'Ecstasy.'"

Produced four years ago, "Ecstasy," because of its subject matter and circumstances surrounding it, has been the subject of considerable international comment. The New York newspapers have been lavish with space.

The heroine of "Ecstasy," Heda Kiesler, so appealed to Fritz Mandel, president of Austria's famed Hirtenberg Ammunition Works, that he made her his wife. Herr Mandel has not only done everything he can to have the film suppressed in as many countries as possible—by report working through the embassies—but also maintains an offer to buy all outstanding posters and photos of his wife in "Ecstasy."

Original Print Burned

"Ecstasy" subsequently was banned by the Commissioner of Customs with the approval of Henry Morgenthau, Secretary of the Treasury, and a federal jury in New York brought in a verdict branding it immoral and obscene. The original print was burned through error by the United States marshal. On appeal, substitute copy, apparently a revised version, obtained meanwhile from Prague, was shown to the United States appellate court and Judge Learned Hand found nothing wrong or immoral, according to Eureka's affidavit, and said that since the action was against the film and not a person, the destruction of the first print terminated the action. The case was dismissed on technical grounds, with the suggestion that the United States would have to bring action against the second print if it claimed it was indecent.

The picture then was permitted entry without deletion, the affidavit said, and in December, 1935, a revised version of "Ecstasy" was passed by the law division of the Customs Department as "not objectionable." Then an action was begun against the marshal for destruction of the original print, valued at $5,300.

Calls Suit "Harassing"

Speaking for Metropolis, Mr. Lewis said this week: "Eureka and Mr. Cummins have no right to interfere with our picture. Their suit is an obvious attempt to harass a prize-winning film. Our picture is a story of youth and simple peasant life, in direct contrast to 'Ecstasy.'"

Eureka's charge of false advertising was declared intended to "create a prejudicial atmosphere against the defendants." Because the suit has destroyed the value of the exploitation given the Metropolis picture at an expense to the company, it claimed damages, and pleaded that it would be "irreparably and unjustly damaged if the injunction were granted."

WHEN ECSTASY RUNS THICKER THAN WATER

In its stormy career, "Ecstasy" in its original form has been condemned by the Pope, civil and religious authorities of Europe, the Nazis in Germany, Secretary of the Treasury Henry Morgenthau, Jr., United States customs officials, the federal courts and the Legion of Decency.

Alfred E. Smith asked President Roosevelt a year ago to bar the film from this country, explaining that he acted as chairman of the Advisory Council of the Legion of Decency in New York.

Time *headlined the picture as "lascivious ecstasy."*

Distributor of "Young Love," Also Demanding Damages, Says Suit Has Destroyed Exploitation Value of the Film

"KLONDIKE ANNIE" BRINGS TROUBLE, AND EMANUEL COHEN GETS MAE WEST

Picture Grossing $2,500 to $8,500 Over Average Per Box Office in Face of Hearst Editorials Against Film

The illuminated marquee of San Francisco's Warfield theatre the other day advertised the following double bill:

HERE COMES TROUBLE

KLONDIKE ANNIE
with
Mae West

The trouble is here.

William Randolph Hearst brought it, in the role of public champion of motion picture morals, to Miss West, to her producers, the Paramount Pictures Corporation; to Will H. Hays and the Motion Picture Producers and Distributors of America; to Joseph Ignatius Breen, Production Code Administrator in Hollywood; to some of the exhibitors playing "Klondike Annie"; and, to the motion picture industry institutionally.

"Ceiling Zero" and Campbell Soups

Mr. Hearst's method was an attack on the aforementioned, specifically or otherwise, for the "immorality" and "indecency" of "Annie." His medium was the editorial pages of the 28 newspapers that he controls. His motive: The grapevine from Hollywood reports that the production community, looking about for the provocation for Mr. Hearst's swift outburst, saw as a possibility Production Code Administration attention to "Ceiling Zero," produced by Mr. Hearst's Cosmopolitan Pictures.

Along Hollywood boulevard there was comment that a story was about that Miss West had not so long before rather firmly declined an invitation to appear as a guest star on a "Hollywood Hotel" program, the radio hour sponsored by Campbell Soups and conducted by the influential Miss Louella Parsons, motion picture editor of Mr. Hearst's Universal News Service.

It was not, to be sure, contended that this had any direct relevancy to the intrinsic qualities of the motion picture to which Mr. Hearst takes exception.

It is also to be remembered that there have been other prior and emphatic discussions of the social aspects of the motion picture by Mr. Hearst and in the columns of his papers. In issues of July 8, 1934, there appeared in his papers a discussion of picture morality in the guise of a letter and signed "An American Husband." Elements of the style, and the manner of the presentation, suggested that Mr. Hearst wrote the letter.

Grossing Above Average

In the face of Mr. Hearst's newest editorial vitriol, and the refusal of his newspapers to accept advertisements on "Klondike Annie" from theatres, the picture is grossing from $2,500 to as much as $8,500 over average, per box-office.

In Boston, where Mr. Hearst's *American* and *Sunday Advertiser* shot both barrels at Mae West and the production, the Metropolitan theatre grossed $20,000 last Saturday and Sunday, starting off to a house record, established last week by "Louis Pasteur," grossing $44,385 for the whole week.

Elsewhere, "Klondike Annie" has been performing at the box office similarly, as follows:

City	Theatre	Theatre's Average Gross	"Klondike Annie's" Gross	Incr. Over Avge.
Boston,	Metropolitan	$22,000 (7 days)	$20,000 (2 days)	$2,000
Buffalo,	Great Lakes.....	7,300	12,760	5,460
Denver,	Denham	4,500	13,000	8,500
Kansas City,	Newman	9,000 (10 days)	15,000 (10 days)	6,000
Louisville,	Rialto	4,500	6,000	2,500
New Haven,	Paramount..	4,800	7,800	3,000
Portland (Ore.),	Paramount	5,000	8,000	3,000
San Francisco,	Warfield..	15,000	18,000	3,000

Mr. Hearst's editorial opinion has brought repercussions in other directions: County Attorney Towle, at Lincoln, Neb., declared the picture unfit for showing young children and warned the Stuart theatre the county government would get an injunction if necessary.

The national Legion of Decency list, representing "a moral estimate of current motion pictures," under date of March 5th, placed "Klondike Annie" in its "B" classification, as being "objectionable in part."

Typical of the doubt placed in the minds of reviewing groups by the Hearst editorials over the proper moral nature of the production was that of the Chicago censors, where mixed opinions of the board were so varied that a "general permit" for showing was not given until after unusually lengthy discussion.

Mae West was the real issue last week in the arguments at Washington before a subcommittee hearing of United States Senators on the Neely-Pettengill bill to abolish block booking. Minority exhibitor interests and club women and other "outside" supporters contended that compulsory block booking forces exhibitors to play "Mae West pictures"—symbolizing a type—or else, pay and not play, which, they added, they could not afford to do. The distributors submitted evidence that there has not been a single cancellation by an exhibitor on a Mae West picture, even during the height of the Legion of Decency boycott movement in 1934, whereas "high standard" pictures—"Alice in Wonderland," "Peter Ibbetson," "Abraham Lincoln" and the like—were canceled by theatres by the hundreds.

Whether the timeliness of the Hearst attack was responsible for the wide mention of her name and pictures by the witnesses, is a matter for speculation, but, regardless, Senator Davis, of the sub-committee was prompted to observe that the mention was unusually frequent.

A detailed report of the Senate hearing starts on page 13.

Sought by Emanuel Cohen

Paramount, producers of Mae West's pictures, is understood to have finally decided to discontinue its relation with the star, who has been contributing considerably to the corporation's income since her motion picture debut, in 1932, appearing since then in "Night After Night" (1932); "She Done Him Wrong" and "I'm No Angel" (1933); "Belle of the Nineties" (1934); "Goin' to Town" (1935), and, finally, "Klondike Annie," released on Washington's Birthday.

It was established a fortnight ago that Emanuel Cohen, a former Paramount studio executive and now an independent producer, was attempting to win the buxom star over to his new Major Pictures. This was admitted in New York on Monday by Ben Piazza, executive assistant to Mr. Cohen, on his arrival from Hollywood, for the purchase of plays and talent. Mr. Piazza declared that "Mae West has been signed," but at Paramount's home office it was explained that Miss West is not yet contractually free. Paramount in January had exercised an option for another production, with the understanding that the studio provide her with an acceptable script on or before April 1st. It appears then that a script will not be provided, freeing Miss West for Emanuel Cohen, who has not as yet set distribution for his product.

Both Will Hays and Joseph Breen were singled out for attack, the Hearst editorials asking, "What were Will Hays and his censorship organization doing when this deliberate catering to a lewd element came forth?"

That exhibitors playing "Klondike Annie" are taking Mr. Hearst's attacks with more than ordinary interest is evidenced by the action of J. Lawrence Schanberger, of Keith's theatre, at Baltimore, who, in a paid advertisement inserted in the *Sunday Sun*, March 1st, undertook defense of the motion picture against the

(*Continued on following page*)

Writ Threatened at Lincoln, Neb., "Objectionable in Part" to Legion, Debated in Chicago; Issue at Senate Hearing

THE array of consequences and developments relating to Klondike Annie as portrayed by Miss Mae West and the impact of that picture upon the American public were adequately forecast, well in advance, in the regular order of treatment of coming product by *Motion Picture Herald* in its issue of February 15, in the department of Showmen Reviews.

That week Mr. Gus McCarthy, head of the *Herald's* Hollywood staff, examined the production on preview at the Alexander Theatre in Glendale, California, and in concluding his review wrote:

Audience reaction vividly denoted thrill and surprise that might be interpreted as shock.

For any kind of preview the lack of applause upon conclusion could not help but be noted.

If creating controversy based upon objections to the moral and ethical character of the picture can be construed at this time as being desirable exploitation or interest-creating asset, audience reaction gives every indication that this should appease the most rabid.

—THE EDITOR

EXHIBITOR ANSWERS HEARST ATTACK

(*Continued from preceding page*)

broadside fired on three occasions against "Annie" by Hearst in his Baltimore *News-Post*. Mr. Schanberger's advertisement read as follows:

AN ANSWER!

I wish briefly to state that with all the criticism by certain Baltimore papers, which is being aimed at the morals of the picture "KLONDIKE ANNIE," that the National Legion of Decency has classified "KLONDIKE ANNIE" in "B Class" which IS NOT in the condemned class.

In reply to the remarks of many of our patrons as they leave the theatre that the reports of filth published in local papers are just a publicity stunt on the part of the theatre, I wish to say that we had nothing to do with these articles and we do not welcome them.

The remarks of hundreds of right-thinking Baltimoreans as they leave the theatre that there is nothing wrong with the picture is absolute proof of our sincerity.

Respectfully,
J. L. SCHANBERGER, Manager,
KEITH'S THEATRE.

There is no record of any of the state or local censorship boards ordering deletions in "Klondike Annie" or refusing it an exhibition permit. State boards are in New York, Pennsylvania, Ohio, Kansas, Florida, Maryland, Massachusetts and Virginia. The picture already has played in every one of those states.

Key spots where the picture already has played are:

Indiana theatre, Indianapolis; Rialto, Louisville; Newman, Kansas City; Rialto, St. Louis; Denham, Denver; Capitol, Salt Lake; Warfield, San Francisco; Paramount, Oakland, Cal.; Paramount, Los Angeles; Paramount, Portland, Ore.; Metropolitan, Boston; Paramount, Springfield, Mass.; Capitol, Worcester, Mass.; Strand, Providence; Paramount, New Haven; Allyn, Hartford; Fox, Atlanta; Birmingham theatre, Birmingham, Ala.; Tivoli, Chattanooga; Tennessee theatre, Knoxville; Paramount, Nashville; Malco, Memphis; Pulaski, Little Rock; Colony, Miami Beach; Saenger, New Orleans; Saenger, Mobile, Ala.; Midwest theatre, Oklahoma City; Orpheum, Tulsa, Okla.; Great Lakes, Buffalo; Keith's, Baltimore; Pennsylvania theatre, Pittsburgh; Palace, Washington; State, Cleveland.

No opposition was heard from any of the foregoing towns until Mr. Hearst undertook his attack. His newspapers include:

TIMES-UNION, Albany.
GEORGIAN and SUNDAY AMERICAN, Atlanta.
NEWS and POST and SUNDAY AMERICAN, Baltimore.
AMERICAN and SUNDAY ADVERTISER, Boston.
AMERICAN and HERALD and EXAMINER, Chicago.
TIMES, Detroit.
EXAMINER and HERALD and EXPRESS, Los Angeles.
WISCONSIN NEWS, Milwaukee.
NEW YORK AMERICAN.
NEW YORK JOURNAL.
POST-ENQUIRER, Oakland, Calif.
BEE-NEWS, Omaha.
SUN-TELEGRAPH, Pittsburgh.
JOURNAL and SUNDAY AMERICAN, Rochester, N. Y.
LIGHT, San Antonio, Texas.
SAN FRANCISCO EXAMINER.
SAN FRANCISCO CALL-BULLETIN.
SEATTLE POST-INTELLIGENCER.
JOURNAL and SUNDAY AMERICAN, Syracuse, N. Y.
WASHINGTON HERALD, District of Columbia.
WASHINGTON TIMES, District of Columbia.

Because the Hearst newspapers in Los Angeles refused to accept advertisements of "Klondike Annie," the Paramount theatre in Hollywood is reported to have advertised as follows: "Important Feature—For Information Call Vandike 2041."

Attacks have been launched as the picture receives its first-run release, Hearst papers having scored the film in San Francisco, Baltimore, Chicago and Los Angeles, extending its campaign to New York last weekend, both in the New York *American* (morning) and the *Evening Journal*. The film's opening is scheduled shortly for Broadway.

Typical of the editorial expressions was that published in the New York *Journal* Monday evening, headed "Filth in Films: Are We to Have That Again?"

"Motion pictures have an incalculable influence for good or evil on the young, and it may be said, on adults also.

"It is a distinct blow to the industry as a whole—as well as an offense against public morals—when such disgraceful and disreputable offerings are made.

"For these reasons, the Hearst newspapers have refused to accept advertising for the film 'Klondike Annie' featuring Miss Mae West.

"This film, in their judgment, should never have been released by the Will Hays organization, and should be condemned by the churches of the United States and the decent and clean-minded people of the United States as unfit for exhibition. . . ."

Another Editorial Blast

A second editorial was captioned: "The Screen Must Not Relapse to Lewdness," setting forth the career of Mae West before entering pictures, and reading as follows:

"In 1927, Mae West wrote and produced a play called "Sex" in New York City.

"In February, 1927, the play was raided as obscene by the New York police.

"Mae West was indicted, with her producer and members of the cast.

"She was convicted and sentenced to ten days in the workhouse on Welfare Island, and fined five hundred dollars.

"She served the ten days and paid the fine.

"In 1928, Mae West wrote and acted in a play called "The Drag," which opened in suburban cities.

"It was branded as sheer filth and scourged from the stage.

"Rewritten by Mae West, it was produced on Broadway as "The Pleasure Man."

"The play was raided on the opening night, and Mae West, the cast and the producer were arrested.

"The trial, which took place in April, 1930, resulted in a hung jury.

"With this record of police raids, of indictment, conviction, a fine and term in the workhouse on Welfare Island for a criminal offense, Mae West was approached by the moving picture business as a fit subject to introduce into the wholesome homes of the country and present to the young people of clean moral families.

"Her screen plays were considered proper by the moving picture fraternity to be shown even on Sunday, as a proof of the special advantage of Sunday moving pictures.

"It was Miss Mae West's screen plays which were largely responsible for the uprising of the churches and the moral elements of the community against filth in moving pictures, and which resulted in a temporary improvement in moving picture morals.

"The attention of the churches, the women's clubs, the various state censors, the state legislatures, and the Congress of the United States is called to the fact that Mae West has produced another screen play, which she wrote herself, as she wrote the play called "Sex," which was raided as obscene in New York City, and for which she was indicted, convicted and served her sentence. . . .

"The play was produced by Paramount.

"The Hearst papers have refused its advertising."

And Still Another

Still another Hearst editorial, captioned: "Stop Lewd Films," read as follows:

"Are we again to have placed before us, in the guise of entertainment, motion pictures that exalt disreputable living and glorify vice?

"The question naturally arises after viewing the Mae West picture 'Klondike Annie.'

"It is an IMMORAL and INDECENT film.

"What were Will Hays and his censorship organization doing when this deliberate catering to a lewd element came forth?

"Were they too busy stopping such pictures as "It Can't Happen Here," based on the Sinclair Lewis story, and other films—FOR FEAR OF POLITICAL REACTIONS AND COMPLICATIONS—to notice 'Klondike Annie'?

"Or were they asleep?

"Yet it is their specific duty—their job—TO MAKE SURE that only motion pictures of a WHOLESOME, HEALTHY character are produced.

"Most film producers have been sincerely trying to IMPROVE the quality and moral fiber of their offerings.

"For the most part, CLEANER and BETTER pictures have been brought forth by the producers in the past year than ever before.

"The public's response has evidenced beyond doubt its appreciation and support of that trend.

"BUT ONE INDECENT FILM MAY TEAR DOWN MUCH OF THE GOOD WILL THAT HAS BEEN BUILT.

"Therefore, it is astounding that Paramount should have had the stupidity to produce and distribute such a picture, when it has been demonstrated to what a degree the screen has benefited by the clean pictures produced since the public uprising against screen filth.

"The film industry itself should be the FIRST to combat and stop any return to the salacious productions that brought upon it just rebuke and attack. . . .

"It is to be hoped that the churches of the country are awake to the necessity of BOYCOTTING such a picture as 'Klondike Annie' and denouncing its producers.

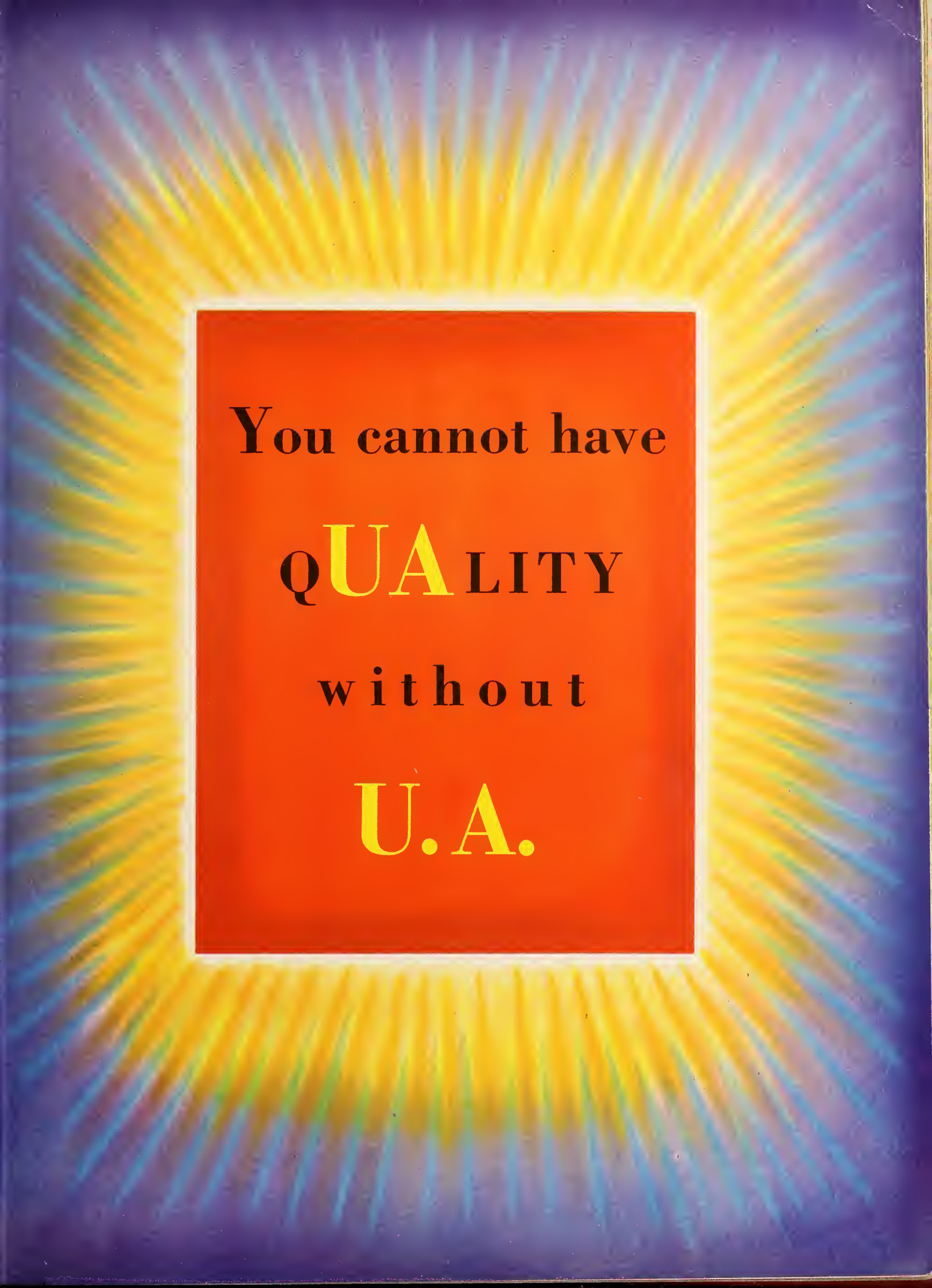
"This offering would apparently indicate that some screen producers are not influenced by any MORAL considerations, but only by fear of public indignation.

"Therefore the public should bring such influence to bear—by showing, through non-patronage of such productions—that PANDERING TO THE LEWD ELEMENTS OF THE COMMUNITY IS NOT PROFITABLE."

DRAB TURN TO STAGE AIDED FILMS: POLLOCK

The greatest factor in the success of motion pictures was the decline of the glamour which once was possessed by the stage, according to Channing Pollock, the veteran playwright.

Plays which are clean and moral are the most enduring as well as the most effective type of "good theatre," Mr. Pollock believed. The great majority of productions that had runs of 500 performances on Broadway would fall into the classification of clean and cheerful plays, "Equity" quotes him as saying.


You cannot have
QUALITY
without
U.A.

. . . We

We believe that great pictures are not accidents. They represent the efforts of producers who have made a succession of hits . . . who have purchased the most valuable properties.

We believe in embellishing these properties with the most powerful box-office names, and entrusting their filming to the Industry's top-notch directors.

Charlie Chaplin Samuel Goldwyn Jr.

Douglas Fairbanks Alexander Korda

Jesse L. Lasky

believe

We believe that these pictures were made-to-order for your box-office...made with one purpose in mind: — To draw the maximum number of people to your theatre and provide them with the finest entertainment the screen has to offer.

That's why we emphatically call your attention to the outstanding productions United Artists is releasing during the next few months.

Mary Pickford

David O. Selznick

Walt Disney

The picture of which it really can be said.







He stands alone as the greatest entertainer of modern times



Charlie

Released **FEBRUARY 21ST**

"THE WHOLE WIDE WORLD IS WAITING FOR!"



Chaplin

in

MODERN TIMES

HIS NEWEST AND GREATEST COMEDY!

written, directed and produced by Charles Chaplin

Released thru UNITED ARTISTS


Released JAN. 24TH
Samuel Goldwyn
presents
Eddie
STRIKE
ETHEL MERMAN
PARKYAKARKUS
Directed by NORMAN TAUROG
Lyrics by LEW BROWN
Adapted from Clarence Budington Kelland's Saturday Evening Post story "Dreamland"
Released thru
UNITED ARTISTS
Hear Eddie sing "Calabash Pipe" and "The Lady Dances" Thrill to Ethel Merman's torchy rendition of "First You Have Me High, Then You Have Me Low!" "Shake It Off With Rhythm."
and the
GORGEOUS GOLDWYN GIRLS

THE HOLDOVER PICTURE OF THE YEAR!... attendance records, new cash highs all topple before Eddie's sixth annual musical frolic.

Cantor

in

ME PINK

SALLY EILERS
WILLIAM FRAWLEY

Dance ensembles by ROBERT ALTON
Music by HAROLD ARLEN





Samuel Goldwyn chose these three outstanding stars to portray the difficult major roles in this tensely dramatic thunderbolt of three innocent people...victims of a whispering campaign of vicious lies and ugly rumors that shattered their lives. This is the most talked about picture of the year and already has an enormous advance audience awaiting its release!

SAMUEL GOLDWYN

presents

These Three

WITH

Miriam HOPKINS

(Remember her performance in "Barbary Coast"?)

Merle OBERON

(Who achieved top honors in "The Dark Angel")

JOEL McCREA

Directed by WILLIAM WYLER

Screenplay by LILLIAN HELLMAN

Released thru UNITED ARTISTS

Released **MARCH 13TH**

PICKFORD-LASKY PRODUCTIONS

presents

FRANCIS LEDERER

in

One Rainy Afternoon

with

ROLAND YOUNG · IDA LUPINO

HUGH HERBERT · JOSEPH CAWTHORN

Directed by Rowland V. Lee

Mary Pickford and Jesse Lasky launch one of the industry's most important producing organizations with a delightful comedy that is literally studded with star names of proven box office caliber.

A story with amusing turns and twists that moves with lightning speed! Humor and romance go hand-in-hand and combine to make ONE RAINY AFTERNOON one of the finest motion pictures destined to grace the screen during the coming year.

Afternoon









Released

APRIL 24TH

thru **UNITED ARTISTS**


"THE FIRST IMPORTANT
4 smashing, record-breaking weeks at the Rivoli, N.Y.! As we go to press, held over in every one of its initial engagements!
Released FEB. 7TH

FILM OF THE NEW YEAR!" — N. Y. Times

"A thousand delights await you!" — N. Y. American

"One of the season's funniest pictures!" — N. Y. Sun

Robert DONAT

SENSATIONAL STAR OF "THE COUNT OF MONTE CRISTO"

in

The Ghost Goes West

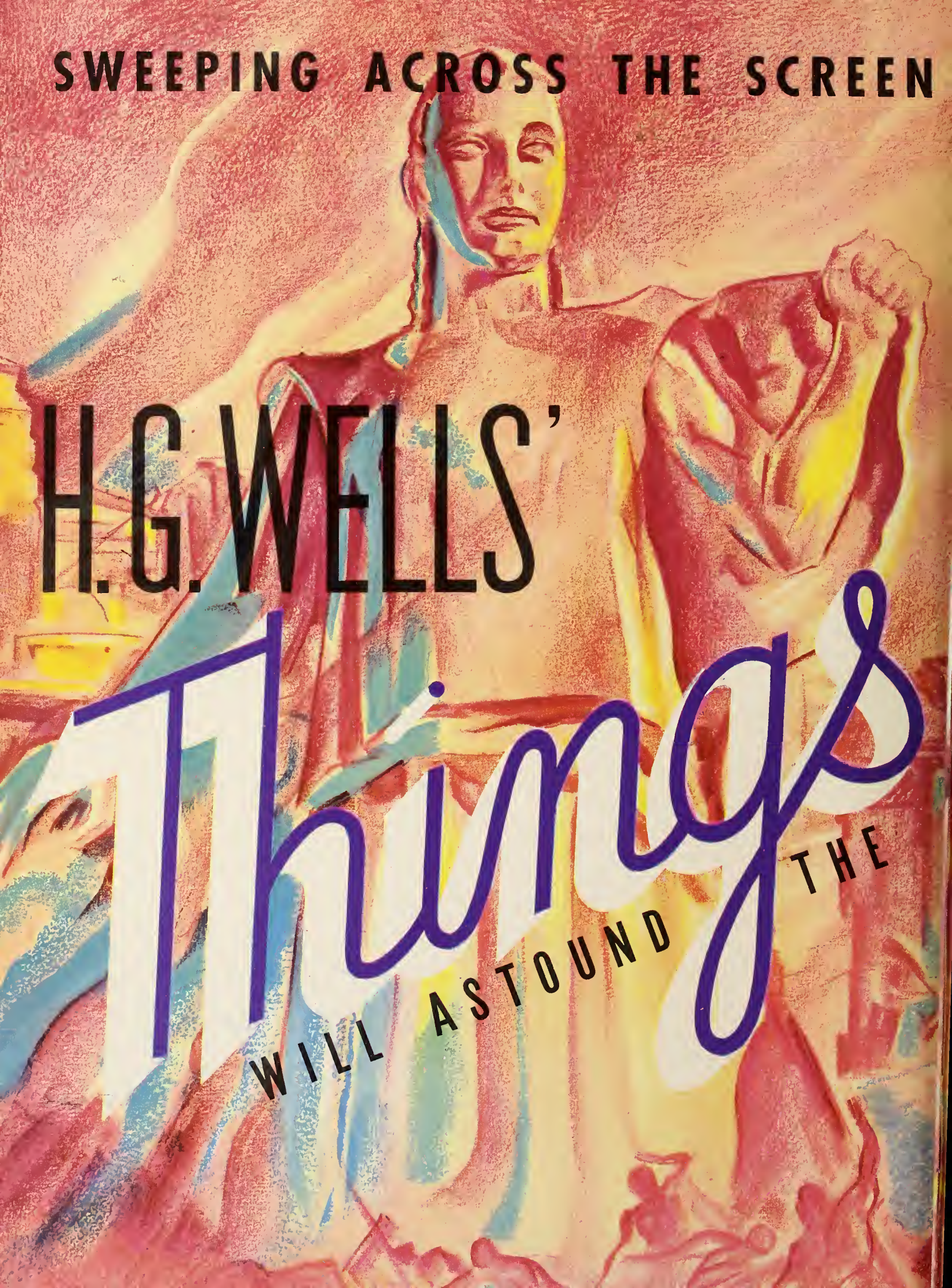
with JEAN PARKER · EUGENE PALLETTE

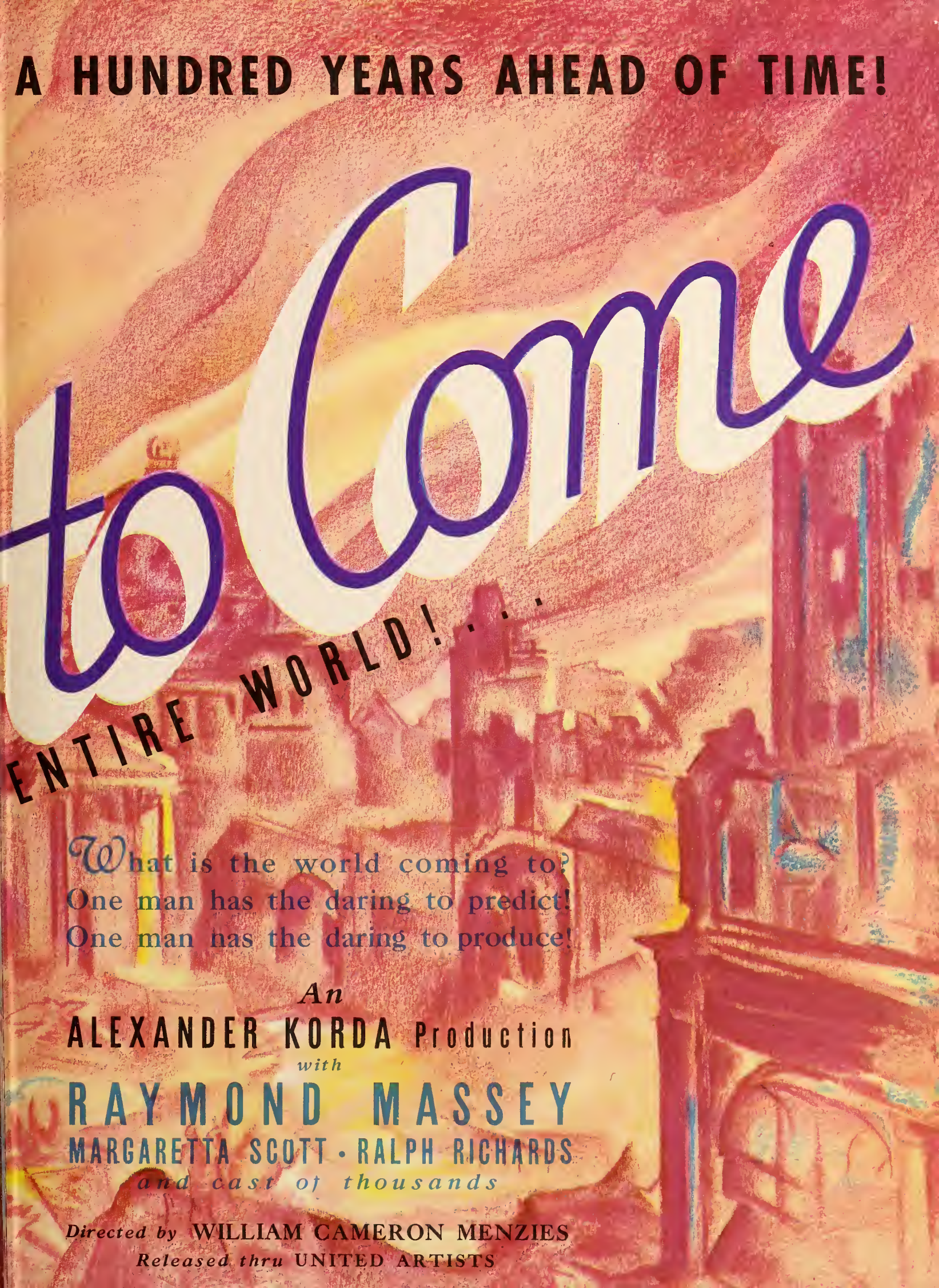
Screenplay by ROBERT E. SHERWOOD

An ALEXANDER KORDA production

Directed by Rene Clair

A LONDON FILM • Released thru UNITED ARTISTS


SWEEPING ACROSS THE SCREEN
H.G. WELLS'
Things
WILL ASTOUND THE


A HUNDRED YEARS AHEAD OF TIME!
to Come
ENTIRE WORLD!...
What is the world coming to?
One man has the daring to predict!
One man has the daring to produce!
An
ALEXANDER KORDA Production
with
RAYMOND MASSEY
MARGARETTA SCOTT • RALPH RICHARDS
and cast of thousands
Directed by WILLIAM CAMERON MENZIES
Released thru UNITED ARTISTS



PRODUCED BY DAVID O. SELZNICK . . .

David O. Selznick's first production for United Artists is one of the most beautiful love stories ever told . . . and it is re-created in a picture that will bring joyous entertainment to millions of people the world over! From the producer of the best picture of 1935 — "David Copperfield", you can expect a production that is marked for major screen and box-office honors in 1936.

SELZNICK-INTERNATIONAL presents

Little Lord Fauntleroy

starring

FREDDIE BARTHOLOMEW

DOLORES COSTELLO BARRYMORE

with

C. AUBREY SMITH • GUY KIBBEE • MICKEY ROONEY
HENRY STEPHENSON • E. E. CLIVE • UNA O'CONNOR
JACKIE SEARL • IVAN SIMPSON • JESSIE RALPH

DIRECTED BY JOHN CROMWELL • SCREEN PLAY BY HUGH WALPOLE

From the world-famous story by FRANCES HODGSON BURNETT

RELEASED THRU UNITED ARTISTS MARCH 6th

AN UNFORGETTABLE MILESTONE IN



One of America's greatest books now comes to you on the screen ... pulsing with action, vibrant with romance, thrilling in its conception of the begining of national greatness!

Released JUNE 19TH

AMERICA'S TRIUMPHANT MARCH TOWARD THE BUILDING OF A GREAT NATION!

Harry M. Goetz

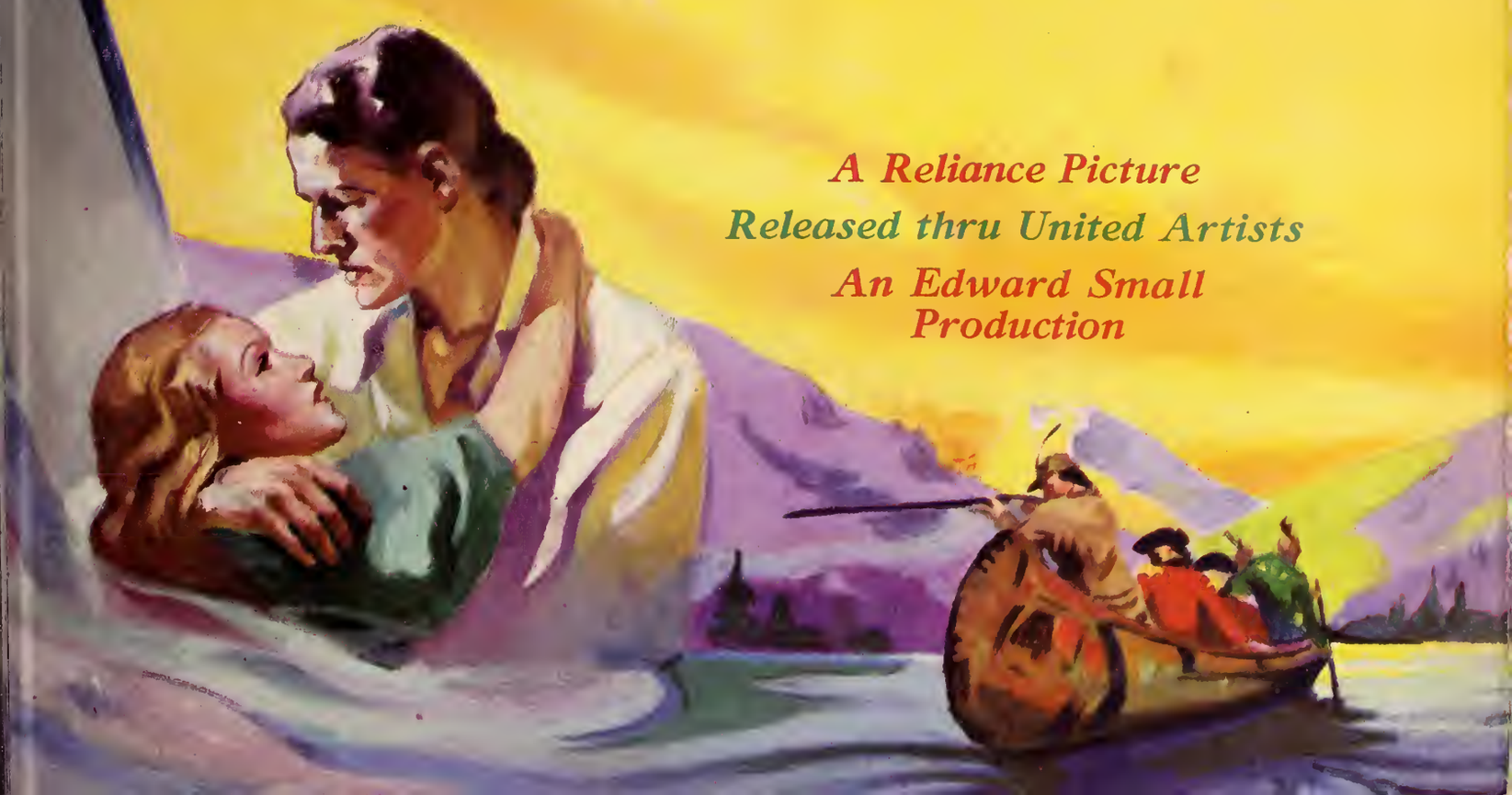
PRESENTS

JAMES FENIMORE COOPER'S

Immortal Classic

THE LAST OF THE MOHICANS

A handful of fearless men and women carved a new world out of the wilderness...fighting side by side against overwhelming odds. Hemmed in by danger from every quarter, they lived and loved with the fierce realization that every moment in their bitter battle for existence must count!



A Reliance Picture
Released thru United Artists
An Edward Small Production


eleased MARCH 20
DOUGLAS FAIRBANKS,
in The Amateur
From the Novel by
JEFFERY FARNOL
With GORDON HARKER
(By arrangement with Gaumont-British Corporation Ltd.)
Released thru
UNITED ARTISTS

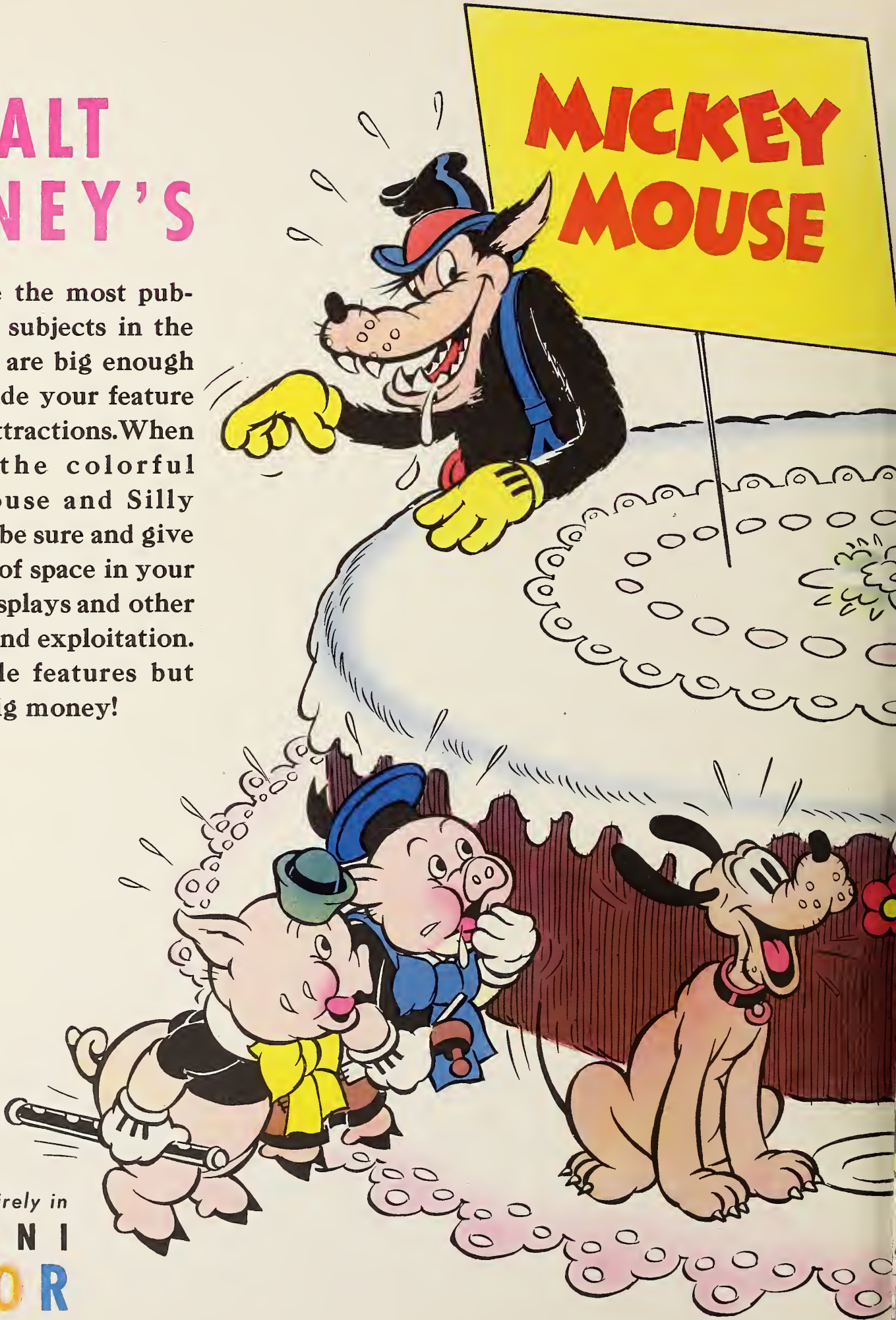
FICTION'S ROMANTIC AND FIGHTING ADVENTURER...LEAPS FROM THE PAGES OF JEFFERY FARNOL'S WORLD-FAMED BOOK ...TO GIVE YOUR AUDIENCES THE THRILL OF THE YEAR!

*M*astering men with his fists and women with his arms, he rose from poverty to prestige in a story that moves like a roaring whirlwind!



WALT DISNEY'S

creations are the most publicized short subjects in the world. They are big enough to stand beside your feature as marquee attractions. When you play the colorful Mickey Mouse and Silly Symphonies be sure and give them plenty of space in your ads, lobby displays and other advertising and exploitation. They're little features but they mean big money!



Produced entirely in
TECHNICOLOR



Watch for these Silly Symphonies

"COCK O' THE WALK"
(Released)
"ELMER ELEPHANT"
"THREE LITTLE WOLVES"

And be sure to advertise these new starring vehicles of Mickey Mouse

"MICKEY'S POLO TEAM"
"ORPHANS' PICNIC"
"MICKEY'S GRAND OPERA"

Released thru UNITED ARTISTS

IF YOU'RE A SHOWMAN...



REMEMBER THESE *Release* DATES!

STRIKE ME PINK	January 24TH
THE GHOST GOES WEST . . .	February 7TH
CHARLIE CHAPLIN *in* MODERN TIMES	February 21ST
LITTLE LORD FAUNTLEROY . . .	March 6TH
THESE THREE	March 13TH
THE AMATEUR GENTLEMAN . . .	March 20TH
ONE RAINY AFTERNOON	April 24TH
THE LAST OF THE MOHICANS . .	June 19TH
THINGS TO COME . . .	*The release date of this production will be announced later*

From the inspired pen of H. G. Wells comes one of the most stortling pictures ever produced! An incredible glimpse of the future thot will astound the entire world!

Released thru

UNITED ARTISTS

Printed in U.S.A.

U.S. PRODUCTION OVERSEAS URGED TO TIGHTEN GRIP ON WORLD MARKET

Gregor Rabinovitsch, UFA Producer Signed by Universal, Calls Double Versions with Own Casts the Solution

The American motion picture industry now has an unparalleled opportunity further to extend its hold on the international market, provided it establishes production in Europe on a scale comparable to the needs of such a program, in the opinion of Gregor Rabinovitsch, for six years major producer for UFA in Berlin, who arrived in Hollywood this week to head his own unit at Universal City.

Producer of such films as "Be Mine Tonight" and "Unfinished Symphony" and for two decades active in production in Germany, France and Austria, Mr. Rabinovitsch based his assertion on his estimate that 45 per cent of the films made by Continental producers are unsatisfactory product and that America has the resources to create a commanding production establishment abroad. Double versions are the key, Mr. Rabinovitsch said.

With the exception of product for English quota requirements, American production abroad is at a low ebb. Questionings at the home offices in New York revealed that, with the exception of Universal and Metro-Goldwyn-Mayer, none of the companies has such activity in mind, and the consensus was that large-scale production on the Continent would be impracticable.

Says Films Would Be Better

Mr. Rabinovitsch nevertheless insisted that it can be done, to the glory and profit of America, "if the companies go about it properly." He added that "pictures intended for the international field, including the American, are much better when made in Europe than in Hollywood. It has been proved at the box-office."

Mr. Rabinovitsch recalled that some years ago a large American company, which he preferred not to name, "threw millions away trying to establish production at Paris."

"They invested a fortune in building studios and, with a large overhead, were obliged to maintain a fast pace in production in order to justify the expense," he said. "The result was that they started out to make 30 films a year, one after another, without adequate preparation and with no regard for quality, losing sight of the fact that four or five good productions for the international market would be a more fruitful plan. But, of course, they had a large studio, and mass production kept their people busy."

"A good production is always cheap, regardless of cost, and a poor one is always expensive," he added.

Sees Lower Production Costs

Double versions, he believed, can cut production costs of international product by as much as 35 per cent, by employing largely the same casts, and where possible the same principals, the same sets. American producers have experimented with double versions in Hollywood, but they have not proved as successful as those made on the Continent, because pictures requiring a foreign locale or flavor are better made abroad, he said.

Mr. Rabinovitsch said he would be willing to make a picture for some large American company without compensation except that he share in the profits, and if the picture failed he "would pay the company $10,000 out of his own pocket."

With American films the acknowledged leaders, American production facilities the best in the world, and America's economic situation advantageous, the opportunity is waiting, he declared.

Mr. Rabinovitsch said the making of poor pictures to meet English quota requirements was not justified, when greater returns would follow larger expenditures for good product.

"Some very bad pictures are made in Europe," he said. "Most French output, for example, is inferior. The conception that Europe leads in art and America in business has lost its power. America today leads in artistic film production, which is good box-office. Art, meaning production values, and box-office are inseparable. If the producer or director is an artist, he will orchestrate the ingredients so that the art will not be obtrusive but very much in evidence at the box-office.

"Many things make up the dramatic whole. Dialogue and singing are not the beginning and the end of a film. They are single elements. The film must move, and all elements must contribute to the action. American producers are today regaining the ground they lost several years ago in Europe because their films talked themselves into inanition. European producers made the same mistake."

Signed by Laemmle

Signed by Carl Laemmle in Europe a year ago, Mr. Rabinovitsch will produce for Universal on a one-picture-and-option basis. What his first picture will be, he is not prepared to say. However, he made a study of the Cathedral of Notre Dame and the Paris Opera house before he left Paris, in the event it might be "The Hunchback of Notre Dame" or "Phantom of the Opera," both Universal successes in silent days.

Mr. Rabinovitsch holds an honorary citizenship from the Government of Austria, awarded for his service to the industry there in producing "Unfinished Symphony."

Leaving Moscow, where he had financed production and exhibition, Mr. Rabinovitsch, stripped by the Bolsheviki of his wealth, went to France in 1922 with a total capital of $10.

PARIS BANS EXPORT OF "GARCONNE" FILM

Considerable surprise and controversy developed in Paris late last week as a result of the French government's sudden decision to forbid exportation of the recently completed picture adapted from Victor Marguerite's novel, "La Garconne."

Deputy Contel sent a note to the Ministry of the Interior demanding an explanation of the official move, saying, "If this film is immoral then foreign countries alone should not be protected. It should be forbidden in France."

But American Executives, Except in Universal and MGM, See Plan as Costly; Manheim Questions Double Versions

He became a producer in Paris, and in 1926 joined UFA. He was the last of the non-Aryan producers permitted to remain under the Hitler regime, he said. One of his earliest pictures, "Michael Strogoff," was successful in this country.

Directors who have worked for him include Anatole Litvak, Willy Forst, Jo May and Arthur Robison. Four of his stars are Martha Eggerth, Bridgitta Helm, Jan Kiepura and Paula Wessely. His principal writer is Walter Reisch, whom he plans soon to bring to Hollywood.

Executives Question Feasibility

Executives of American producer-distributors who showed little enthusiasm for European production found their convictions supported by the fact that most of the companies which had produced on the Continent reported that it had proved impracticable. They pointed out that major decisions would have to be made in Hollywood and material would be drawn from the film capital. A Continental producing plant would be too costly, it was feared, and it was doubted that Continental Europe could produce English versions sufficiently appealing to Americans.

American producers knowing the requirements of the international market, are instead bringing foreign directors, technicians and players to this country, it was explained, and pictures like "Lives of a Bengal Lancer" and "Cavalcade" have demonstrated that films with a foreign background can be made in Hollywood and still be superior, said one executive, who held that "if a picture clicks here, it clicks throughout the world."

Both Universal and Metro-Goldwyn-Mayer are planning increased production in Europe, while other companies have no leanings in that direction.

Universal is proceeding on its experience that no picture can make money solely on the income in the country of its origin and that wider distribution must be sought, according to N. L. Manheim, foreign manager. Double versions have been found wanting in several instances, by various companies. Mr. Manheim said that because of the individual preferences of different nations, it is difficult to find stories and casts that are universally appealing, and in view of the trouble and expense in making the second version, it would be just as well to make an entirely new picture.

With the exception of quota requirements in England, production or acquisition of foreign product by American companies has been drastically reduced in recent years, and with some companies is practically at a standstill.

Chaplin Comedies Reissued

Six two-reel Charlie Chaplin comedies are being reissued by RKO-Radio. Among them are "The Rink," "The Adventurer," "The Floor Walker" and "One A. M." They were reissued by the same company, with sound effects, about three years ago.

Vivian Moses Joins RKO-Radio

Vivian Moses has joined the publicity department of RKO-Radio and is devoting his time to work on press books.

SHOWMEN'S REVIEWS

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public

Things to Come

(London Films - United Artists)

Prophetic Spectacle

When America sees this film it probably will regard it as the most important ever to come out of a British studio. From such dispassionate viewpoint as a British reviewer may claim, it seems that America will be right.

Its impressiveness as a spectacle, challenging comparison with the best and the biggest the screen has seen, is one thing about "Things to Come," but not the most important thing. Nor is the striking originality, which may give rise both to box-office opportunities and to box-office problems on an unusual scale. What makes it significant is that it is the first British film of which it is possible to say with definite conviction that it sets new technical standards ahead of even the highest of the old standards set by Hollywood.

With "Things to Come," England shows technical initiative—with the aid-in-chief, be it said, of two Americans, in Ned Mann and William Cameron Menzies; a Frenchman, Georges Perinal; and a Hungarian, Vincent Korda. There is no slight to H. G. Wells in putting the technicians first; "Things to Come" is a technicians' film.

From a box-office point of view the picture is a considerable experiment. Alexander Korda, it seems, has taken Wells' treatment and dialogue practically without alteration and therefore presents a screen entertainment lasting 110 minutes in which the protagonists are not men but Mankind. What "Things to Come" sets out to do is to present a picture of a world collapsing through war into barbarism and pestilence, redeemed by science and, its own problems solved, invading stellar space with "All the Universe or nothing" as the battle-cry.

Outstanding features of its development are two: the scope and grimness of the collapse and the scale and magnificence of the recovery. It is in the last-named aspect that the spectacle reaches its most striking moments; applause directed not to action nor to actors but to settings and to effects was a feaure of the London premiere.

There is continuity of individual interest to this extent that, through the crash of air bombed cities and through the plague which follows the collapse of civilization, one follows the careers of one or two enlightened men who help to shape a new society when a band of airmen, overcoming the bandit-dictators who have set up petty states, inaugurate the new World Rule.

Centuries pass and reincarnations of these men are seen as the directing spirit of a planet perfected and controlled by Science. Man lives in wonder cities built deep into the earth but full of sunshine. Disease has been conquered.

Greatest wonder of the age is the Space Gun. Immense beyond any comparison with objects in the present day world, it points to the stars. Already rockets have been fired from it round the moon and safely back to earth. The next stage is to alight on the moon. Now, when the daughter of the world ruler and her lover wish to travel in the rocket, agitators excite the crowd against "too much progress." They descend on the gun to destroy it, ants against its immensity.

The rocket is discharged before they can interfere and the picture fades out on a question mark as the rocket traces its course through the stars.

There can be practically no criticism of "Things to Come" as a piece of screen craft. The scale is enormous and the method convincing from the very first war scenes, with airplanes filling the sky, until the development of planes to huge size is brilliantly shown in later scenes; only the fact that such marvels have not yet taken the air in fact induces one to believe that there has been model work. The realism of every detail of the wonder cities of future years is equally amazing.

As a picture it is something to feast on, and something so new and so breath-taking that personal reaction to Mr. Wells' theme and Mr. Wells' ideals may seem a secondary matter. Nevertheless it is a factor to be considered that, to many, there will be something repellent, as well as unreal, about this too, too sanitary Wellsian world, which seems to create a boredom in its inhabitants which they can escape only by shooting the moon and which sometimes threatens the same to any spectator not captivated by the screen craft of it all.

Individual characterization is not, in fact, a feature of the film, the one well marked part being that of Raymond Massey, aviator in the earlier scenes, world president in the later episodes. His is a fine performance but for the most part the individuals are bloodless and their dialogue unrealistic and declaimed rather than spoken; this is a criticism of the script and not of a cast including, among others, Margaretta Scott, Ralph Richardson, Sir Cedric Hardwicke and Edward Chapman.

Reference to this film should not in fact end on a note of criticism. It is a big film; a skilful and enormously courageous piece of production, a subject offering the public something they have never had before. It may be a showman will be needed to put it over; certainly every showman should see it.

Previewed ot Leicester Squore Theotre, London; a press preview the previous night. The audience found the glimpses of the future breathtaking and applouse wos prolonged for individual sets and effects. Women ond some men criticised the lock of "story." Objection to the arid Wellsian world wos common; but its picturization was thought "marvellous."—ALLAN, London.

Produced by Alexander Korda for London Film Productions. Distributed by United Artists. Story by H. G. Wells. Directed by Wiliam Cameron Menzies. Special Effects directed by Ned Mann and photographed by Edward Cohen, A.S.C. Settings by Vincent Korda. Photography by Georges Perinal. Costumes designed by John Armstrong, Rene Hubert and the Marchioness of Queensbury. Music by Arthur Bliss. Recording director, A. W. Watkins. American release not yet determined. General audience classification.

CAST

John Cabal / Oswald Cabal ..... Raymond Massey
Pippa Passworthy / Raymond Passworthy ..... Edward Chapman
The Boss ..... Ralph Richardson
Roxana / Rowena ..... Margaretta Scott
Theotocopulos ..... Cedric Hardwicke
Dr. Harding ..... Maurice Bradell
Mrs. Cabal ..... Sophie Stewart
Richard Gordon ..... Derrick de Marney
Mary Gordon ..... Ann Todd
Katherine Cabal ..... Pearl Argyle
Maurice Passworthy ..... Kenneth Villiers
Modern Mitani ..... Ivan Brandt
The Child ..... Anne McLaren

Silly Billies

(RKO-Radio)

Comedy

Hokum wild west comedy drama and hokum Wheeler and Woolsey gag comedy is the tune to which this picture spins. Understood and marketed as a nonsensical, idiotic fun feature which burlesques the straight formula western entertainment idea, it has ingredients to satisfy the Wheeler and Woolsey following and those who like to see standard patterns given a lot of changing around and alteration.

Timed to the 1870's era, painless dentist Pennington and his always-in-the-way aide, Banks, are en route by stage coach to Little Town. The stage is held up and while Painless treats one of the bandits, Banks falls in love with Mary Blake, a schoolteacher also bound for Little Town. The town is preparing to move en masse to the site of a gold strike. John Little swindles Painless into buying a choice business location as the dumb medico doesn't know that he'll soon be living in a ghost town. Here happens one of the funny gags with Painless treating a goat and the goat swallowing his instruments.

Meanwhile renegade Bewley and his henchman Trigger inspire the Indians to attack the wagon train. Painless and Banks, who have got wind of the plot, ride up to warn the gold seekers of their peril just in time to get into the battle. Tossing chloroform-soaked sponges, they wreak havoc on the red raiders. Captured, they escape burning at the stake by donning Indian garb and staging a footrace out of camp. They're caught and another battle ensues, but Banks rides out to get the U. S. Cavalry. The Indians wiped out, Painless is hit by a stone which he finds full of gold. Knowing that the rock came from Little Town, the whole mob dashes back home to find that the lot Painless bought is right in the heart of the new bonanza.

Previewed in Rodio studio projection room.
McCARTHY, Hollywood.

Produced and distributed by RKO Radio. Associate producer, Lee Marcus. Directed by Fred Guiol. Screen play by Al Boasberg and Jack Townley. Story by Thomas Lennon and Fred Guiol. Musical director, Roy Webb. Photographed by Nick Musuraca and J. Roy Hunt. Photographic effects by Vernon Walker. Music and lyrics by Dave Dreyer and Jack Scholl. Art director, Van Nest Polglase. Associate, Feild Gray. Recorded by John E. Tribby. Edited by John Lockert. Assistant director, Jean Yarbrough. P. C. A. Certificate No. 1866. Running time, when seen in Hollywood, 65 minutes. Release date, March 20, 1936. General audience classification.

CAST

Roy Banks ..... Bert Wheeler
"Doc" Pennington ..... Robert Woolsey
Mary Blake ..... Dorothy Lee
Hank Bewley ..... Harry Woods
Trigger ..... Ethan Laidlaw
Chief Cyclone ..... Chief Thunderbird
Morton ..... Delmar Watson
John Little ..... Richard Alexander

Give Us This Night

(Paramount-LeBaron)

Musical Romance

The star of this picture is Jan Kiepura, with whom the American audiences became familiar through "Be Mine Tonight." It also presents the noted grand opera songstress Gladys Swarthout. The combination imme-

(Continued on page 50)



Credit Warners for giving you Star as well as Story Variety, with such added starters this season as Fredric March, Errol Flynn, Claude Rains, Jack Oakie, Charlie Ruggles, Olivia De Havilland, James Melton, June Travis, Jane Froman, Edmund Gwenn, and now

BORIS KARLOFF

The Master of Horror Achieves His Masterpiece in

"The Walking Dead"

With Ricardo Cortez • Edmund Gwenn • Marguerite Churchill • Warren Hull
Barton MacLane • Henry O'Neill • Joseph King • Directed by Michael Curtiz

AN "A"-HOUSE SUCCESS AT N. Y. STRAND

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TALK ABOUT 'STRIP' ACTS!

That Palooka strip will act as your 'advance man' to thousands of local readers. Only 6 years old and already a champion—in circulation and promotion. They've written editorials, formed Joe Palooka Clubs, held Palooka birthday parties and pulled scores of other swell stunts that you can cash in on.

JOE PA

Steps Out of

IN

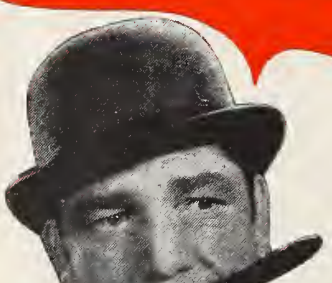
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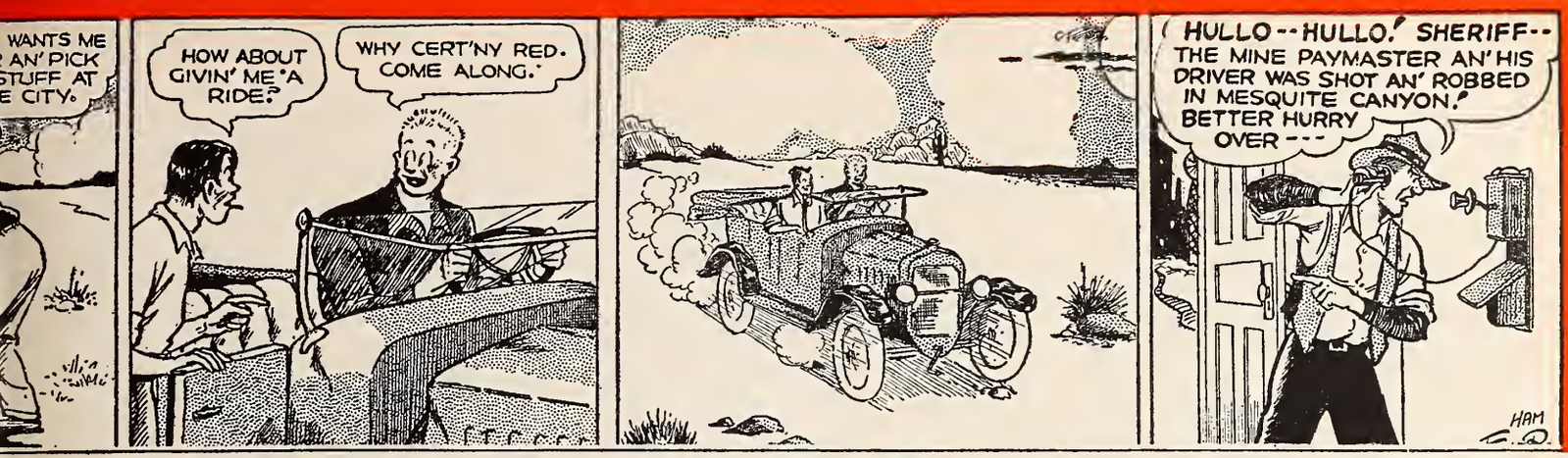
VIT

WHEN IS A 'PALOOKA' NOT A PALOOKA?
Answer:—When he's
ROBERT NORTON
picked for the part from 500 candidates



OPERATING UNDER THE SAME MANAGEMENT
of 'Knobby' Walsh, the Palooka pal and manager, played by Vitaphone's famous
SHEMP HOWARD

Directed by Lloyd French



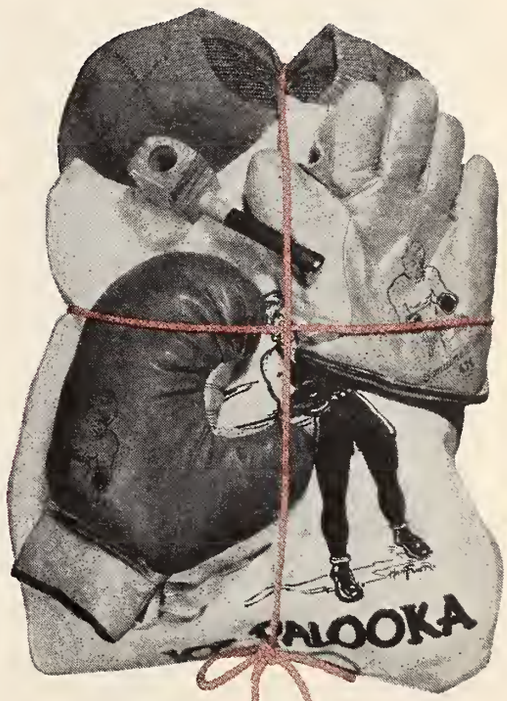
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LOOKA

America's Most Popular Comic Strip

SHORTS

(The Vitaphone Kind)



up and jeer the lads who don't grab this new
n-back-to-laugh series—featuring the world-
ters who brought a new kind of wallop to
. . Think of the 250 major newspapers that
her's syndicated strip day after day, month
hink of the 35 million people who read it;
remendous natural build-ups for every release
s of self-starting promotion tie-ups . . . then
why every thinking showman is set to get

T OF THE JOE PALOOKA SERIES,
OF PETE"—COMING MARCH 14th FROM

APHONE

LOOK . . . IT'S ALL TIED UP!

Joe Palooka Pipes
Joe Palooka Sweaters
Joe Palooka Sweat-Shirts
Joe Palooka Boxing-Gloves
Joe Palooka Baseball Gloves

Only a few of the dozens of national dealer tieups completely outlined in the special promotion plan now on the press!

diately established the feature as one in which there will be plenty of singing. Much of it is dragged in to the detriment of action and continuity and presumably to capitalize upon the reputation Kiepura made in the picture previously mentioned.

In this case, with the locales several European cities, it's an application of backstage show technique to grand opera. As it goes, Antonio is a singing fisherman. When the opera featuring Maria and Forcellini along with Bonetti comes to town, Antonio, a spectator, breaks up the show. It causes plenty of excitement and eventually leads to Forcellini, who is dissatisfied anyway, quitting the show. Impressed with the beauty of his voice, Maria and Bonetti fix it up with the police and take Antonio along in Forcellini's place. Quickly developing into a sensation, he falls in love with Maria. When he finds that Bonetti, who has been his friend and patron, is also in love with Maria, he jumps the show.

With the opera booked for Sorrento, Antonio's home town, it looks as if there won't be any show, but Antonio makes a mad dash over the mountains in an auto to step into his role and save the reputation of Maria and Bonetti and win the acclaim of the populace.

Done in a continental motif, the picture has elements for that contingent of fans which understands and appreciates classical music, not all of which is operatic. For the general rank and file the preponderance of music provides a problem which may possibly be eliminated if the romantic love interest content is stressed.

Previewed in the Egyptian Theatre, Hollywood Boulevard neighborhood house. Audience reactions indicate that the public is going to be disappointed if it is led to expect another "Be Mine Tonight."

—McCarthy, Hollywood.

Produced and distributed by Paramount. Produced by William LeBaron. Directed by Alexander Hall. Assistant director, James Hogan. Screen play by Edwin Justus Mayer and Lynn Starling. Based upon a story by Jacques Bachrach. Sound, H. M. Lindgren. Film editor, Ellsworth Hoagland. Art directors, Hans Dreier and Roland Anderson. Special effects by Gordon Jennings. Photographed by Victor Milner. Music by Erich Wolfgang Korngold. Lyrics by Oscar Hammerstein, II. P. C. A. Certificate No. 1,896. Running time, when seen at Hollywood, 68 minutes. Release date, March 6, 1936. General audience classification.

CAST

Antonio	Jan Kiepura
Maria	Gladys Swarthout
Marcello Bonetti	Philip Mcrivale
Tomasso	Benny Baker
Francesca	Michelette Burani
Priest	William Collier, Sr.
First Carabiniere	Sidney Toler
Second Guido	Charles Judels
Guido	Maurice Cass
Vincenti	John Miltern
Forcellini	Alan Mowbray
Elena	Mattie Edwards
Lucrezia	Chloe Douglas
1st Fisherman	Nick Thompson
2nd Fisherman	Bob Milash
3rd Fisherman	Monte Carter
4th Fisherman	Constantine Romanoff
5th Fisherman	Sam Appel

Treachery Rides the Range

(Warners)

Western

Geared to sate the appetite of the outdoor western thrill fans, this fast moving, excitement-packed feature is motivated by a spirit of adventure, with plenty of wild riding, quick shooting, heroism and deviltry. While there is only a little bit of love interest, that quality is so logically inserted that in addition to billing the attraction as an action adventure film, it also can be publicized as a western romance.

The story has a different basis than the usual western. Because scout Red Tyler is an adopted son of Chief Red Smoke and because the U. S. Government has made a treaty with the Indians to suppress the slaughter of buffalo, soldiers at Fort Douglas and neighboring Cheyenne tribes live in peace and harmony. Greed of the white man, however, prompts Barton and Carter, buffalo hunters, to request permission of Col. Drummond to conduct a hunt. Refused, they go out anyway and slaughter much of the herd. When one of the chief's sons is killed, the Indians think the soldiers responsible and go on the warpath.

Meanwhile, the Colonel's daughter, Ruth, wants to go on an overland trip. Believing Tyler is exaggerating the danger, she accepts the invitation of Carter and Barton to travel with them. This brings about a stirring fight between Carter and Tyler, resulting in Tyler being tossed into jail. A few days elapse before he escapes, and as he picks up the trail, his borrowed horse is shot from under him, but when his own charger appears he takes off again. Indians, however, attack the Carter-Barton expedition and capture Ruth following a lively battle. With his buddy Bunce, Tyler goes to rescue Ruth. The revengeful red men capture them also, and they are being subjected to torture when Little Wolf, Tyler's adopted half brother, shows proof that it was not soldiers but renegades who killed the buffalo and started the war. To substantiate his statement, Little Wolf and Tyler go to fetch Drummond while Ruth is held hostage. The pair, trapped by Carter and Barton, are about to be shot when Drummond's cavalry rides up. Truth of the villainy made known, the Indians are satisfied when Carter and Barton go before a firing squad and Tyler sings his way into Ruth's heart.

Previewed in Warner's Forum Theatre, second-run neighborhood house. The audience showed its approval of the picture's well handled thrill and action by doing plenty of whooping and cheering.

McCarthy, Hollywood.

Produced and distributed by Warner-First National. Directed by Frank McDonald. Story and screen play by William Jacobs. Supervised by Brian Foy. Photographed by L. W. O'Connell. P. C. A. Certificate No. 1870. Running time, when seen in Hollywood, 58 minutes. General audience classification.

CAST

Capt. Red Tyler	Dick Foran
Ruth Drummond	Paula Stone
Col. Drummond	Monte Blue
Wade Carter	Craig Reynolds
Burley Barton	Henry Otho
Corporal Bunce	Don Barclay
Chief Red Smoke	Jim Thorpe
Little Big Fox	Frank Bruno
Little Big Wolf	Carlyle Moore
Nebraska Bill	Monte Montague
Scout Blackbourne	Gene Alsace
Eph Billings	Milt Kibbee
Denver	Tom Wilson
Pawnee Pete	Bud Osborne
Antelope Boy	Dick Botiller

Rhodes

(Gaumont British)

Pictorial Biography

The life of Cecil Rhodes who, almost alone, carved for England a vast and wealthy country out of the wilderness that was South Africa in the 1880's, is here presented with dramatic force and yet restraint. The entire picture centers around one man, Walter Huston in the title role, and as has been the case in previous efforts of this star, his performance dominates to such an extent that showmen might do well to make this a strong point in their exploitation campaigns.

The force of the combined dramatic performances should be sufficient to carry any audience.

The picture abounds in material to stir the imagination and create general interest for in it are scenes built around the diamond mines of Kimberley—with a rush for claims similar to the one staged in this country when the Oklahoma Territory was opened to settlers—primitive African natives, the Transvaal with its Boers and the events which later involved them in war with England, all interwoven in sequences plausible because of their historical accuracy.

Berthold Viertel's direction tells his story in pulsating sequences, continually working toward the effective climax. The production values are excellent and much of the film's entertainment is enhanced by the photography of Bernard Knowles and by the outdoor work shot in Africa under Geoffrey Barkas by S. R. Bonnett.

The cast, besides Huston, includes such Continental names as Oscar Homolka, Basil Sydney, Frank Cellier and Peggy Ashcraft.

As the picture opens Rhodes, given only six months to live by Basil Sydney, who, as Starr Jameson, becomes Rhodes' physician and lifelong friend, is a diamond digger in Kimberley. Infected with the dream of empire in South Africa, Rhodes, first showing genius in his ability to make reality of a dream, obtains, after a ten-year battle, control of all the Kimberley diamond fields.

With the power at his hand to use it as he may, Rhodes then looks to the north for his first move toward a consolidated South Africa. Matabeleland, home of fierce natives and thought to be rich in natural resources, is his first goal. But Kruger, crafty president of the Transvaal, looms up as an obstacle and nearly defeats him.

Finally, with Matabeleland, known to the World today as Rhodesia, his by virtue of his concessions from the native king and his own armed force, the future looks bright for Rhodes until English settlers in the Transvaal come to him for aid. Driven on by his desire for a united continent, Rhodes helps them but ruins himself, having to resign from his post as Prime Minister and head of the diamond trust.

War between the English and Dutch is imminent, however, and although Rhodes is a dying man as his country is finally winning, he closes his eyes before he actually can see his dream a reality.

A battle with the savage Matabele, Jameson's invasion of the Transvaal and subsequent capture, Rhodes' surrender of his high posts to save his friend from death and the background shots of the African veldt are the most interesting, and often exciting, episodes.

This is a full picturization of the highlights of the career of one of the World's greatest figures, and showmen have available the full cooperation of those groups demanding better pictures.—Baehler, New York.

Produced and distributed by Gaumont British. Directed by Berthold Viertel. Based on the book, "Rhodes," by Sarah Gertrude Millin. South African exteriors directed by Goeffrey Barkas. Adaptation by Leslie Arliss and Michael Barringer. Dialogue by Miles Malleson. Photography, studio, by Bernard Knowles. Photography, South Africa, by S. R. Bonnett. Film editor, D. N. Twist. Art director, O. Werndorff. Musical direction by Louis Levy. Reviewed without production code seal. Running time, 95 minutes. Release date, Feb. 20, 1936. General audience classification.

CAST

Rhodes	Walter Huston
Kruger	Oscar Homolka
Jameson	Basil Sydney
Barney Barnato	Frank Cellier
Anna Carpenter	Peggy Ashcraft
Mrs. Kruger	Renee De Vaux
Cartwright	Bernard Lee
Helm	Lewis Casson
King Lobengula	Ndanisa Kumalo of Matabeleland
Cartwright's fiancee	Glennis Lorimer

The House of a Thousand Candles

(Republic)

Drama

Though the title of this picture may be familiar, the modernized story it tells is something entirely new. In the present version, with a well moulded thread of suspense holding the yarn together, it is a drama of international espionage and intrigue. Supplementing the motivating plot is a contrasting vein of romantic love interest and a novel line of comedy. Well produced, locales and backgrounds being exceptional, the picture moves with speed and develops a series of surprising situations. In these, as well as in the worth of cast names, there is substance for ingenious showmanship, revealing only enough to pique curiosity.

Irving Pichel, head of the spy ring, has his headquarters in an elaborate Parisian hotel called The House of a Thousand Candles. By means of a high-powered and secret short wave radio set, he intercepts government messages and by means of secretly coded advertising messages keeps in touch with his confederates all over the world. In London, Lawrence Grant, an English cabinet official, prepares to

send a secret coded message to Geneva. The message is entrusted to Phillips Holmes, but circumstances are so contrived as to make it appear that another is the courier. When the beautiful woman lure is used, Holmes succumbs to the blandishments of Rosita Moreno, the message is stolen and delivered to Pichel.

Holmes, who can't get away from his trailing American sweetheart, Mae Clarke, knows that Rosita is booked for a dancing engagement in Pichel's hotel. Following her there, to be followed in turn by Miss Clarke, both fall into Pichel's hands. The message accidentally decoded, the prisoners Holmes and Miss Clarke are doomed to quick death as Pichel is off to place the message in hands where it will do most harm. Freeing herself, Miss Clarke gets Holmes out and with the help of his valet, Fred Walton, the trio win the cooperation of an orchestra leader, Michael Fitzgerald, to broadcast a warning to intercept Pichel. The racing Pichel, pursued by Holmes, crashes into a truck and is killed, the message is recovered, an international catastrophe forestalled and Holmes finds time to devote to Miss Clarke.

The subject of spies usually being an engaging topic, it is presented here in a manner that is both entertaining and of much showmanship availability.

Previewed in the Fox Wilshire Theatre, Los Angeles deluxe neighborhood house. The audience watched the picture attentively and appeared to be deeply absorbed in the manner in which it picturized the workings of a world spy ring.

McCarthy, Hollywood.

Produced and distributed by Republic. Directed by Arthur Lubin. Supervised by Mrs. Wallace Reid. Screen play by H. W. Hanemann and Endre Bohem. From the novel by Meredith Nicholson. Music supervision by Harry Grey. Music by Sam H. Stept and Arthur Kay. Photographed by Ernest Miller and Jack Marta. Supervising editor, Joseph H. Lewis. Film editor, Ralph Dixon. Recorded by Terry Kellum. P. C. A. Certificate No. 1,982. Running time, when seen in Hollywood, 70 minutes. Release date, February 29, 1936. General audience classification.

CAST

Tony	Phillips Holmes
Carol	Mae Clarke
Sebastian	Irving Pichel
Raquel	Rosita Moreno
Alf	Fred Walton
Marta	Hedwiga Reicher
Sir Andrew	Lawrence Grant
Travers	Fredrik Vogeding
Barrie	Michael Fitzmaurice
Jules	Rafael Storm
Demetrius	Mischa Auer
Agent	Paul Ellis
Steward	Keith Daniels
Radio Attendant	Charles DeRavenne
Sergeant	Olaf Hytton
Maitre d'Hotel	Carlos Martin
Count	Count Stepanelli

The Bohemian Girl

(MGM-Roach)

Comedy

When Michael William Balfe wrote the popular opera, "The Bohemian Girl," his original work was a dramatic and sometimes morbid story concerning the adventures of a gypsy band, interspersed with ballads of pathos and sentiment. In MGM's screen version it merely serves as a vehicle in which Stan Laurel and Oliver Hardy perform their customary comedy antics and all the original material is discarded, except for several musical numbers, the gypsy band and the kidnaping of the child.

Showmen are given ample exploitable material, and it might be well for them to emphasize the fact that this is another Laurel and Hardy comedy and not an opera on the screen. The comedians are the strongest selling point, even though their work here falls below the average set in their recent feature length efforts.

The supporting cast is composed of names that signify comedy, with Mae Busch, James Finlayson, Darla Hood, William P. Carleton, Antonio Moreno and Jacqueline Wells heading the list. Direction, by James Horne and Charles Rogers, allows the plot to lapse time and time again in order to permit Laurel and Hardy to cavort about in their familiar fashion.

The musical numbers taken from the original version, including "I Dreamt I Dwelt in Marble Halls" and "The Gypsy Life You Lead," do much to enhance the film's entertainment values, especially in the singing of Miss Wells.

The story has Laurel and Hardy members of a roving band of gypsies, with Hardy's wife, Miss Busch, carrying on on the side with Moreno. The two lovers want to desert the band so Moreno decides to rob the castle of Count Arnheim for funds. He is caught and flogged, however, and the gypsies are ordered to move on. Moreno, however, steals the count's little daughter and carries her off with the band.

When the two lovers do quit the tribe, Hardy is left with the little girl, under the impression she is his own child.

The next scene finds the child grown into an attractive young woman, with quite an attractive voice, as she proves by singing "I Dreamt I Dwelt in Marble Halls." The girl is caught in Count Arnheim's castle when the band returns to that town, and she is about to be flogged when a mark on her shoulder proves her to be the long lost daughter of the count. Laurel and Hardy, who tried to rescue her and were thrown in the torture chamber, are released and all ends well.

All through the story the action is stopped to allow the comedians to go through their familiar pieces of "business," which they do with all their well known gestures and grimaces.

Concentration of showmanship would seem to be best centered on the Laurel and Hardy fans.—Baehler, New York.

Produced by Hal Roach. Distributed by Metro-Goldwyn-Mayer. Directed by James Horne and Charles Rogers. Based on the opera by William Balfe. Art directors, A. I. Royce and William Stevens. Photographed by Art Lloyd and Francis Corby. Running time, 95 minutes. P. C. A. Certificate No. 1725. Release date, Feb. 14, 1936. General audience classification.

CAST

Stan Laurel	Himself
Oliver Hardy	Himself
Devilshoof	Antonio Moreno
Princess Arline	Jacquiline Wells
Mrs. Hardy	Mae Busch
Captain Finn	James Finlayson
Arline (the child)	Darla Hood
Count Arnheim	William P. Carleton

When Knights Were Bold

(Capitol - General in UK)

Costume Fantasy-Comedy

The stage original has been a standby in England for twenty years or more, with the lead played first by its creator, James Welsh, and later by Bromley Challenor, who died recently. It is a roaring farce, with an intriguing story idea of obvious screen values, previously exploited in a silent picture with Nelson Keys playing the Welsh role.

In this version it becomes a semi-musical and Jack Buchanan is Sir Guy de Vere, the Bohemian successor to an old title who is so oppressed by his relatives' insistence on the family's history and past greatness that he dreams himself back into the Middle Ages and into the personality of the fighting Sir Guy of that era.

That's the story in a nutshell. There is a pretty cousin, Rowena, full of romantic ideas who gives the color to Guy's dreams by lending him a book about the mighty past. Sir Guy, after his translation to the past, finds the same set of people about him, and when he returns to the present he takes steps to assert the manliness of the second Sir Guy.

Whether this type of full-blooded farce is improved by musical trimmings, even by Sigler, Hoffman and Goodhart, is an open question. Buchanan puts over his numbers in a style which his admirers will like and even gets in a sand dance without seriously holding up the action. That, for the most part, is good vigorous clowning before backgrounds of moated castles and medieval battlefields. Guy's love for Rowena, surviving even the shock of her table manners as the fighting Lady Rowena of prefork days, and his rivalry with the snobbish Brian Ballymote never is allowed to obscure the main purpose of the film, which is to create laughter by gags, slapstick and an intensive guying of the "brave old days."

Fay Wray is a spirited Rowena and the rest of the cast, of good British screen and stage reputation, play up well in a film in which acting is of less importance than comedy situations. These are certainly good enough to provide showable material, where Buchanan is a draw, to any audience which can appreciate a dig at a form of snobbery which, as it happens, is more English than American.—Allan, London.

Produced by Capitol Film Productions, Ltd. Distributed in England by General Film Distributors, Ltd. From the play by Charles Marlowe. Directed by Jack Raymond. Adaptation and scenario by Douglas Furber and Austin Parker. Camera, F. A. Young. Sound, John S. Dennis. Musical numbers by Sigler, Hoffman and Goodhart. Running time, 76 minutes. General audience classification.

CAST

Sir Guy de Vere	Jack Buchanan
Lady Rowena	Fay Wray
Brian Ballymote	Garry Marsh
Aunt Agatha	Kate Cutler
Aunt Esther	Martita Hunt
Cousin Bertie	Robert Horton
The Canon	Aubrey Mather
Barker	Aubrey Fitzgerald
Whittle	Robert Nainby
Hoboe	Moore Marriott
The Mayor	Charles Paton

The Walking Dead

(Warner)

Mystery Drama

This, the latest effort of Boris Karloff in the field of the weird, offers showmen unique exploitation possibilities, for the story treats of restoration of the dead, a topic that for ages, either as scientific experimentation or spiritual mysticism, has intrigued the public mind.

In the pictures, with a melodramatic semi-mystery story as a motivating basis, the subject is approached from a scientific standpoint, along the lines similar to those used by Drs. Alexis Carrel and Robert Cornish in their experiments that attracted such widespread attention in the public prints some few months ago. The background here is slightly different, for where the doctors experimented with animals frozen to death, here a man electrocuted as a murderer is brought back to life by science.

Karloff, naturally, is the leading figure in the picture and the fulcrum upon which exploitation campaigns should be supported. He is less macabre here than in his "Frankenstein" roles, but is still sufficiently weird to remain in keeping with former characterizations.

The production values are excellent, especially those laboratory scenes during which the dead man is brought back to life by means of singing, flashing and crackling electrical devices.

The capable direction is by Michael Curtiz, who recently finishing "Captain Blood," and who will be remembered for his "Mystery of the Wax Museum" and "Doctor X."

Besides Karloff there are such well-known players as Ricardo Cortez, Barton McLane, Warren Hull, Henry O'Neill, Edmund Gwenn, Robert Strange and Marguerite Churchill, who returns to the screen after quite a period of absence.

The picture opens on a large city in the hands of a currupt group of politicians, guided by the legal mind of Cortez. One of their group is sentenced to prison for manipulation of the city funds, and Karloff, recently released from prison after serving a murder sentence imposed upon him by the same court, is framed when the crooks retaliate by slaying the honest judge.

Bewildered and unable to understand why Hull and Miss Churchill, who witnessed the crime while returning home from the laboratory of Gwenn, failed to come forth in his defense, Karloff is electrocuted. At that point the two witnesses confess their part in the whole scheme of things, and Gwenn arranges

(*Continued on page* 53)



When George J. Schaefer became vice-president and general sales manager of United Artists, the contract was signed in the presence of Sam Goldwyn, producing member of the company, and Arthur W. Kelly, vice-president in charge of foreign sales.

UA SIGNS SCHAEFER AS GENERAL MANAGER

Becomes Vice-President in Charge of Domestic and Canadian Distribution

The motion picture's personnel structure was affected this week by the following:

George J. Schaefer joined United Artists as vice-president and general manager in charge of sales.

Walt Disney moved from United Artists to RKO, taking Mickey Mouse with him.

Richard A. Rowland resigned from MGM.

Irving Thalberg is expected to sign a new 10-year MGM production contract.

Hunt Stromberg signed with MGM as a producer for another five years.

Fred McConnell rejoined Columbia's home office sales department.

Paul Terry became president of Terry-Toons, on the retirement of Frank Moser.

Howard J. Green was appointed associate producer at Columbia.

E. B. Derr became associated with Republic as a producer; Fanchon Royer was named assistant to Nat Levine, and so was Gorson Molson.

James A. Clark, resigned, was succeeded by Lee Balsley as head of accessory sales at Twentieth Century-Fox.

Ben Koenig was appointed in charge of serials at Universal.

Rufus LeMaire resigned as MGM casting director and was succeeded by Bill Grady.

Harold Kemp became west coast executive for Fanchon and Marco.

Following closely upon reports that he was to join Universal in an executive sales capacity, George J. Schaefer signed a contract this week with United Artists and becomes vice-president and general manager in charge of domestic and Canadian sales for that company. The deal is for three years, with Mr. Schaefer assuming his new duties at once.

All Disney Product to RKO

Walt Disney in Hollywood Monday signed a contract with M. H. Aylesworth under which all his product for a number of years to come will be distributed through RKO beginning with the 1937-38 season. United Artists, in the past, has been distributing the Disney product.

The deal includes the "Mickey Mouse" and "Silly Symphony" series, and all future features, the first of which, "Snow White," is now in production and expected to be ready for release this year. All Disney productions are in the three-component Technicolor process.

No set number of releases is embraced under the new contract, for the Disney program includes from 12 to 24 short subjects and one feature length cartoon annually.

Two-Year Contract to Kelly

Arthur W. Kelly, who has been handling all sales for United Artists since the resignation of Al Lichtman, was awarded a new two-year contract as vice-president in charge of foreign sales exclusive of England and the Continent.

New Thalberg Arrangement

In Hollywood, Irving Thalberg is reported about to sign a new long-term contract with MGM which will virtually establish him in business on his own, but with finances and distribution supplied by the organization with which he so long has been identified.

Under the new reported deal, Mr. Thalberg for the next 10 years will produce with his own unit on the MGM lot, but with the studio's personnel, manpower and technical facilities available at all times.

Five-Year Stromberg Contract

With two years still to go under his present contract with MGM, Hunt Stromberg has been signed to a new five-year agreement.

Terry Gets Moser's Interest

Frank Moser, president of Moser-Terry, Inc., retired to devote his time to painting, and Paul Terry was elected president of the company at a meeting of the board of directors in New York Monday. Mr. Terry has acquired Mr. Moser's interest in the corporation, the name of which will be changed to Terry-Toons, Inc.

Harvey B. Day was elected vice-president in charge of sales, Philip A. Scheib, musical director, was named second vice-president and William M. Weiss secretary and treasurer.

Derr Joins Republic

The abandonment of the production plans of the Derr-Sullivan company was indicated with the announcement this week that E. B. Derr had joined Republic Pictures in Hollywood as an associate producer with Nat Levine. Fanchon Royer also has been signed as an assistant to Mr. Levine. For the past year Miss Royer has been producing in Mexico for the Mexican government. Gordon Molson, Republic casting head, has also been named assistant to Mr. Levine.

RKO, Van Beuren Outlet, Gets Disney

Signing of Walt Disney for release of his product through RKO created considerable speculation as to the effect this might have on Van Beuren Corporation and its continued association with the distributing company.

The Disney deal would have a bearing on Van Beuren's "Rainbow Parade" series of color cartoons, spokesmen for that company and RKO assumed. Van Beuren has produced 13 of these subjects a year for RKO release. However, the Disney product does not leave UA for RKO until 1937.

How the entire distribution arrangement under which RKO has released approximately 46 Van Beuren subjects annually since 1930 would be affected by the Disney program was uncertain, but a decision would be made, it was said, at conferences following return from the Coast of Leo Spitz, M. H. Aylesworth and Ned E. Depinet.

Mr. Aylesworth flew back to New York late Wednesday but was not available for comment.

Because of RKO's half interest in Van Beuren, acquired in 1930, the impression prevails that RKO will drop merely the color cartoons.

Ned E. Depinet and Jules Levy of RKO are members of the Van Beuren board.

The distribution arrangement with Disney begins Jan. 1, 1937.

One of the expected results is the resignation of Disney from the board of United Artists.

(Continued from page 51)

to obtain the body and successfully brings it back to life.

Driven by a strange force, Karloff then sets out to avenge his own legal murder, for the few moments that he has spent in the other world has enabled him to see the whole thing clearly. Relentlessly he starts after the politicians, never touching them himself but nevertheless driving them to their death. One runs before a train, another, the real murderer of the judge, shoots himself, and a third jumps from a high window. This leaves Cortez and McLane, who decide to take matters in their own hands and kill Karloff once more.

Tracing him as he wanders off in a storm, they come across the strange creature in a cemetery. Warned of their presence, he goes toward them and they promptly empty an automatic into his body and flee. But a slippery road and high tension wires take care of them as Karloff admonishes Gwenn to leave the dead to themselves and dies once more.

All through this is interwoven the romance between Hull and Miss Churchill to edge off some of the somber qualities of the picture.

Exhibitors might do well to see the picture for themselves before handling it, the better to understand the treatment necessary for the best results, but it can be said that although the picture is up to previous Karloff efforts, the desired result is obtained without outright shocking.—BAEHLER, New York.

Produced and distributed by Warner. Directed by Michael Curtiz. Screen play by Ewart Adamson from an original story by himself and Joseph Fields. Photographed by Hal Mohr. Running time, 65 minutes. Release date, March 14, 1936. P. C. A. Certificate, No. 1,812. General audience classification.

CAST

John Ellman ..... Boris Karloff
Nancy ..... Marguerite Churchill
Nolan ..... Ricardo Cortez
Loder ..... Burton McLane
Jimmy ..... Warren Hull
Dr. Beaumont ..... Edmund Gwenn
Werner ..... Henry O'Neill
Trigger ..... Joseph Sawyer
Judge Shaw ..... Joseph King
Martin ..... Kenneth Harlan
Blackstone ..... Paul Harvey
Merritt ..... Robert Strange
Betcha ..... Eddie Acuff
Warden ..... Addison Richards
Mrs. Shaw ..... Ruth Robinson

The Lawless Nineties

(Republic)

Action Drama

Showmen here are presented with all the basic ingredients for presentation of a satisfactory action drama against a western background, emphasizing the customary hard-riding, shooting, fighting hand-to-hand, with the additional "G-Man" element.

Although the picture is a run-of-the-mill action drama, similar in plot and trimmings to previous members of this series starring John Wayne, it has the stuff which, taken as a whole, has proved successful with audiences in most situations where this type film is presented.

In addition, showmen can capitalize on the fact that here Wayne is cast as a "G-Man," sent by the government to conduct a referendum whereby the territory of Wyoming was voted into the Union and became the forty-fourth state.

Besides Wayne, the cast is composed of such well-known—at least to action drama enthusiasts—names as Ann Rutherford, Harry Woods, George Hayes and Al Bridge. Joseph Kane's direction keeps the action moving right along in logical sequence to the climax.

As the picture opens, Wayne and his partner are being assigned by the Government to police the territory of Wyoming to assure an honest vote in the referendum.

Wayne discovers that a lawless element is terrorizing homesteaders, to the extent of driving them away from their homes, in order to assure victory for itself at the polls.

After one of the Government agents is murdered, Wayne discovers that the telegraph wires are tapped and all his reports to Washington are being intercepted. Using their own device to trap them, Wayne then sends a false message concerning a shipment of silver, and when the bandits arrive to hold up the shipment they are arrested by Wayne. The leaders escape, however.

Wayne next is captured and is being held prisoner as the day of the balloting arrives, but he gets away, after discovering who the bandit leaders are. He then organizes his forces and rides in on the town, only to face a barricade of smoking guns. The barricade is dynamited and the Government men conduct the referendum. In the meantime similar attacks by the Government men have rid other towns in the territory of the crooks and the results of the ballots show that Wyoming becomes the forty-fourth state.

Interspersed in the action are several hand-to-hand fights between Wayne and the crooks, and Wayne is given many opportunities to flash his ability in handling a gun. Romance, too, plays its part, between Wayne and Miss Rutherford, daughter of a newspaper publisher who is murdered by the crooks. There is comedy, also, handled by two colored performers, Snowflake and Etta McDaniels.—BAEHLER, New York.

Produced and distributed by Republic Pictures. Directed by Joseph Kane. Supervised by Paul Malvern. Screen play by Joseph Poland from an original by himself and Scott Pembroke. Photographed by Bill Nobles. Running time, 55 minutes. Release date, Feb. 15, 1936. General audience classification.

CAST

John Tipton ..... John Wayne
Janet Carter ..... Ann Rutherford
Plummer ..... Harry Woods
Major Carter ..... George Hayes
Steele ..... Al Bridge
Bridger ..... Lane Chandler
Mose ..... Snow Flake
Mandy Lou ..... Etta McDaniels
Marshall ..... Tom Brower
Davis ..... Cliff Lyons
Smith ..... Jack Rockwell
Red ..... Al Taylor
Hartley ..... Charles King
Green ..... George Chesebro
Belden ..... Tracy Layne
Tex ..... Chuck Baldra
Pierce ..... Sam Flint
Ward ..... Tom London

Screen Snapshots No. 7

(Columbia)

Personality Glimpses

Assaying more personalities to the running minute than is average for the series to date, this tour of Hollywood rates well up on the list. First attention is given to the new Racquet Club at Palm Springs sponsored by Charles Farrell and Ralph Bellamy. Reginald Owen, the Richard Arlens, Dick Powell, Skeets Gallagher, Robert Woolsey, Mary Carlisle, Charles Butterworth, George Bancroft, Carole Lombard and George Brent are among the screen folk snapped at tennis and other games. Next stop is at the Disney studio, where Walt Disney is presented with a decoration of the French Legion of honor. Start of production on Mary Pickford's first undertaking as a producer is a high spot. Victor McLaglen and the Three Stooges at work on location afford a comic finish. Other items include Paul Kelly christening a polo pony and Fred Stone and his daughter doing a bit of extemporaneous hoofing for guests.—Running time, 9 minutes.

Just Speeding

(Columbia)

Chase Comedy

Borrowing a doctor's automobile and telling officers about to arrest him for speeding that he is rushing his companion to a hospital for an operation, a journeyman butcher forthwith is escorted to the scene of the alleged appendectomy and supervised by police in attempted performance of the surgery. Unwilling victim, volunteer surgeon, police officers, nurses, staff doctors and hospital patients become embroiled in a series of averted incisions and thwarted flights terminating in execution of the deferred arrest. Speedy action offsets familiarity of material and the burden of comedy is distributed among a number of relatively obscure players instead of being restricted to a starred comedian. It contains at least two genuine laughs, a number of chuckles and enough plain diversion. The anti-speeding idea is not stressed.—Running time, 18 minutes.

Ants in the Pantry

(Columbia)

Typical Slapstick

Cast as professional pest exterminators who first supply prospective customers with liberal assortments of ants, moths and mice by way of creating a demand for their services, the Three Stooges sprinkle their characteristic comedy with a few new gags and borrow many more from the archives of Keystone memory. The result is swiftly-moving action predicated on subject matter of a kind not universally considered unquestionable screen material. Clara Kimball Young appears as the society matron at whose house party the boys do their stuff.—Running time, 18½ minutes.

The Voice of Experience, No. 9

(Columbia)

Widely Interesting

Discoursing on the general subject of the family quarrel, the Voice of Experience presents three specimens, each enacted first as it commonly takes place and second as it might have been averted by application of his widely heard radio advice. The specimens are well chosen, their enactment adequate and the advices of commonsense pattern. Sure to interest nearly if not all those to whom it is shown, the subject possesses unusual screen value.—Running time, 9½ minutes.

A Clean Shaven Man

(Paramount)

Average Cartoon

Neither best nor worst of the Popeye the Sailor series, this one presents the spinach champion and his ancient adversary as suitors of a waitress who sings that she "wants a clean shaven man." Agreeing to shave each other and take their chances with her favor afterwards, they come to the usual double cross, the fisticuffs and the fadeout. Most of it happens in a barber shop and the gags are somewhat less than customarily inspired.—Running time, 7 minutes.

NBC Adds Two Stations

The National Broadcasting Company last week brought the total number of its stations up to 96 with the acquisition of station WCSC, Charleston, S. C., and WFBC, Greenville, S. C. The two new stations will operate as optional units in the NBC Southeastern group, presenting programs from NBC-WEAF and NBC-WJZ national networks, beginning March 1.

LeMaire Leaves MGM

Rufus LeMaire, Metro-Goldwyn-Mayer casting head, has tendered his resignation, effective March 15. He will enter the agency business on that date. Bill Grady, studio talent scout who had substituted for Mr. LeMaire, will continue permanently in the post.

Laboratory Ready in May

Consolidated Film Industries will open its new west coast laboratory late in May or early in June, according to Herbert J. Yates, president, following his return to New York from Hollywood. All his company's work will be concentrated in the new plant.

ALL AMERICA SURRENDERS TO THE "FLEET!"

★

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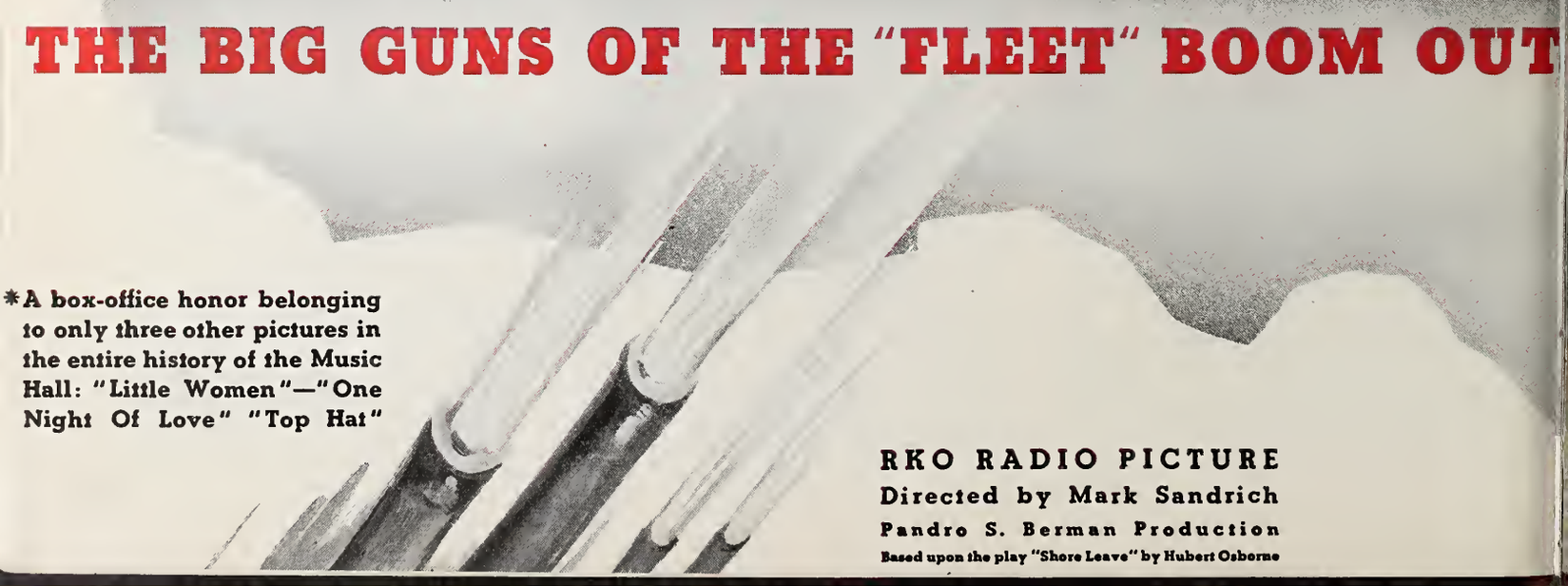
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BALTIMORE—Opening weekend establishes a new all-time record! ... DES MOINES—First 4 days $2,000 over "Top Hat"... DAYTON—Opening 4 days bigger than "Top Hat"... LOWELL—Beats "Top Hat" in first 3 days... SENSATIONAL OPENINGS AND TERRIFIC WEEKEND BUSINESS IN ROCHESTER... COLUMBUS... KANSAS CITY... LOS ANGELES... SAN FRANCISCO... CEDAR RAPIDS... DAVENPORT—WITH PLENTY MORE TO COME!



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★ ★ ★ ★ ★ ★

DRAMATISTS INVITE FILM PRODUCERS TO SUBSIDIZE THE BROADWAY STAGE

Agreement Between Guild and Theatrical Producing Managers Gives Dramatist Control of Play, Cuts Manager's Share

Hollywood producers received a direct bid to subsidize the Broadway stage this week when the terms of the new minimum basic agreement offered by the dramatists to the producing managers were made public in full, revealing that for the first time that motion picture companies may negotiate for the stage and screen rights at the same time.

Climaxing months of controversy and discussion, the new agreement between the Dramatists' Guild and the theatrical producing managers vests the complete control of a play in the dramatist, and instead of the 50-50 arrangement in force heretofore on the sale of the screen rights, sharply curtails the producing manager's participation.

The first reactions from the film industry were at variance. Jack Cohn, vice-president of Columbian Pictures, believed that the new arrangement would limit Hollywood underwriting of Broadway production and make the risk too great. Samuel Goldwyn, however, on Tuesday said that "in the face of protest and criticism by all other Hollywood producers and Broadway managers," he alone commended the playwrights for their action.

Managers Oppose Terms

New York producing managers, hurriedly called into emergency session, declared their unalterable opposition to the new terms, which became effective March 1 for two years, and announced a "fight to a finish." The Guild rejected their suggestions for revision.

Meanwhile 50 members of the League of New York Theatres, organization of producers, Monday decided not to sign the agreement. Brock Pemberton, chairman of the producers' contract committee, said formal complaint would be made to the Guild.

That far-reaching effects will be felt in Hollywood is indicated in the more than 20 Broadway productions which have been bankrolled by motion picture companies this season, many of which already have been purchased for the screen by the underwriting film companies.

What provoked the producing managers to a fighting mood was the sliding scale by which they are to share with the dramatist in the revenue from film rights. The manager would receive 50 per cent of the first $15,000; 33 1/3 per cent of the next $15,000, and 25 per cent thereafter, unless he has invested more than $60,000, whereupon he may, at the playwright's option and request, be given a larger share. Radio and television rights would be similarly divided. Under the schedule, the share to the manager would range from 42 per cent on $30,000 to 28 per cent on $150,000.

UNION WILL ENFORCE FINE FOR SPLICING

The $50 fine for members of the Boston Moving Picture Operators' Union who are found splicing reels is to be strictly enforced, union officials have announced. The union, after having conducted an investigation in conjunction with the Motion Picture Producers and Distributors of America, Inc., several months ago in which it was stated no signs of the use of the 2,000-foot reels by Boston projectionists were discovered, recently made another checkup following reports that operators were splicing reels.

"If such rights are leased on a royalty basis prior to production," the agreement provides that both screen and stage contract must be signed simultaneously, with the full knowledge of the manager. It is also provided that in event of such purchases, there shall be negotiated a basic motion picture royalty contract between the Guild and the producer or producers, "containing minimum standards," but no such basic contract shall run beyond March 1, 1938.

Sidney Howard, president of the Dramatists' Guild, which is affiliated with the Authors' League of America, of which Marc Connelly, author of "Green Pastures," is president, said that clause "opened the door" to separate pacts with motion picture companies.

Cohn Sees Gamble

"We have at last found a way for direct and above-board negotiation with Hollywood," Mr. Howard said. "We hope the enlightened producers will enter a contract for both picture and play on royalty basis."

However, Jack Cohn, who is reported to be partially backing "The Postman Always Rings Twice," Broadway play featuring Richard Barthelmess, said that the offer to make a separate agreement was too great a gamble for the film company.

It was, in fact, for the primary purpose of using Broadway as a testing ground for possible photoplays that the motion picture industry in the last three seasons has extended its invasion of the legitimate field. When the dramatists realized that practically all the plays sold for pictures went to the film backers, they complained that such sponsorship stifled the bidding.

It is provided that if the film rights are leased on a royalty basis after the stage production, the royalties shall be not less than 7½ per cent of the gross, with a reasonable non-return advance. The picture must be released within two years after the release date authorized in the contract, otherwise all film rights revert to the author.

No film based on a play may be released until six months after the end of the run in Manhattan, the agreement stipulates, and until one year and four months after the initial performance under other conditions, but if the play is presented outside Manhatton, the film may be released earlier with the consent of the manager.

"The manager agrees," says the agreement, "that the exhibition of the motion picture after the expiration of the aforesaid periods shall not constitute competition with first-class production of the play. The author shall at no time make block sales of motion picture rights."

The film rights must be sold within five years after the run of a first-class production, otherwise the playwright gets the entire royalty and the manager nothing.

Bidding for film rights will be through the Guild-appointed negotiator, Joseph Bickerton, formerly called arbitrator, and the Guild itself. The negotiator's salary is not to exceed $15,000 a year.

Jack Cohn Predicts Pact Will Limit Hollywood's Underwriting of Plays; Goldwyn Commends Dramatists' Action

New Option Terms

Another important change has to do with the payment of "option money." The practice has been for a manager to pay a playwright $500 for a six-month option, deducted from royalties after the play has been produced. The new arrangement provides that the manager pay the author $100 a month for six months' options. If renewed for a second six months, the fee is $150 a month. The option is cancellable at the end of any month.

Clarification of other provisions have been made, including that relating to production in Great Britain, where managers now are given exclusive right to stage their Broadway plays within six months from the date of the first performance in New York.

The agreement also stipulates that every foreign play produced in this country must come under its provisions.

Meanwhile, Actors' Equity Association, without taking sides, suggested arbitration to the Guild in order to break the impasse.

The large film companies which have been active in stage financing, including Metro-Goldwyn-Mayer, Paramount and Warner Brothers, were silent on the issue, preferring to await developments. Their attitude has been unfavorable to the type of authors' royalty agreement that the dramatists now propose. But with the play rights included in a possible pact, Hollywood might assume a more interested attitude, the dramatists felt.

Samuel Goldwyn has sponsored attempts to establish a royalty basis for the sale of plays for screen production, urging it on the grounds of greater returns to the authors, hence greater incentive to better creative work and a resultant improvement in product.

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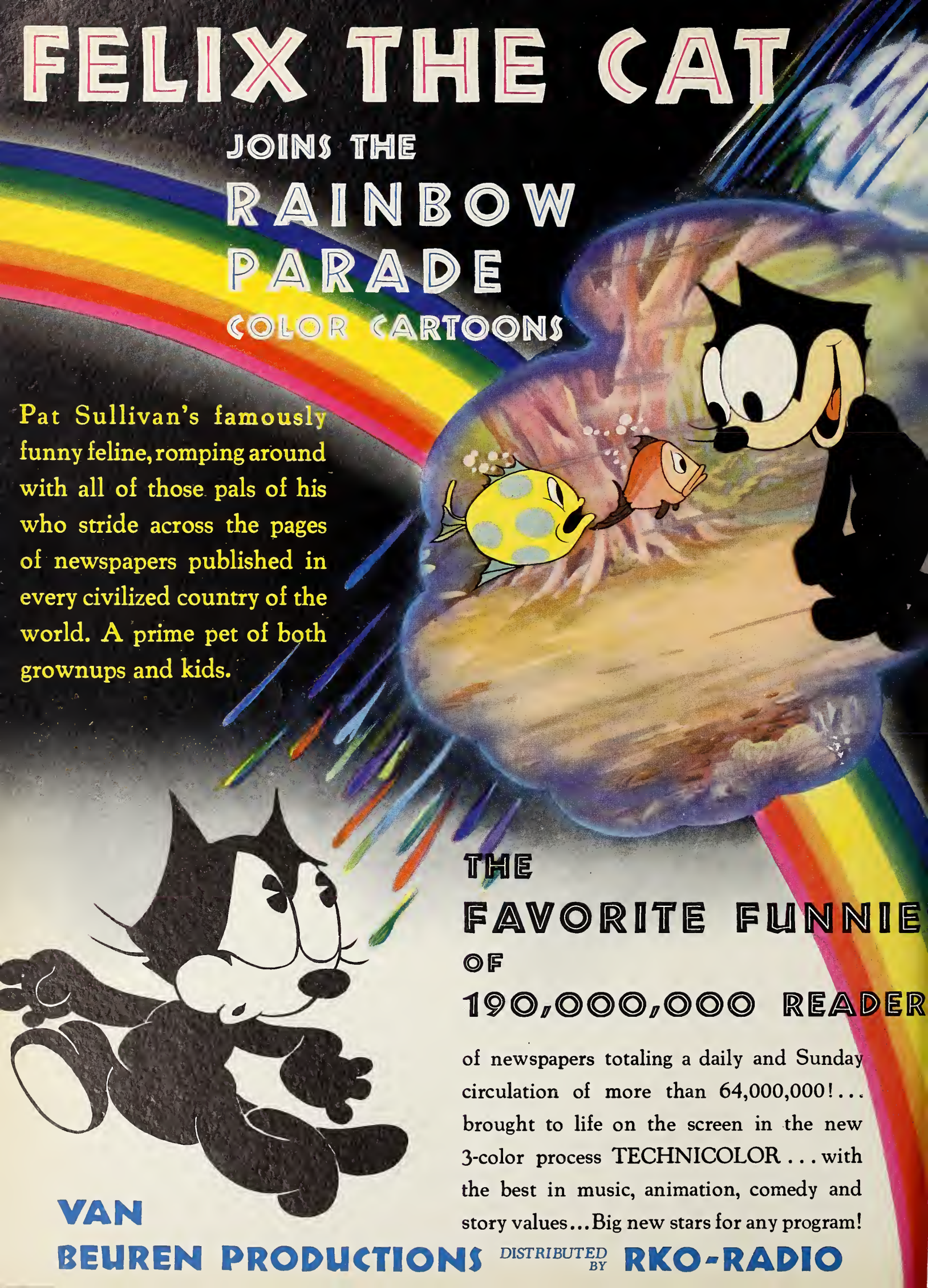
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Pat Sullivan's famously funny feline, romping around with all of those pals of his who stride across the pages of newspapers published in every civilized country of the world. A prime pet of both grownups and kids.



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of newspapers totaling a daily and Sunday circulation of more than 64,000,000!... brought to life on the screen in the new 3-color process TECHNICOLOR ... with the best in music, animation, comedy and story values... Big new stars for any program!

VAN BEUREN PRODUCTIONS DISTRIBUTED BY **RKO-RADIO**

BLOCK BOOKING CALLED "UNSOUND"

(*Continued from page* 13)

widely circulated, and which presents Allied's case, provided the basic arguments of the association. In it Allied said it has 18 "affiliated regional associations," in 17 states, as follows:

Independent Exhibitors, Inc., Boston.
Allied Theatres of New Jersey, Inc., New York.
Allied Theatre Owners of New York, New York.
MPTO of Maryland, Baltimore.
MPTO of Western Pennsylvania, Pittsburgh.
Independent Exhibitors' Protective Association, Philadelphia.
Allied Theatres of Michigan, Inc., Detroit.
Allied Theatre Owners of the Northwest, Inc., Minneapolis.
Allied Theatres of Illinois, Inc., Chicago.
Associated Theatre Owners of Indiana, Inc., Indianapolis.
Independent Theatres Protective Association, Milwaukee.
North Dakota Theatre Owners' Association, North Dakota (Rugby).
Independent Theatre Owners of Ohio, Columbus.
Allied Theatre Owners of Texas, Dallas.
Allied Theatres of Louisiana, New Orleans.
GFTA Independent Theatres' Associations, Montgomery, Ala.
Allied Theatres of Oregon, Portland.
Allied Theatre Owners of the District of Columbia, Washington.

"The evils of compulsory block booking from the standpoint of the public were summarized by Allied as follows:

1. "It forces the showing of undesirable pictures.

2. "It prevents the showing of many highly desirable pictures.

3. "It deprives the local or neighborhood exhibitor, acting with the advice and cooperation of his patrons, of all discretion as to the kind of pictures he will exhibit in his theatre and vests that discretion in Hollywood."

From the exhibitors' standpoint, continued Allied, compulsory block booking "is bad for every exhibitor" for these reasons:

"It is fundamentally unsound economically.

"It prevents local autonomy.

"It promotes production monopoly and restricts the supply.

"The exhibitor, in appraising the value to himself of the abolition of compulsory block booking, should," in Allied's opinion, take note of the changes in the industry since 1922, as shown by the following comparison:

In 1922	In 1935
800 features	300-350 features
24 distributors	Big eight and a few States righters
Star series (with one cancellation)	52 pictures in a block (if they release that many)
Stories, authors, directors and stars revealed	A few pictures in the prospectus but blind selling in the contract
Compulsory percentage playing unknown	High percentages plus guarantee
Flat rentals	Preferred playing time
Day-and-date on Chaplin pictures	Strangling protection
Will you buy shorts?	You shall buy shorts!
Only one news reel	You must buy my news!
Free advertising on percentage dates.	You must buy my trailers!
No MPPDA	Hays, Pettijohn, Milliken, Hess, Palfreyman, Boettiger
A buyers' market	A sellers' market

Allied submitted as "Appendix B" the following list of national organizations purported to support legislation for the abolition of block booking:

American Association of University Women.
American Federation of Teachers.
Council of Women for Home Missions (National).
Motion Picture Research Council.
National Congress of Parents and Teachers.
National Committee on Education by Radio.
National Education Association.
Allied States Association of Motion Picture Exhibitors.
National Council of Catholic Women.
Catholic Order of Foresters.
Knights of Columbus.
Catholic Central Verein in America.
Catholic Boys Brigade of the U. S., Inc.
National Board of Y. W. C. A.'s.
National Council of Y. M. C. A.'s.
Editorial Council of the Religious Press.
Federal Council of Churches of Christ in America.
Protestant Episcopal Church.
National Woman's Christian Temperance Union.
Board of Temperance and Social Welfare, Disciples of Christ.
Committee on Moral and Social Welfare, Lutheran Church in America.
Girls Friendly Society of the United States of America.
National Society United States Daughters of 1812.
Girl Scouts (National).
The National Grange.
*Detroit Council of Catholic Organizations.
*Allied Youth of Detroit, Michigan.
*Society of Mayflower Descendants of Ohio.
*Diocese of New York Social Service Commission.
*Northern Baptist Convention, Ed. Dept.
*Diocese of Pennsylvania Christian Social Service and Institutions.
*Pennsylvania Council of Churches.
*Church of the Holy Trinity, Brooklyn, N. Y.
*Massachusetts Civic League.
American Home Economics Association.
Catholic Daughters of America.

(The * denotes state or local organizations.)

Educational, religious and civic leaders supporting anti-block booking legislation, according to Allied's testimony, are as follows:

Mrs. Thomas A. Edison.
Joseph Lee, Pres., National Rec. Assn.
Dr. A. Lawrence Lowell, formerly Pres., Harvard University.
William S. Sims, Admiral U. S. Navy.
P. S. Harrison, Ed., Harrison's Reports.
Ellery Sedgwick, Ed., Atlantic Monthly.
Miss Mary W. Dewson, Democratic National Committee, Chairman Women's Division.
R. A. Cram, Architect, Boston, Mass.
Rev. S. Parkes Cadman, D.D.
Rev. James E. Freeman, Bishop of Washington.
Walter D. Agnew, Pres., Huntingdon (Ala.) College.
James R. Angell, Pres., Yale University.
Clarence A. Barbour, Pres., Brown University.
Karl Taylor Compton, Pres., Mass. Inst. Technology.
Ada Comstock, Pres., Radcliffe College.
Helen Temple Cooke, Head, Dana Hall School.
George B. Cutten, Pres., Colgate University.
Tyler Dennett, Pres., Williams College.
Claude M. Fuess, Headmaster, Phillips Academy, Andover, Mass.
J. C. Futrall, Pres., University of Arkansas.
Wm. Mather Lewis, Pres., Lafayette College.
E. H. Lindley, Chancellor, University of Kansas.
Daniel L. Marsh, Pres., Boston University.
F. A. Middlebush, Act. Pres., University Missouri.
John S. Nollen, Pres., Grinnell College.
Ellen Fitz Pendleton, Pres., Wellesley College.
David A. Robertson, Pres., Goucher College.
Vida Scudder, Author and Educator, Wellesley, Mass.
Kenneth C. M. Sills, Pres., Bowdoin College.
George Thomas, Pres., University of Utah.
John J. Tigert, Pres., University of Florida.
Ray Lyman Wilbur, Pres., Stanford University.
Samuel K. Wilson, S.J., Loyola University, Dean of Graduate School.
Mary E. Wooley, Pres., Mt. Holyoke College.
Hans Weiss, Supervision of Probation, Juvenile Court, District of Columbia.
August E. Braun, Circuit Court Chambers, Milwaukee, Wis.
Cecil B. Weiner, Judge of Juvenile Court, Erie County, Buffalo, N. Y.
Clark E. Higbee, Judge of Probate Court, Grand Rapids, Mich.
George W. Smyth, Children's Court, White Plains, N. Y.
Leo J. Yehle, Judge of Children's Court, Syracuse, N. Y.
Frank L. Riley, Central District Court of Worcester, Mass.
Joseph L. Cronin, Chief Probation Officer, Lowell, Mass.
Wallace R. Heady, Justice, District Court, Springfield, Mass.

ADVANCE SYNOPSIS THE REAL ISSUE

Regardless of all other arguments, the clause requiring distributors to furnish exhibitors with a synopsis of each feature long in advance of release, is the one grave concern to the large companies of the Neely-Pettengill anti-block booking bill. They resent the attempt to control the production before its completion, complaining that the writing of a synopsis in advance of release would actually require strict adherence in filming to a synopsis sheet already sent to exhibitors, or else compel them to first complete the picture, then write the synopsis and withhold the picture until a synopsis had been circulated among exhibitors.

Both the production and distribution divisions of the large companies hold that such a system is next to impossible in this era of continual changes during production and quick release after filming is completed.

"Block booking and blind selling are cloaks for dishonest business practices," charged Mr. Myers. "The system permits monopolies and compels exhibitors to show undesirable pictures to the exclusion of desirables." He estimated that the average theatre shows 156 pictures a year, and because of block booking, can only show product of three companies.

"No industry has more flagrantly disregarded anti-trust laws than the motion picture," he continued.

Traces Sales History

Mr. Myers traced the evolution of the present system from the days of single picture sales to the "star group" system with wide cancellation privileges, then to the "title group" and finally to the present when pictures are sold only by class or numerical groups without any identification. "Product announcements," he said, "are meaningless in their vagueness; the distributor now can pan off anything."

A mere cancellation privilege in the block booking contract of today cannot solve the problem, he said, because the inclusion of foreign pictures or "quickies" can defeat the purpose.

Mr. Myers declared between 25 and 50 per cent of theatre receipts are spent for product.

Mr. Myers told how F. J. McWilliams, Portage, Wis., offered Universal $75 for "The Magnificent Obsession," instead of the customary $20 rental, and Universal refused.

"I never have known an independent exhibitor who is fully aware of the facts who did not favor the abolishment of block booking," Mr. Myers said.

He denied there is any aim to obtain censorship through the Neely-Pettengill bill. "Nor is there any truth to the distributors' contention that if producers do not secure a market for their 'poor' pictures now foisted through block booking, then they will go broke." On the contrary, he asserted, "producers will make more money because better pictures will have longer runs."

Mr. Myers offered a sheaf of letters for the record, supporting the bill. One was from

(*Continued on following page*)

DAVIS PROBES BOX OFFICE RESULTS

P. S. Harrison, publisher of *Harrison's Reports,* New York, another from A. B. Jarbol, independent exhibitor of Cameron, Mo.

He told the Senators that an Allied survey in Minneapolis and St. Paul—W. A. (Al) Steffes' stronghold—disclosed that exhibitors there were "invariably against the practice."

On the sidelines Charles Clyde Pettijohn, leading the distributors' opposition, voiced displeasure at what he described as Mr. Myers' "comparing the motion picture to manure." Mr. Myers in his testimony had explained that the advance synoposis required of each picture before release was no more than the labeling required, by federal law, of other products—"food and drugs and fertilizer."

Nathan Yamins, president of Allied, was called next to "give a cross-section of independent exhibitor views." Mr. Yamins described himself as "an independent exhibitor for 20 years" who "quit the MPTOA at Toronto when that organization sold its birthright for a mess of pottage." Mr. Yamins did not explain.

He introduced communications between himself and Paramount in which, he declared, Paramount refused to give him relief from "objectionable pictures" ordering him to "play or pay."

Mr. Yamins concentrated on the moral issue. In answer to a question by Mr. Pettijohn, he declared that product during the past two years (since the Production Code Administration) had not been any better than "par."

Samuelson Charges "Monopoly"

Sydney E. Samuelson, until recently president of national Allied, joined in Mr. Yamins' opinion that the attitude of independent exhibitors is for abolition of block booking.

Mr. Samuelson charged "monopoly." He said that in 1922 there were from 22 to 25 "national feature distributors," releasing 800 features a year. Block booking then began to rise, flowering in 1932, until today, he said, the practice has cut the number of companies to eight—the "Big Eight—and annual feature releases to 350.

"But has block booking cut box office receipts?" Senator Davis asked.

"Block booking has cut the number of theatres in small communities which could not afford to buy blocks of pictures," answered Mr. Samuelson. "Millions have been driven from theatres by block booking and its elimination will bring an era of prosperity."

Mr. Pettijohn then read Film Board of Trade theatre statistics from MOTION PICTURE HERALD, citing increases in seating capacity by 175,000 in 1935 and an increase in theatres of 240.

H. M. Richey, general manager of Allied Theatres of Michigan, said he represented "250 Michigan theatre owners who have indorsed the bill because they have been penalized for showing undesirable pictures bought blindly in blocks."

J. L. Whittle, of Baltimore, representing the Maryland Motion Picture Theatre Owners, told the Senators that block booking is "compulsory" in his state and that independents favor its abolishment.

Numerous club women then testified for the bill, citing as reasons the necessity for local autonomy in selection, the potential effect in "furthering the art," the effect it will have in discouraging "bad" pictures.

Mrs. Mary Bannerman first represented the Parent-Teachers Association and the Motion Picture Research Council; Mrs. E. G. Nourse, the American Society of University Women; Mrs. Paul Howell, American Home Economics Association; Catharine Lyford, Massachusetts Civic League; Mrs. V. E. Danly, National Board of the YWCA; Mrs. Lazore Scott, National Women's Christian Temperance Union; Mrs. S. Stanton, Protestant Council of Women for Home Missions Board; a representative of the Girl's Friendly Society. Mrs. Bannerman returned to the witness chair as the representative of the Knights of Columbus, the Catholic Daughters of America, the National Federation of German Catholics in America and the Catholic Boys Brigade. Mrs. Bannerman told the Senators that her efforts to cooperate with the industry had met with failure.

Dr. Joseph Atanasoff, World theatre, Milwaukee, submitted briefs in federal anti-trust suit complaints that had been filed by him against large distributors. Gabriel L. Hess, counsel for the MPPDA, interrupted to explain to the Senators that the suits had not held up in court. Dr. Atanasoff then admitted that his presence in Washington was to launch a Department of Justice investigation against large companies for alleged conspiracies.

Henry Atkinson, Motion Picture Research Council, read statements in favor of the bill from Arthur Butler Graham, lawyer; A. Lawrence Lowell, and others. Mr. Lowell was quoted as saying that the bill would "prevent a return to the old order" before the Production Code.

Walter Littlefield, independent exhibitor, of Allied States in New England; Henry James Forman, Motion Picture Research Council, and Mrs. Fred Bagley also favored passage.

Mrs. Lyford, civic leader from Massachusetts, declared that "millions of American citizens are demanding such legislation be enacted by the representatives they have elected to Congress."

The National Women's Trade Union League favors passage, according to its representative, Mary Winslow.

Pettijohn Opens Defense

And there the proponents rested, Charles Pettijohn, as MPPDA counsel, taking up the opposition shortly before noon on Friday.

Mr. Pettijohn told the Senators at the outset that his side would present evidence refuting the charges of the opponents, and that the distributors desired to settle the block booking legislative question on the spot either one way or another.

The whole distribution front denied that independent exhibitors are compelled to "accept sexy, crime and horror pictures" in order to get the better features. They asserted most theatre owners preferred the block booking system as assuring them a steady run of pictures, "including subjects of a constantly improving quality."

Answering Walter B. Littlefield's charge that exhibitors in his Allied territory in New England were compelled against their wishes to accept Mae West's "Klondike Annie," in which she was said to have been advertised as "The Siren of the Barbary Coast," Sidney R. Kent, president of Twentieth Century-Fox, Charles Pettijohn, George Schaefer and others retorted that Mae West was in demand by exhibitors, even in New England. They presented evidence to show that when the Legion of Decency campaign was at its height there was not a single exhibitor cancellation of her pictures anywhere in the country.

On the other hand, Mr. Pettijohn testified, "Abraham Lincoln," "Alexander Hamilton" and "Alice in Wonderland" were canceled everywhere.

Hits at "Professional Agitators"

The MPPDA counsel told the Senators that the proponents' witnesses had little or no investment in the industry, and, flaying "professional agitators," charged that the exhibitor representatives speaking for the bill represented no more than two per cent of exhibition.

"Fifty to 60 per cent of all theatre owners do not belong to any exhibitor organization," Mr. Pettijhon declared.

"Nathan Yamins—with his Florida tan—himself has monopolized," Mr. Pettijhon charged, referring to Mr. Yamins' almost complete control of the theatre situation at Fall River, Mass.

"Mr. Myers and Mr. Richey," Mr. Pettijohn said, "sold to exhibitors, some five years ago, the 'block bookingest' contract that has been sold in the history of the business." He referred to Allied's five-year Tiffany franchise.

Mr. Pettijohn explained the reduction in features, reputedly from 800 in 1922 to 500 in 1935, as being attributable to longer features and the abundance of shorts now available. He told the Senators that, if anything, exhibi-

(Continued on following page)

SENATE VIEWS FILM STATISTICS

Both proponents and opponents of the Neely-Pettengill anti-block booking and blind buying bill in Congress, testifying the other day at a Senate sub-committee hearing on the measure, at Washington, paraded before the Senators a mass of statistics showing the economic construction of the industry in its relation to trade practices. Some of the figures follow, as offered by one side or the other, in an attempt to prove a point in the argument over the block-booking practice:

Twenty-six cents of each dollar received from exhibitors for film rentals is spent for distribution; abolishment of block booking would increase distribution costs to from 42 to 45 per cent.

1922: 800 features released annually by 22 large companies; 1935: 500 features released annually by 8 large companies and a few independents.

Production costs in 13 years have quadrupled, from an average cost of $75,000 to $100,000 per picture, to an average of between $375,000 and $400,000.

How distribution costs compare: Motion pictures, 26 per cent; citrus fruits, 500 per cent; beef, from 300 to 500 per cent; coal, 500 per cent.

9,500 is the average total of theatre customers serviced by a large distributor.

PETTIJOHN CITES PREVIOUS BILLS

tors now have more film footage than ever before.

"Distribution costs now represent some 26 per cent of each dollar of a distributor's film rentals; this bill would send distribution costs up to 42 to 45 per cent of the rental gross," Mr. Pettijohn continued, with the warning that exhibitors and eventually the patrons "will be compelled to foot the bill."

Mr. Pettijhon, like his distributor witnesses who succeeded him, returned the blame to exhibitors themselves for voluntarily booking Mae West pictures. "The West films have been brought back to theatres for as many as seven repeat showings,"

Block booking against films exists in England, he said, because England was determined to rebuild its trade and the British motion picture was enlisted as a medium for propaganda.

Mr. Pettijohn asked the Senators to name "any form of art" which gives the lowest customer the same million-dollar production for a rental of $8 within the same year that the biggest customer paid from $6,000 to $8,000, and, in the case of the Music Hall theatre in New York, as high as $25,000 in rentals for first-run exhibition rights for a week.

"The Legion of Decency did a great job," Mr. Pettijohn told the Senators in answer to the charges of Allied and others that standards had not improved since its inception. "The motion picture industry is pleased to cooperate with moral forces. The good work should be permitted to continue."

Citing social service work, the witness said the industry supplies films gratis to 350,000 inmates in 870 institutions, where the picture is the sole entertainment medium.

Mr. Pettijhon's extemporaneous testimony was supplemented by a 32-page brief for the record. The brief traced the attempts to enact a block booking bill since Senator Brookhart tried to pass his law, eight years ago. The Brookhart bill and Senator Neely's bill were both copied from the Federal Trade Commission's cease and desist order against Famous Players, which order was not sustained by the United States court of appeals, said the witness. The court, he added, had decided that block booking was a fair and lawful practice.

Mr. Pettijohn described as "rank hypocrisy" the "red herring that has been drawn across the trail of this measure" by the proponents who claim the bill would meet "an allegedly 'moral issue'.

"The severest social evaluation of the movies shows that 95 percent of the industry's product is today of such a character as to earn the approval of religious, social service and other elements."

Mr. Pettijohn, and succeeding witnesses, were especially emphatic in denouncing the clause of the bill which would compel the producer-distributor to provide exhibitors with a synopsis of each feature before release. "This condition," he said, "could not possibly be fulfilled without serious injury to the entertainment and social value of the screen."

Mr. Pettijohn read for the record similar expressions from David Selznick, Jesse Lasky, Harold Lloyd, Ernst Lubitsch, Louis B. Mayer and Winfield Sheehan.

"Can you imagine exhibitors now paying $10 to $50 for pictures being compelled to travel from 100 to as far as 500 miles in order to see and buy pictues one or two at a time?" asked Mr. Pettijohn.

"It has been estimated that distribution costs would mount from 26 per cent to at least 42 per cent and possibly as high as 45 per cent. How can there be any 'public interest' served by increasing distribution costs so that theatres must pay more per picture, necessarily compelling the public to pay from five cents to fifteen cents more per admission to see these pictures.

"Moreover if it is 'blind buying' for the exhibitor to pay $25, $50 or $100 for the rental of a film which will feature stated stars, directors and artists, what is to be said for the producer who invests $100,000 or $1,000,000 in advance to produce a spectacle, the success of which can not be determined even when the picture is completed, but only when it is actually shown?

Some Statistics

"The motion picture industry under existing conditions is called upon to supply some 16,000 theatres in the United States with more than 30,000 miles of film every 24 hours. The film exchanges in 32 distributing centers handle 50,000 to 75,000 complete prints of pictures daily, collecting, inspecting, repairing and redistributing them. Each regular theatre receives from 100 to 800 shipments of pictures annually, with 'misouts' or errors in delivery too negligible to calculate. Thousands of separate contracts for these pictures are concluded and executed with a minimum of expense to all concerned. And finally because of existing methods of distribution, exhibitors of this country are able to obtain 90 per cent of the pictures shown in their theatres at an average daily rental of less than $25 per picture. This is a task of the greatest magnitude well done."

"For 1933-1934, Metro-Goldwyn-Mayer offered exhibitors a block of 40 pictures. 'Thin Man,' with William Powell and Myrna Loy, topped the sales, having been accepted by 9,911 exhibitors. 'Laughing Boy,' a mediocre picture, finished last with only 4,208 acceptances.

"RKO offered exhibitors a block of 42 pictures. 'Flying Down to Rio,' a musical comedy which certain social groups found objectionable, was the exhibitors' first choice, playing to 11,169 contracts, an unusually high figure. 'Adventure Girl,' a poor box-office picture, closed the list with only 2,666 executed contracts.

"Universal offered a block of 36 pictures. 'Imitation of Life' was played by 9,007 exhibitors; 'Love Captive' by only 3,267.

"Warner Brothers offered exhibitors a block of 28 pictures. 'Here Comes the Navy,' the exhibitors' first choice, played in 9,265 theatres; 'Madame Du Barry,' at the bottom of the list, in 4,475.

"First National offered a block of 26 pictures. 'Flirtation Walk' topped the list with 9,333 completed bookings. 'Side Streets' stood last with 3,534.

"The importance of the box-office in exhibitor choice is shown further in the following figures: For 1933-1934 season, Paramount offered exhibitors a block of 57 pictures. Twentieth Century-Fox offered 51 features. Mae West's 'I'm No Angel,' a picture sharply criticized on social grounds, was the exhibitors' first choice in the Paramount block, receiving 11,558 contracts, while 'David Harum,' with Will Rogers, stood first in the exhibitors' estimation among the Fox pictures with 10,792 completed contracts."

Because the International Federation of Catholic Alumnae was described as the medium accepted by the Legion of Decency for rating pictures, Mrs. John Sullivan, of the Federation, took the occasion to answer the bill's proponents who criticized present moral standards of films. She read a statement issued in Washington by the National Catholic Welfare Conference, declaring the Legion saw "grave danger of political censorship" in anti-block booking measures.

The next witness was Sidney R. Kent, president of Twentieth Century-Fox, who gave an explanation of the difficulties of distribution and the responsibilities of the managements of the large corporations. Typical of the large investments is that in Fox, which has 300 theatres and produces some 54 features annually, averaging $400,000 in cost, for a total production expenditure of $21,600,000 annually. "We pay for our mistakes in production," Mr. Kent told the Senators. "No one deliberately makes bad pictures."

Mr. Kent said that when he took hold of Fox four years ago the company was selling to only 5,000 theatres. Today it has 9,500 customers—"about as many as any company."

Less than five per cent of feature contracts of Paramount were for all product, Mr. Kent declared, speaking as Paramount's former sales manager. Less than 40 per cent are for all of Fox's product, he added.

Mr. Kent demanded that a poll be conducted among exhibitors of the country to determine their attitude on block booking and blind selling. He ventured the opinion that fully 70 to 75 per cent favor the system.

Mr. Kent said that during his sales regime at Paramount the corporation attempted, in 1922, to supplant the block booking system with a "selective service contract," at a time when Paramount was at its peak. As a result, business dropped from $500,000 to $300,000 in weekly domestic film rentals.

He cited "The Valley of the Nude," a nudist colony production, and "Maedchen in Uniform,"

(*Continued on following page*)

FOUR BILLS AIM AT BLOCK BOOKING

Pending in Congress are four different legislative proposals to abolish block booking, as follows:

Senate, No. 3012, Senator Neely, West Virginia: To prohibit block booking and blind selling.

House of Representatives, No. 142, Representative Celler, New York: To prohibit block booking and discrimination in distribution.

House of Representatives, No. 4757, Representative Culkin, New York: To prohibit block booking and blind selling and to make the Clayton Act applicable to film license agreements and leases.

House of Representatives, No. 8877, Representative Celler, New York: To prohibit block booking and blind selling and discrimination.

SEE HANDICAP TO SMALL EXHIBITOR

both distributed independently, as having received "hundreds" of bookings from exhibitors, and although the major companies turned down distribution offers of both, the public, nevertheless, blamed the films on the majors.

On the other hand, Mr. Kent said, large distributors have met with persistent failure in their attempts to market such quality pictures as "A Kiss for Cinderella," "Cavalcade," "Peter Pan," "Peter Ibbetson."

"Allied's gentlemen do not want to abolish block booking," Mr. Kent told the Senators. "They want to pick what they want with one hand and throw away what is left with the other."

Answering the Allied charge that the alleged monopolistic tendencies of block booking have reduced annual feature product from 800 to 500 releases, Mr. Kent explained that whereas in 1920 features cost between $75,000 and $100,000 to produce, today they require an average investment of from $300,000 to $400,000 each. Furthermore, stars now refuse to appear in as many films as of old.

The Senators were told by Mr. Kent that "only five per cent of exhibition" was represented among the proponents at the meeting.

Club Women Join Fight

Mrs. M. McCoy, representing Mrs. William Sporburg, of the General Federation of Women's Clubs, made the point that film standards should be controlled at the source, as at present.

Most of the opposing club women and civic leaders denounced the measure because it is intended to interfere with a problem that is the industry's. They told the Senators that pictures today are acceptable.

George Zerung, of the motion picture division of the YMCA, sent a telegram in opposition.

Mrs. E. M. Barsham, of the Delaware State Federation of Women's Clubs, declared motion pictures should be regulated from the home, adding that from her experience Delaware exhibitors do not have any trouble cancelling objectionable pictures when the public complains.

Telegrams asking the Senators to report favorably on the bill were then read by Senator Davis from the St. Paul Parent-Teachers Association, the Associated Theatre Owners of Indiana and from Al Steffes, Allied leader in the northwest. To offset these, the distributors offered telegrams from exhibitors in Mr. Steffes stronghold, in St. Paul and Minnesota, opposing passage.

Mrs. Samuel Elsworth, of Worcester, Mass., said block booking in no way involves the moral issue, and if block booking is abolished, quality pictures at theatres will drop from sight, because, she said, exhibitors will no longer book them.

Mrs. Lawrence Akers, of the Memphis Better Films Council, said that the system had in no way interfered with the activities of her organization in effecting exhibitor cooperation.

Others who advanced opinions of the public against the bill included Florence Fisher Parry, Pittsburgh newspaper writer; Alfred F. Mayhew, assistant superintendent of schools at New Haven; Paul D. Mann, of the National Education Association, and others.

The producer-distributors followed with testimony of Ed Kuykendall, president of the MPTOA; George J. Schaefer, former Paramount general manager and now in charge of sales at United Artists; Robert Cochrane, executive vice-president of Universal; Sidney B. Lust, Washington exhibitor, and M. A. Lightman, circuit operator in Tennessee and former president of the MPTOA.

Mr. Lust told the Senators the bill would help the "big" theatres and hurt the smaller operators. He said exhibitors know well in advance what the nature of a picture is, submitting a copy of MOTION PICTURE HERALD as an example of how reviews of films are carried to the exhibitor long before the product is in general distribution.

Stanley Sumner, an exhibitor of Cambridge, Mass., who said that he bought 100 per cent blocks, testified he never had had any difficulty making changes under such agreements.

A similar situation was detailed by Mr. Lightman.

Universal's Robert H. Cochrane said, "No company ever succeeded in this business at any time selling by any system other than block booking.

"Standardization of entertainment, as required by the bill, is impossible," he added. "Universal, for instance, must plan one year in advance to make variety in entertainment that represents an investment of from $7,000,000 to $10,000,000."

Mr. Cochrane's experience over 20 years, he said, shows that exhibitors as a whole are satisfied with the present system.

Further evidence that theatres do not buy complete blocks and play all of the pictures contracted was offered by Mr. Cochrane, who said that of 7,759 feature deals made by Universal for this season, 6,500 were for partial groups. Eighty-six per cent of the total provided for the elimination of from six to 18 pictures.

Paramount's experience with single picture sales was "uneconomical and impractical," said the former Paramount sales manager.

Mr. Schaefer criticized Allied's Sidney Samuelson for "crying" about the reputed product reduction of from 800 to 500 features annually. "He needs only 156 pictures at his Newton theatre in New Jersey," Mr. Schaefer said.

Paramount's greatest number of cancellations this year have been on "quality" pictures, such as "Peter Ibbetson" and the Byrd film, and whereas "I'm No Angel" played to 2,831 days in the first 400 cities, "Alice in Wonderland" played only 1,435 days in 395 of the first 400 cities, "Cradle Song" got 1,137 days and "His Double Life" only 1,137 days.

Mr. Schaefer estimated that the 400 largest cities of the country, including cities with populations as low as 16,000 and representing half of the country's population, each have an availability of seven new features weekly.

Mr. Schaefer singled out Allied's president, Nathan Yamins, who, the witness testified, led church and social groups in New England to believe that he was working with them to raise the standards of films, voicing condemnation of Mae West, while at the same time he increased his booking time on Mae West pictures for from four to seven days at his Fall River theatres.

Organized exhibitor opposition to the bill pitted against Allied was brought out by Edward Kuykendall, MPTOA president, who claimed a membership of 4,500 "of the leading theatres in the country, located in every state in the union," as follows:

ALLIED THEATRES OF MASSACHUSETTS, INC.
MOTION PICTURE THEATRE OWNERS OF WESTERN NEW YORK.
ASSOCIATED EXHIBITORS OF SOUTHERN CALIFORNIA.
MOTION PICTURE THEATRE OWNERS OF THE NORTHWEST.
MOTION PICTURE THEATRE OWNERS OF RHODE ISLAND.
THEATRE OWNERS ASSOCIATION OF OKLAHOMA.
SOUTHEASTERN THEATRE OWNERS ASSOCIATION.
MOTION PICTURE THEATRE OWNERS OF THE DISTRICT OF COLUMBIA.
CALIFORNIA THEATRES ASSOCIATION.
EXHIBITORS ASSOCIATION OF CHICAGO.
THEATRE OWNERS ASSOCIATION OF NORTH AND SOUTH CAROLINA.
MOTION PICTURE THEATRE OWNERS OF EASTERN PENNSYLVANIA, SOUTHERN NEW JERSEY AND DELAWARE.
KANSAS-MISSOURI THEATRES ASSOCIATION.
THEATRE OWNERS PROTECTIVE ASSOCIATION OF TEXAS.
INDEPENDENT THEATRE OWNERS OF NORTHERN CALIFORNIA.
ASSOCIATED THEATRES OF OHIO.
MOTION PICTURE THEATRE OWNERS OF EASTERN MISSOURI AND SOUTHERN ILLINOIS.
MOTION PICTURE THEATRE OWNERS OF NEBRASKA AND IOWA.
MOTION PICTURE THEATRE OWNERS OF ARKANSAS, MISSISSIPPI AND TENNESSEE.
INTERMOUNTAIN THEATRES ASSOCIATION.

"In addition," Mr. Kuykendall testified, "all of the circuits of theatres under national management and nearly all of the leading circuits of theatres under local or independent management are members of this national association."

The MPTOA proposes, Mr. Kuykendall said, "to continue our determined efforts to bring about a minimum and unconditional rejection privilege in all exhibition contracts of at least 20 per cent. We firmly believe that this is the only practical solution of the problem."

On hand in support of the opponents to the bill, besides the witnesses, were: Ed Fay, theatre owner, Providence; Edward G. Levy, general counsel of the MPTOA, Connecticut; David Palfreyman, Tony Muto, Tom Petty, of the MPPDA; Oscar Lam, exhibitor, Rome, Ga.; Frank Jack, Warner Theatres; A. Julian Brylawski, exhibitor, Washington; Jack Connolly, Pathe News; P. A. Powers, producer, New York; Thomas Goldberg, exhibitor, Baltimore; Bob Mochrie, Warners' distribution department, New York; Samuel Moross, former New York exhibitor; Moe Cohen, exhibitor, Baltimore; Edmund Grainger, Feiber and Shea Circuit; William Kupper, Twentieth Century-Fox, New York; William Sussman, Twentieth Century-Fox, New York; William Rodgers, MGM, New York; Joseph Unger, Paramount, New York; George Aarons and William Hissner, MPTO of Eastern Pennsylnia; Stanley Sumner and Joseph Brennan, exhibitors, Boston.

Sitting as neutral observers were William P. Farnsworth, in charge of the theatrical division of the Works Progress Administration, and Nathan D. Golden, of the motion picture section of the Bureau of Foreign and Domestic Commerce.

PUBLIC SHOWS BETTER TASTE, SAYS GOLDWYN

"I think," said Samuel Goldwyn in New York on the eve of his departure Wednesday night for Europe, "that one can say without fear of exaggerating that any but the most special plays and books are now practicable screen material.

"One thing that gives me a peculiarly acute form of pain is the highbrow attitude about the lack of taste in the great picture audience."

It was love at first FIGHT!.. So they married in HATE and lived SCRAPPILY ever after!



Carole LOMBARD

IN

LOVE BEFORE BREAKFAST

With PRESTON FOSTER, Cesar Romero, Janet Beecher. An EDMUND GRAINGER PRODUCTION. From Faith Baldwin's Cosmopolitan Magazine Story. Directed by Walter Lang. A Universal Picture presented by Carl Laemmle.

UNIVERSAL
DOES IT AGAIN!

ONE

Universal crashed through with "Magnificent Obsession," one of the biggest grossers in all box office history!

TWO

Universal smashed over a successor with Margaret Sullavan in "Next Time We Love"!

THREE

Universal whams over "the picture with the unforgettable punch"! . . . Universal looks after your box office, so keep both your eyes on Universal!



Watch for Universal's "SUTTER'S GOLD"!
Watch for Universal's "SHOW BOAT"!

WATCH UNIVERSAL!

THE HOLLYWOOD SCENE

40 Films in Work

With but three new pictures starting in the week and one studio launching two of them as six were finished, production schedules dropped off slightly, although there are still approximately forty pictures in work on stages and location. Of the newly started features, two are potentially promising of big picture classification. Three of the completed group loom as important attractions.

"Mary of Scotland" Starts

At Radio the long deferred "Mary of Scotland" went before the cameras. Katharine Hepburn and Fredric March will be seen in the principal roles. The supporting cast includes David Torrence, Alan Mobraw, Frieda Innescourt, Douglas Walton, Brandon Hurst, Donald Crisp, Molly Lamont and Robert Barrat. John Ford is directing. The second picture is "Special Investigator," which will present Richard Dix, Margaret Callahan, Brik Rhodes, Harry Janes, Frank M. Thomas, Ray Mayer, Owen Davis, Jr.. and Sheila Terry. Louis King is the director.

Twentieth Century-Fox began work on "Poor Little Rich Girl." Shirley Temple is starred. Alice Faye, Gloria Stuart, Michael Whelan, Jack Haley and Charles Colman are in the supporting cast. Irving Cummings is directing.

The six completed pictures are credited to six companies. Probably the most important of the group is Warner's "Green Pastures." The picturization of Marc Connelly's stage play, with Mr. Connelly directing, will present Rex Ingram, Oscar Polk, Slim Thompson, John Alexander, George Reed, John Larkin, Frank Wilson, Edward Anderson, Abraham Greeves, Myrtle Anderson, Ernest Whitman, Bertha Wright, 28 other principal characters and the Hall Johnson Choir.

First Pickford-Lasky Made

Because it is the first production of the newly organized Pickford-Lasky company, "One Rainy Afternoon" assumes a significant aspect. Directed by Rowland V. Lee, the cast lists Francis Lederer, Ida Lupino, Roland Young, Joseph Cawthorn, Hugh Herbert, Erik Rhodes, Countess Liev deMaigret, Georgia Caine, Eily Malyon, Richard Carle, Ariane Borg, Angie Norton, Lucille Ward, Emily Cabanne, Donald Meek, Paul Irving and Ferdinand Munier. Release will be through United Artists.

Another newly organized company, B. F. Zeidman Productions, also checked in its initial effort. Titled "Angels in White," a story of the part doctors and nurses played in making the Panama Canal zone an habitable area, it features Ian Keith and Tala Birell supported by Rollo Lloyd, Ferdinand Gottschalk, Suzane Kaaren, Lionel Pape, Ferdinand Munier, Taru Schmada, Warner Richmond, Harry Allen, Don Barclay, Nigel de Brulier and Snub Pollard. Karl Brown directed.

At Columbia the completed picture is "Devil's Squadron," with Richard Dix, Karen Morley, Shirley Ross, Lloyd Nolan, Preston Hall, Gene Morgan, Henry Mollison, William Stelling, Cora Sue Collins and Pat West. Erle Kenton directed.

Paramount's contribution is "The Moon's Our Home," a Walter Wanger production. It will present Henry Fonda, Margaret Sullavan, Charles Butterworth, John Spacey, Henrietta Crossman, Jack Daily and Walter Brennan. William A. Seiter directed.

Last of the finished pictures is "The Country Beyond," 20th Century-Fox. A James Oliver Curwood story of the North Country, it will present Rochelle Hudson, Paul Kelly, Robert Kent, Allan Hale, Alan Dinehart.

▽

New Gallery

Attracting additional interest at the Los Angeles Museum of History, Science and Art is a new gallery called the Science of Picture Making, adjoining the one given over to motion picture relics. In the new gallery are shown the objective materials, as a cross section of film production in its many departments.

One exhibit, a characteristic prop department, offers props and items from many widely known pictures such as "Ben-Hur," "The Ten Commandments," "Dracula" and "All Quiet on the Western Front." In another display is depicted the designing of a set from the manuscript to the completed miniature model used by the construction department.

Also shown is the procedure of coloring pictures, designing of costumes, makeup, the function and electrical equipment and other factors of production.

Charles Chaplin, Walt Disney and Cecil B. DeMille are among the producers who have made props from big pictures available to the Museum. For example, Mr. Chaplin provided the cup he drank from in "City Lights," the canvas boot he used in "Gold Rush," and the hoop from "The Circus."

▽

Babies Bow

Not even the diet of the Dionne quintuplets could make "The Country Doctor" a formula picture, in the judgment of the audience, hand-picked though it was, that packed the Carthay Circle theatre Wednesday night at the premiere of the Twentieth Century-Fox, judging by the applauding, by the laughter in the birth sequence and by the reception given the scenes between Jean Hersholt as the doctor and the babies.

Besides the "Quints" and Hersholt, players who won special words from the newspaper critics included Dorothy Peterson, in the other principal role, that of the nurse, John Qualen as the father, Slim Summerville, Robert Barrat, Michael Whalen, June Lang, Montague Love and Frank Reichter. Henry King directed.

(See "Showman's Review" next week.)

▽

Six Years

Six years has been the average for several independent companies to assume the stature of large concerns. First National was about six years in the growing. In Columbia, when Frank Capra, Jack Holt and Ralph Graves cooperated on "Submarine," "Flight" and other ambitious films, the company grew into the wider bracket, after about six years.

Monogram built itself slowly into the place vacated by Columbia, the approach to the large stage coming with the amalgamation with Nat Levine's Mascot, and emergence of the new Republic studios and exchanges.

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Eastbound

Hollywood production and theatre ranks were emptied considerably by eastward treks the last several days. Joseph Bernhard, manager of the Warner circuit throughout the country, left for New York having completed huddles with Jack Warner and Hal Wallis and a survey of Pacific Coast houses. . . . George Browne, IATSE president, is en route to Manhattan via the Panama Canal for a brief vacation before conferring with Dan Tracy of the Electrical Workers on jurisdiction of soundmen in the studios. Settlement will be made in New York. . . . Charles W. Bunn, general sales manager for the local Erpi office, checked out on important business in Chicago and New York. . . . Boris Morros, Paramount production and music executive, hurried east on company business. . . . Percy Kent, brother of Sidney R. Kent, and Milton Hoffeld, both of Fox West Coast, have been transferred to National Theatres and will work out of New York in similar capacities. They will leave for New York within the next two weeks. . . . FWC distribution manager meetings are scheduled to run for ten days. . . . Hollywood extras henceforth will get paid one-fourth of their daily wage for costume fittings lasting over one hour and a half, it was decided at a meeting of studio managers with Pat Casey. At the same meeting a statement was read clarifying the status of first cameramen and their relation to the IATSE closed shop policy. According to the statement, first cameramen only comprise those who actually operate a camera 25 per cent of their total working time in the studios. Process cameramen come under IATSE jurisdiction. . . . Mary Pickford also joined the host going to New York. The object of her trip was to arrange for the release of the Pickford-Lasky film, "One Rainy Afternoon." . . . Paramount and George Raft have patched up their difficulties and Raft is back on salary scheduled for the lead in "The Duchess." . . . Warner has 52 feature productions scheduled for the remainder of the year, Jack Warner said at a meeting of FWC division managers at the Burbank studios. Spyros Skouras headed the contingent on their visit. . . . Jake Wilk and Max Reinhardt are in town for product conferences with Warner chiefs, also Gradwell Sears and Andy Smith.

▽

Cultist Film

While several major studios are at the barrier in a race to bring to the screen a picture written around the recent highly publicized slaying of writer Carl Taylor, which took place in the colony of the Penitentes, religious cultists of the New Mexican desert, Harry J. Revier has ready for release "The Penitente Murder Case," a fictionalized re-enactment of the crime.

SUTTER'



CARL LA

30th ANNIVE

NEW MOTION P

A UNIVER

Starring ★EDWARD ARNOLD with LEE TRACY, BINNIE BARNES,
Katharine Alexander, Addison Richards and thousands of others
★By arrangement with B. P. Schulberg

S GOLD



EMMLE'S
SARY GIFT TO
CTURE HISTORY!
AL PICTURE

Based on Blaise Cendrars' novel. By arrangement with Bruno Frank
Directed by JAMES CRUZE (master of the screen's biggest epics)
An EDMUND GRAINGER Production

THREE BRITISH UNITS PRESS PLANS FOR BIG ATTACK ON U.S. MARKET

Silverstone's Activities Bring Assurance to United Artists That Britain Will Provide 60 Per Cent of Its Output

by BRUCE ALLAN

London Correspondent

Perhaps the most significant phase of current announcements of new production plans in England is the extent to which they emphasize the increasing importance of three organizations and three individuals in that department of the British industry which is seriously attacking the American market.

Maurice Silverstone of United Artists has lined up one new unit after another until UA is assured of British product, for world release, approximating 60 per cent of its output.

Max Schach of Capitol Film Productions, less than a year ago an independent with a joint production contract with British International Pictures, now controls three production units, and has a British release for part of his product through C. M. Woolf's General Film Distributors, an American release through G-B for some of these films, and a world release, including America, through United Artists for another part of his product.

Alexander Korda of London Films, with a new studio in erection at Denham, is in the happy position that a very big proportion of his space is let, mostly on long term contracts, to concerns committed to large scale production.

This week's news stories in the production field were that United Artists had contracted with Arnold Pressburger of British Cine-Alliance for two super-features a year, to be made at Denham; that Schach had signed a three years' contract for three Denham stages at a rent declared to total $1,150,000; and that Buckingham Film Productions, Ltd., had been formed to produce at Denham the three supers which Schach has contracted to make for C. M. Woolf, over and above his regular Capitol releases. Also issued was the news that Gaumont-British would release in America seven Capitol productions, handled in England by General, of this and next year's program.

Schach's Activities

Combining these news items with others already published one gets the following summary of Schach activities at the moment:

Capitol Film Productions, Ltd.: British release through GFD; American, on selected pictures, through G-B.

Trafalgar Film Productions, Ltd.: Three "supers" for world release by UA, "Pagliacci" the first.

Buckingham Film Production, Ltd.: Three "supers" for GFD.

Move to Denham

Capitol was producing at B & D's studio until the Elstree fire, when alternative space was obtained at Worton Hall, recently vacated by London Films and now owned by Criterion Film Productions, Ltd., the Fairbanks-Hellman company which is another part of UA's formidable British lineup. Schach's new super productions will be located entirely at Denham.

The Pressburger productions for UA will also use Denham space. Mr. Pressburger is wellknown through Continental activities yielding such useful pictures in British versions, as "Tell Me Tonight," "My Heart Is Calling" and "My Song for You." Gaumont-British handled his principal productions in this market. It is stated he will spend $1,250,000 on his UA releases.

Emphasizing at once the scale of New British production plans and the speed with which they are being developed is the statement that London Film Productions already is planning an extension of the Denham studio, which in its original plan was the biggest in England.

Also under construction in England right now are big scale studios (five floors or more) at Iver (Pinewood Studios, Ltd., associated with British National Films, Ltd.) and Elstree (the Amalgamated studio for which Charles H. Bell is buying equipment in U. S.), while plans for construction, serious and otherwise, are announced almost daily. Extension of existing plants is almost universal.

Fire Aids New Plans

The destruction by fire of the B & D studio and three BIP floors will have an obvious effect. Ultimately the reconstruction of the lost floors in a modernized and probably extended form will add to the total floor space available in Britain but immediately the fire has undoubtedly assisted the formation and capitalization of new plans. It is a fact that, rapid as studio construction has been, it is still some way behind demand. The date at which the converse will be true is not a point discussed in the prevailing atmosphere of optimism; it will arrive, of course, and the answer is likely to be found in the American market.

Francis L. Harley formally took over the managing directorship of Twentieth Century-Fox this week. W. J. Hutchinson, now foreign manager, introduced his successor to the press on Monday, and said his own immediate plans called for a general Continental trip, on his return from which he will meet Sidney R. Kent in London and travel back to New York with him.

R. Sutton Dawes, general manager, becomes a director of the company and Ernest Gartside has been appointed managing director of Fox-British Pictures, Ltd., which, incidentally, is purchasing outright the studio at Wembley. A new stage has been added.

FLORIDA LACKS STAGE, HARTWIG DISCOVERS

Finding the going too hazardous, what with competition of various sorts, especially motion pictures, Walter Hartwig, who took a Broadway stage troupe to Miami and established the Miami Playhouse, ended a scheduled ten weeks' season after only three shows.

"As manager of the only legitimate troupe in Florida, I can offer several reasons why Florida has no legitimate theatre—hasn't much legitimate anything but climate," he reported.

Mr. Hartwig, who also operates a summer theatre at Oguinquit, Maine, found that his competition in the southern resort consisted of dog races, horse races, professional bridge games, "a round dozen of swanky night clubs and Minsky's burlesque—and the weather, which is the most popular entertainment feature of all."

"So far as the legitimate theatre is concerned, the natives do not even know what the term means," Mr. Hartwig lamented. "Fed entirely on pictures at from 25 to 50 cents a session they cannot understand why any more than that should be spent for any form of entertainment."

G-B To Release Seven Capitol Films in America; Korda's Studio Space Is Let to Large Scale Producers

Overbuilding Plea Fails

The first objection in the London area to a new cinema on the ground of "redundancy" was made this week before the London County Council Licensing Committee. It failed, Associated British Cinemas being granted a license for the Ritz, Stoke Newington.

Quota Act Defaults

In the House of Commons the President of the Board of Trade gave figures of default under the Quota provisions of the Films Act during three years. They totaled 448 in the case of exhibitors and 17 in the case of distributing companies. Fines were imposed in 14 cases of exhibitor default and one of distributor default.

March of Time, British

"March of Time" has appointed a British staff, with John Grierson, the "documentary" director of the Post Office Film Unit, as an editorial associate and adviser. James Hodgson will be chief cameraman and Norah Alexander will do research work. Beginning with the issue of March 1st, "The March of Time" regularly will contain British items. The French edition has been postponed.

Pinewood Studio Ready in May

Pinewood Studios at Iver, Buckinghamshire, will be ready for production in May, according to an official announcement, which also indicates the adoption of Western Electric sound system. Directors of Pinewood Studios, Ltd., are Charles Boot and J. Arthur Rank. Floor space has been reserved for British National Films, Ltd., in which Mr. Rank also is interested.

British Will See Stars' Homes

Reproduction of rooms from the homes of Ronald Colman, Eddie Cantor, Clark Gable, Shirley Temple and a number of other film stars will compose a feature of this year's Ideal Homes Exhibition sponsored by the London *Daily Mail*. Properties used in making H. G. Wells' United Artists feature, "Things to Come," will be included in the display.

To Re-release Rogers Films

Twentieth Century-Fox will re-release the pictures of the late Will Rogers, beginning with "A Connecticut Yankee" in April.

THE CUTTING ROOM

Advance outlines of productions nearing completion as seen by the Hollywood staff of the Motion Picture Herald

Sons O' Guns

(Warner)

Musical Comedy - Romance

This looks like the most pretentious production which Joe E. Brown ever has had in which to exercise his popular fun making talents. It's a musical comedy of the A. E. F. in the war days in which there's only a little bit of melodramatic blood and thunder while all the rest is gayety, mirth, melody and comedy. Adapted from the stage play which enjoyed a long run in New York and was popularly received in many other metropolitan centers, the screen play is by Jerry Wald and Julius Epstein. Music and lyrics are by Harry Warren and Al Dubin. Chorus song and dance numbers are directed by Bobby Connolly, who recently completed direction of "The Singing Kid." Direction is by Lloyd Bacon, who, in addition to handling Brown in several previous pictures including "Fireman, Save My Child," "You Said a Mouthful" and "Six Day Bike Rider," also made the recent "The Irish in Us" and "Frisco Kid.'

The basic story is about a Broadway actor who didn't want to go to war. Finally shamed into it, he finds himself in the odd position of having his former valet as top sergeant. Falling in love with a French miss, he becomes mixed up in a situation that makes it appear as though he is working with spies. Sentenced to be shot, he escapes to clean up a big percentage of the German army, and instead of being executed he must submit to the humiliation of being kissed by a French general, who decorates him, before he can enjoy happiness with his French girl after the Armistice.

With Joan Blondell in the leading support role the cast includes many of the studio's top line names such as Beverly Roberts, Joseph King, Winifred Shaw, featured in "The Singing Kid," and Robert Barrat. Eric Blore will be seen in the role of Brown's valet who became top sergeant. Others who will be seen are Craig Reynolds, David Worth, G. P. Huntley, Jr., Frank Mitchell, Michael Mark, Bert Roach and Mischa Auer.

O'Malley of the Mounted

(20th Century - Fox)

Drama

Only a reading of the title is necessary to establish this as a story of the Northwest Mounted Police and as such a thrill action drama. In this case, with the anticipated love interest contrast, fulfilling all expected functions, it's the story of a Mountie who assumes the role of the desperado to break up an international crime ring. At the risk of great personal danger to himself, he worms his way into the confidences of the gang, lures them into a trap to bring about their capture, saves an innocently accused boy from prosecution and wins his sister for a wife.

Filmed entirely out of doors, with only a comparatively few interiors, the picture is based on a story by William S. Hart, the old cowboy star, which in itself is a matter of no little exploitation significance. The screen play is by Dan Jarrett and Frank Howard Clark. David Howard, who has directed four recent George O'Brien pictures, is again at the helm.

With George O'Brien starred in the title role, the principal supporting characters are Stanley Fields, the outlaw chief, James Bush, a member of the mob and the one who, though accused of murder, is innocent of that crime as well as participation in any other banditry. The girl in the case is Irene Ware, recently seen with O'Brien in "Whispering Smith Speaks." Others who will appear include Victor Potel, Dick Cramer, Reginald Barlow, Tom London, Charles King, Olin Francis and Crauford Kent.

Florida Special

(Paramount)

Comedy Mystery

With the major locale a deluxe train bound from New York to Florida, the idea about which the story for this picture revolves concerns what happens to a trainload of persons when a penurious old man takes a fortune in jewels aboard, somewhere between Philadelphia and Washington the gems are stolen, and the train is sealed until the crime is solved. Upon such a premise the possibilities of commercially worthy entertainment running the full range of comedy, mystery, romance, drama, adventure, thrill, surprise and novelty are quickly evident.

The story is by Clarence Budington Kelland, with screen play by David Boehm, Margurite Roberts and Laura and S. J. Perelman. Direction is by Ralph Murphy.

Aboard the train are Jack Oakie, currently in "King of Burlesque," in the role a nosey reporter; Claude Gillingwater as the millionaire; Kent Taylor in love with Gillingwater's niece, Frances Drake, and flirtatiously inclined towards the train hostess, Sally Eilers. In characteristic roles will be seen Dewey Robinson, Clyde Dillson, Dwight Frye, Gary Owen, Mack Grey, Fred Welch, Sidney Blackmer, Matthew Betz, Harry Bradley and Ben Taggart. Also Sam Hearn, of radio fame, will make his screen debut in a comedy specialty feature.

Using an idea which the producers acknowledge is not fundamenally new, they point to the fact that it has demonstrated its substance as potential entertainment.

Let's Sing Again

(Principal)

Drama and Music

This picture will introduce Bobby Breen, child singing sensation, for whom the producer anticipates a brilliant future. That seems to be already fairly well started, as the youngster will be heard regularly on the Eddie Cantor weekly radio broadcast programs. In essence the story, which is an original screen play by Don Swift and Dan Jarrett, is a drama, tinged with comedy and encompassing quite a bit of action. It tells of a boy spirited away from his father in Italy and brought to America. Fleeing an orphan asylum, he becomes associated with a broken-down carnival show tenor who cares for him and trains his voice. About to be adopted by an acrobatic performer as part of his act, the child is brought to the attention of a famous prima donna who had been trained by the old tenor. His father, who has searched long for him and who is also a great operatic singer, is singing a lullaby in the diva's home where the child and his old friend are sheltered. As the youngster picks up the refrain, he is united with his dad.

With operatic music given prominence in the narration of the story, the theme song, "Let's Sing Again," is by Gus Kahn and Jimmy McHugh and the lullaby number is by Hugo Riesenfeld.

George Huston, seen in "The Melody Lingers On," has the role of Bobby Breen's father. Henry Armetta will appear as the old tenor who takes the child under his wing and Vivienne Osborne as the prima donna in whose home father and son are reunited. Richard Carle is presented as the owner of the traveling tent show and Grant Withers as the trapeze swinging acrobat who would steal the child from Armetta to become part of his act. The role of the child's mother is played by Ann Doran, and Lucien Littlefield is seen as the superintendent of the orphanage. Minor parts will be handled by Inez Courtney and Jerry Mandy, with an assortment of vaudeville performances adding color to the carnival sequences.

The Robin Hood of El Dorado

(Metro-Goldwyn-Mayer)

Historical Western Drama

This production is the biography of Joaquin Murietta, factual bandit but now regarded as one of California's most romantic semi-legendary heroes. Based on a novel by Walter Noble Burns, the screen play is by William Wellman, Joseph Calleia, who in addition to his acting accomplishments is noted as a play doctor, and Melvin Levy. Wellman is also the director.

Filmed in the beautiful Sonora county country, scene of Murietta's exploits, it is the story of a man who, when his farm is ravaged and his wife ravished and slain, embarks upon a career of revenge. Sworn enemy of all gringoes except two, further wronged with his friends at the hands of American bad men, now rulers of the country in place of the defeated Mexicans, Murietta follows a bloody trail that made him hated and feared by the Americans, but loved by the old land owners. Combining with a gang of American desperadoes, he is joined by the daughter of an old friend with whom he falls in love. Heading a party which robs a stage coach, he warns his men to spare a girl passenger, fiancee of one of his old American friends. When she is wounded her lover takes up Murietta's trail, believing him treacherous. Trapped by a posse, he dies on the grave of his new love who has been killed during the running fight.

Warner Baxter, the star of "Prisoner of Shark Island," is again in the type of role in which he proved so adept in "Cisco Kid." Margo is his first wife and Ann Loring, a newcomer, is the senorita for whom he fights. Bruce Cabot and Eric Linden are his two American friends and Cabot is the one who brings about his death to avenge his band's attack on Linden's girl, Kay Hughes. J. Carrol Naish will be seen as the renegade bad man. Other players presented include Soledad Jiminez, Edgar Kennedy, Harvey Stephens, Ralph Remley, George Regas, Francis McDonald, Paul Hurst and Harry Woods.


"HOPALONG CASSIDY"
"EAGLE'S BROOD"
"B R A

Cassidy never misses!

R 20
DES
AIN"

Clarence E.
Mulford's

"CALL OF THE PRAIRIE"

with

WILLIAM BOYD
JIMMY ELLISON
Muriel Evans · George Hayes
Directed by Howard Bretherton
A Harry Sherman Production

It Pays to Play a Paramount Picture!

Paramount Pictures

TELEVISION DEVELOPS ON 16 FRONTS; AT&T WILL RESUME EXPERIMENTS

Government Reverses Itself and Promises Full Protection of Patent Rights; Farnsworth Opening Philadelphia Station

The motion picture business, with eye and ear to the latest developments of television, noted this week the following efforts in the laboratory and in the commercial zone:

The Government reversed itself by assuring the American Telephone and Telegraph Company full protection of patent rights and inventive secrets, enabling the Telephone company to resume experimentation, including the installation of a coaxial cable between New York and Philadelphia. Construction must start by July 1, and must be made available to other companies.

Farnsworth Television, Inc., a strong factor in the new field, said it soon will have a regulation television station in operation in Philadelphia for experiment.

The New York *Sun* concluded that television is "so close to realization that surprising developments are certain to take place soon."

The first television clause protecting exhibitors agains televising theatrical releases in competition is contained in a new standard contract between distributors and owners in England.

Only standardization of television equipment is needed to launch the project commercially, reported the Federal Trade Commission.

Television was used for the first time in Moscow.

RCA denied it was ready to market an inexpensive home televisor.

One of the first television sets to be installed in a motion picture theatre was ordered for a new Indiana house.

W. H. Peck, television scientist, announced two new television stations.

The Society of Motion Picture Engineers will make television a main topic of open discusion at its spring convention.

Baird Television, stronghold of television in England, increased its capital from $4,375,000 to $5,437,500 in an expansion program.

Definite threat to theatre business was seen in England's reported decision to broadcast theatrical television programs starting June 1.

The author's attitude toward television was expressed by Booth Tarkington, who predicted television will mark a final decline of radio's popularity.

Despite these developments there still was as much of a mystery as ever to the how and when and where of television effect on the motion picture at the theatre box office. Too, the consensus appeared to be that general business conditions will govern widespread commercial adaptation of the new air medium.

Affected immediately by the Government's granting of full protection to American Telephone for patent rights and inventive secrets is the proposed coaxial cable between New York and Philadelphia for television experimentation and multiplex telephony.

It was the Federal Communications Commission that decided to modify the restrictions imposed upon the coaxial installation, which A T & T has been holding up because it believed the effect of the restrictions would be to force it to make public inventive secrets and possibly lose valuable patent rights. Principally involved was A T & T's objection to the Commission's original order that the projected television line be made available to other experimenters. Thus the new grant reverses the previous stand of the FCC.

Farnsworth Denies Film Tieup

Philo T. Farnsworth, vice-president of Farnsworth Television, Inc., of Philadelphia and San Francisco, and prospectively important as a commercial television merchandiser, has taken exception to reports variously published about a reputed Hearst-Warner-Farnsworth arrangement to launch television within a year. "Farnsworth Television has no affiliations whatever with the Hearst interests nor with Warner Brothers," Mr. Farnsworth said.

He did say, however, that "our experiments on radio transmission problems of television have progressed very satisfactorily, and we expect to have an experimental television station in operation in Philadelphia in the very near future."

Television research in this country is being carried on in this country principally at the Farnsworth Philadelphia laboratories and at RCA,

Differences of Methods Noted

In carrying out the experimental phases of television, the New York *Sun* reported that the methods to be followed by Farnsworth and RCA differ widely.

Mr. Farnsworth was quoted as guessing that complete television receivers will be built by amateurs in 1936 at a cost less than $100. This tremendous reduction from the original estimates of $250 to $500 is due, he is said to have explained to the news press, to recent discoveries in tube circuits which eliminate several tubes and associated apparatus.

On the other hand, RCA, apparently convinced that an era of amateur construction must be avoided in deference to its licensees, will attempt to carry on field tests of its own until the reception of images is ready for commercialization through established radio manufacturers.

For the first time since 1928, when a random television experiment attracted the interest of the public, the addition of vision to sound is so close to realization that surprising developments are certain to take place soon, according to investigations by the New York *Sun*. With scientists in most countries following the same lines of development and with most laboratories cooperating in the exchange of data it is generally felt that the introduction of television on an experimental scale is certain early this year, the *Sun* observed.

Television Clause in Contract

The new standard exhibition contract in England has been changed to include a television clause, as follows: "The renter (distributor), if it has the television rights in the film, shall not authorize the film being televised to the general public until three months after the expiration of the hire (rental) period mentioned in the (playing) schedule."

Thus England is the first branch of the motion picture to set up protection of exhibitors against television competition.

Government Studies Television

Television is a success in the laboratory and needs only the solution of "commercial problems," the Federal Communications Commission at Washington reported. Television is as highly developed in American laboratories as it is in Great Britain and Germany, where television has received considerable publicity, the Commission added.

Russia Sees Television

For the first time in Russia, television was used the other day to show scenes from the life of Nicolai Lenin, in conjunction with the 12th anniversary of his death.

RCA Speaks on Television

Following published reports that RCA was preparing to market inexpensive television sets for the home, R. R. Beal, acting chairman of the corporation's television research committee, struck a pessimistic note on the future of the development.

"Television has a long way to go before it will be ready for general home service, and any report that RCA is about to market television receivers is absolutely without foundation," declared Mr. Beal.

Television in Midwest Theatre

Interests headed by Nate Burnstein, at Michigan City, Ind., are reported ready to start construction, next month, of a theatre which will embrace installation of television projection.

Two television stations, one in New York, the other in Baltimore, will be set up by William Hoyt Peck, television scientist.

Television will be a main topic on the convention floor at the spring meeting of the Society of Motion Picture Engineers, April 27th to 30th, at Chicago's Edgewater Beach hotel.

CHAPLIN TO END HIS TRAMP ROLE

Charles Chaplin told reporters in San Francisco last week that he intended to abondon the tramp roles which established his fame internationally. "I shall probably veer away from my tramp role some day," the comedian said, "I just can't get around to making him talk. He's a vestige of the silent days."

Mr. Chaplin said he planned to produce at least two features a year in the future.

RKO ON PROFIT BASIS FIRST TIME IN FIVE YEARS, EARNING $665,297 NET

Keith-Albee-Orpheum Indicates Expected Profit of $700,000 for Year; This Is First Dividend Declared Since 1931

Radio-Keith-Orpheum Corporation is operating at a profit for the first time in five years, trustees in the reorganization of the parent RKO film and theatre enterprises reporting this week a net profit of $665,297 for 1935, an increase of available cash from $4,696,904 to $5,287,893, an increase in inventories by $2,000,000 and the reduction of fixed indebtedness by $2,362,472.

Too, Keith-Albee-Orpheum Corporation indicated an expected profit of $700,000 for 1935, and at the same time its directors authorized a dividend of $1.75 on the 7 per cent preferred stock, reducing accumulations on the issue to $29.75 as of April 1. This is the first dividend disbursement since Oct. 1, 1931, at which time the stock was on a regular $1.75 quarterly basis.

RKO's $665,297 net profit in 1935 compared with a net loss of $310,574 in 1934, and allows for deduction of all charges, including interest on the second indebtedness of RKO and provision for estimated federal income taxes, although it is subject to an audit now being made by Price Waterhouse and Company. The company's consolidated loss for 1932 was $10,695,503; for 1933 it was $4,384,064, and for 1934 a net loss of $310,574 was incurred.

No New Reorganization Plan

The trustee, Irving Trust Company, New York, informed the federal court that conferences had been conducted with creditors and officers of RKO interested in the reorganization of the corporation. At these meetings the trustee said they supplied information on the status of the funded debt and other pertinent data. However, up to the present no plan of reorganization had been offered, the trustee reported.

In the recommendation of new policies adopted with reference to the business of the atre operating subsidiaries, the trustee said 1935 showed an unaudited profit of $69,348, whereas in the two preceding years there had been considerable losses.

It was estimated that results for 1935 would indicate a further improvement in ordinary operations of Stadium Theatres Corporation to the extent of $125,000. This subsidiary holds as pledges the capital stocks of all affiliates of Orpheum Circuit, Inc.

$44,879,837 Consolidated Income

Consolidated income for 1935 amounted to $44,879,837, of which $42,708,193 was from film rentals and admissions. Additional income from dividends received on investments, interest earned and other sources amounted to $529,315. Operating expenses aggregated $39,807,263, of which film sales and service costs of $17,355,582 comprised the largest single charge. Artists' salaries amounted to $1,253,418; other salaries and wages totaled $4,513,748; film service and production expenses were $5,077,996; film selling and general expenses, $3,968,680, and other operating and general expenses, $7,637,835. Other charges aggregating $4,619,430 are listed, including interest and discount of $2,199,895, and depreciation of capital assets and amortization of leaseholds, amounting to $1,470,864.

VIGILANCE URGED TO STEM TAX TIDE

With a number of states pondering or proposing taxation measures, direct or indirect, and with Congress again sniping at the industry, Ed Kuykendall, president of the Motion Picture Theatre Owners of America, this week urged exhibitors—especially the "small exhibitors"—to exercise minute-man vigilance.

"The small exhibitor, the small town showman, and the community better films groups are the most potent influence in combatting legislation inimical to the best interests of the industry, and they deserve much credit," he commented.

In addition, the trustee's individual account for the period from July 1, 1934, to December 31, 1935, shows receipts of $509,167 and disbursements of $422,858. The report notes that interest on indebtedness was paid in the amount of $2,259,055.

The earnings of RKO Radio Pictures, Inc., and its film producing and distributing subsidiaries, had an indicated net profit after all charges, of $777,425, as compared with a net profit of $570,378 the preceding year. Theatre operating subsidiaries, exclusive of Orpheum Circuit, had an indicated profit of $69,348 in 1935, as compared with a loss of $741,718 the preceding year. The report notes that theatre admissions last year increased $1,124,844 over 1934, while operating expenses increased only $588,019. An improvement in ordinary operations of Orpheum Circuit of approximately $125,000 was shown last year over 1934, the report states.

RKO Pathe Pictures, Inc., and subsidiaries showed an unaudited net loss of $187,937, as compared with a loss of $270,477 in 1934. Pathe News, Inc., has an indicated profit of $3,921 for the year, against a net loss in 1934 of $48,646.

The trustee's report notes that the $55,104,721 in claims filed against RKO in its reorganization proceedings have been reduced to approximately $33,000,000, with further substantial reductions still probable. Of the remaining claims, the secured debt amounting to $13,768,500, and the Rockefeller Center claim of more than $9,000,000 account for the largest portion of the claims.

An indicated profit of more than $700,000, before taxes and deductions for non-recurring expenses, is anticipated for Keith-Albee-Orpheum Corp. for 1935, directors of the company were informed this week at a regular meeting. A net profit of approximately $500,000, after all charges, is predicted, subject to an audit now under way.

The earnings report compares with a loss of $176,000 for KAO in 1934, and a loss of $650,000 in 1933.

David Sarnoff, RCA head and a member of the K-A-O board, commended Herbert B. Swope, chairman, and the K-A-O management on the improvement in operating results at the meeting.

The KAO managers' bonus, inaugurated a year ago by Mr. Swope shortly after he became chairman of the board, was extended for another year. The annual meeting of KAO stockholders will be held early in April.

The scheduled hearing in New York this week of the RKO trustee's exception to the allowance of the Rockefeller Center claim against RKO at $9,100,000 was postponed again, this time to March 10, before Federal Judge William Bondy.

The claim is based on RKO's liability on its defaulted leases for the Radio City theatres and office space, the bulk of the claim being for the construction costs of the theatres. Special Master Thomas D. Thacher recommended that the claim be allowed at $9,100,000, after hearings held a year ago. Irving Trust Company, RKO trustee, opposed Thacher's report and has prepared exceptions to present to the Federal court. Meanwhile, however, negotiations for a compromise or settlement of the claim are being continued between Rockefeller Center on the one hand, and RCA, Atlas Corp. and Lehman Bros., on the other. The last named represent RKO through their controlling interest in the company.

Questioning of RCA, Atlas Corporation and Lehman Brothers representatives in connection with the RKO-Radio receivership and reorganization was scheduled to be begun in New York this week by attorneys for the Sabath Congressional committee on real estate bond reorganizations, with hearings in Washington beginning a week or ten days later.

Federal Judge William Bondy has set March 16 as date for a hearing on applications for interim allowances aggregating $150,000 filed in New York district court by the trustee and its counsel. Irving Trust company asks $65,000. Donovan, Newton, Leisure and Lombard, attorneys, ask $85,000. Judge Bondy also signed an order granting an independent stockholders' committee leave to intervene in RKO-Radio reorganization proceedings.

RKO'S Available Cash Has Increased to $5,287,893 and Inventories Grow $2,000,000; Debt Reduced $2,362,472

Declare Columbia Dividend

William A. Schneider, treasurer of Columbia Pictures Corporation, has announced action taken by the board of directors at its meeting February 26th declaring a quarterly dividend of $.25 on the common stock of the company payable April 1st to common stock holders and voting trust certificate holders as of record at the close of business March 18, 1936.

RCA Declares Dividend

The Radio Corporation of America has declared its regular quarterly dividend on the "A" preferred stock. The dividend amounts to 87½ cents a share, payable April 1 to stockholders of record March 11.

Thieves Get $12,500 in Boston

Weekend receipts of the RKO Boston, quoted as $12,500, were stolen by bandits who escaped while the theatre was crowded with 3,000 patrons. Police protection in the district has been increased.



Irvin S. Cobb IN

EVERYBODY

with **ROCHELLE**

JOHNNY DOWNS
ALAN DINEHART
DONALD MEEK

Associate Producer Bogart Rogers

• Screen play Patterson McNutt
and A. E. Thomas

A FOX PICTURE

YOUR AUDIENCES LAUGHED HIM INTO *stardom!*



America's foremost humorist brings to his first starring picture *all* the human-ness and mellow philosophy that mark his writings. Grand as he was in "Steamboat Round the Bend" . . . now you can show him at his down-to-earth best in *this!*

'S OLD MAN

HUDSON

NORMAN FOSTER
SARA HADEN
WARREN HYMER

Directed by James Flood

Suggested by the story by Edgar Franklin

DARRYL F. ZANUCK
in Charge of Production

20th CENTURY FOX

THE KEYSTONE
OF YOUR FUTURE

JAPANESE EXHIBITORS TAKE TO BLOCK SALES

Dr. Arnold Fanck Launching Production with Aid of Germany and Tokyo Leaders

by CHIKUSHI TANI

Tokyo Correspondent

Exhibitors in Japan are taking more and more to block booking for the threefold reason of the lower rental prices thus available, the exceptionally low admission prices current, and because of the noticeably increased demand for foreign product. Theatres of Tokyo are concentrating upon foreign-made productions because of slow production and distribution of domestic pictures.

Now, distributors of foreign pictures are offering them at unbelievably low prices, which sometimes gives the impression of dumping. Into this situation has come the block booking offer of the distributor, with the exhibitor lending more than a willing ear.

MGM took the initiative when it concluded block booking arrangements with local theatres in the Kansai (Osaka, Kyoto, Kobe and neighboring districts), and now similar arrangements have been undertaken by almost every foreign distributing organization, except Warner-First National and the Towa Shoji Company.

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Move to Improve Admissions

The beginnings of activity of the new Japan Association of the Motion Picture may soon reflect themselves in the doing of something about the low admission prices. At some Tokyo theatres tickets are as low as 10 and even five sen (8½ to 4 cents), in inverse proportion to the cost of production of high standard sound pictures and their general popularity.

At the same time the new Association has required a shortening of programs, as previously recorded in these columns, and compulsory exhibition of so-called cultural pictures. Private companies have been working in the same directions, and have protested particularly against stage attractions as drawing attention and interest away from motion picture theatres, with consequent lowering of prices to salvage patronage. Director Kido of the Shochiku Company is one of the enthusiasts for the raising of admission price minima as well as for complete abolition of stage attractions in motion picture theatres.

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Arnold Fanck's Visit

The visit to Japan of Dr. Arnold Fanck, German poet of the mountains (who collaborated on Universal's "SOS Iceberg"), and his party including Richard Angst and Walter Rilm, noted skier, is a big topic of interest in Tokyo. They are to stay in Japan for half a year. The visit was arranged by N. Kawakita, head of Towa Shoji, importer of European pictures.

The aim of expanding exportation of Japanese product, which is behind the invitation to Dr. Fanck, comes to a practicable application with the working out of plans for a Fanck Film Productions company to be established through the cooperation of Towa Shoji and J. O. Talkie. It is reported that under the arrangement Fanck Film Productions contributes 150,000 yen and Dr. Fanck himself 300,000 yen, his share to be provided by the German government.

The German director is to make features depicting the life of the Japanese and the scenic beauties of the country. The International Tourist Bureau of the Railway Office, the International Motion Picture Association and the Japanese Association for Promotion of International Culture are to extend their facilities to the new producing company. Messrs. Kido of Shochiku Company, Matsukata of Nikkatsu and Uyemura of PCL are to lend Dr. Fanck their leading players.

Out of this plan eventually may come a comprehensive national production project.

Indianapolis Variety Club Stages Party

Marc Wolf, president of the Indianapolis Variety Club, was honored February 24th at the annual president's party, which started in the club rooms, moved to a downtown residence, thence to the Lyric theatre, where Olsen and Johnson staged a special performance, and finally back to the club rooms. Gifts were bestowed upon Mr. Wolf, Carl Niesse, club treasurer for three years, and the chief barker, who starred in a unit show produced in the club rooms. Percy Baar headed the committee.

"Fauntleroy" Premiere

The first showing of David O. Selznick's "Little Lord Fauntleroy" is to be held this week at the Warm Springs Foundation, Warm Springs, Ga. A special theatre has been constructed at the foundation for the children and other patients being treated for infantile paralysis there. United Artists is releasing the picture.

Roxy Holds "Rhodes"

"Rhodes," the Gaumont British picture starring Walter Huston which opened at the Roxy Theatre on Broadway last week, is being held over another seven days.

Paramount Retains Banton

Paramount has signed Travis Banton for another year as fashion designer at the Hollywood studios. Edith Head, Mr. Banton's assistant, was given a similar contract.

Chase Is Buffalo Manager

Maurice Chase, formerly of the Cincinnati exchange of First Division, has been appointed branch manager of the company's office in Buffalo. He replaces Basil Brady.

Wanger Retains Joan Bennett

Walter Wanger has signed Joan Bennett to a new contract whereby the star will make four pictures a year for him.

J. T. Comerford Receives New Executive Position

John T. Comerford, nephew of M. E. Comerford and brother of the late M. B. Comerford, has become supervisor of all Comerford neighborhood theatres from Forest City to Plymouth, Pa. He was formerly manager of the Orpheum in Wilkes-Barre.

Supplementary changes in staff assignments of Comerford Theatres personnel, following managerial shifts announced by Frank C. Walker, vice-president and general manager, February 15th, include the following:

Eugene Lynch, formerly assistant manager of the Riviera, Scranton, has been transferred to the booking department. Frank Yerke, manager of the State, has been assigned to the art department. Willard Matthews, manager of the Bell, goes to the State and Jack Mahon, assistant manager of the Granada in Olyphant, goes to the Globe at South Scranton as manager. J. Sittler, assistant manager of the Bell, becomes manager.

George Baldinger, manager of the Kingston at Kingston has been transferred to the Capitol at Bloomsburg; Gregory Beck, manager of the Capitol at Bloomsburg goes to the Capitol at Williamsport. Byron Lynn, manager of that house, is transferred to the Kingston, where he will act also as city manager, and Frank Kovaletz, assistant manager of the Granada at Olyphant, has been made manager.

Schools Take McVickers Building

The Board of Education in Chicago has taken possession of the McVickers Theatre building at 17-27 West Madison Street on an eviction order signed by Judge Stephen Adamowski. The order was directed against the McVicker Theatre Company, headed by Aaron Jones, Sr., which held a 99-year lease on the property. The order followed the theatre company's failure to pay rental to the school board for 1935.

Fleischer Wins Suit

Special master Theodore S. Kenyon, appointed by federal judge John Woolsey in New York to determine the amount of damages in the copyright infringement suit by Fleischer Studios, Inc., against Freundlich, doll manufacturer, has awarded $5,500 to the plaintiff. This is exclusive of $2,000 for costs and attorneys' fees to be decided by Judge Woolsey.

New Republic Appointments

Albert E. Levoy, general manager of Republic Studios in Hollywood, has appointed Harold C. Cusson as assistant to Herman Schlom, production manager. Mr. Cusson formerly assisted E. R. Hickson, technical director. Nate Watt has also been assigned to direct "Navy Born."

New Swedish Company

A new Swedish producing company, to be capitalized at $35,000 or more, is being formed in Stockholm, according to a report of Trade Commissioner Basil D. Dahl at Stockholm to the Department of Commerce in Washington. The new studio will be at Gotesborg and production is scheduled to start in three months.

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It's a

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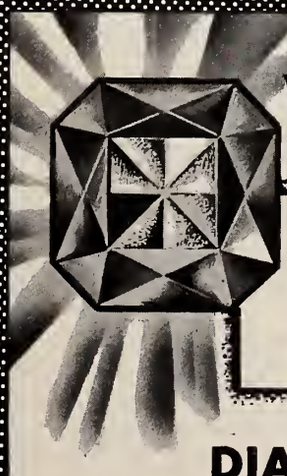
"'A COVERED WAGON' . . . IN BOTH SWEEP OF SUBJECT MATTER AND EXECUTION." —*HOLLYWOOD REPORTER*

"SIMILAR TO OUR OWN 'CIMARRON' . . SWEEPING PICTURE OF A COLORFUL ERA." —*NEW YORK EVENING JOURNAL*

"DRAMA, FRAUGHT WITH THOUSAND THRILLS OF ROMANCE AND ADVENTURE." —*NEW YORK AMERICAN*

"MELODRAMATIC AND STIRRING . . . EXCITING ENOUGH FOR ANY ONE." —*NEW YORK SUN*

"SCORES ON ALL COUNTS . . . ENTERTAINMENT THAT IS A PUSHOVER." —*FILM DAILY*



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WAY TO SAVE MILLIONS ON DUTIES IN EXPORTS TO INDIA IS PROPOSED

Refund on Tariff Abolished, But League Convention Provides for Free Entry for Films of Educational Nature

by RAM L. GOGTAY
Bombay Correspondent

American producers are aware that the Indian Customs tariff allowed a refund of seven-eighths of customs duty paid at the time of import of exposed positives, provided the films were re-exported to the country of origin within two years from the date of import.

This refund has been abolished, although the relative bill passed into law more than a year ago, with effect from the 25th of January, 1936. The step has been taken ostensibly to utilize the consequent increase in Government revenues in reducing the import duties on raw films consumed by the indigenous film industry of India, but in reality to augment the coffers of Government which are suffering from a chronic type of financial stringency. As a result the importer must pay the full duty of 37½ per cent. on a valuation of the exposed positives at annas seven per foot (17 cents). Not a "pie" will be refunded, unless the imported film is refused a certificate by the Boards of Film Censors on the ground of unsuitability for India, in which event only seven-eights will be refunded if the film is forthwith re-exported.

In these circumstances the American film business in India will show an adverse annual balance of something in the neighborhood of a million dollars.

Lavender Prints Imported

To mitigate the loss, one or two distributors have imported lavender prints from which black and white positive prints can be made inexpensively in the local film laboratories. It may be mentioned that the import duty on lavender prints is the same as on black and white positives.

In the past when there was a rumor that the distributors intended to circumvent the abolition of the drawback or refund by importing exposed negatives to be copied on positives in India, as the duty on such negatives was only 37½ per cent. on the invoice value, protest was voiced on behalf of the Indian producers that the duty per foot on exposed negatives must be raised to as much as Rs. 2/8 (approximately a dollar) so that the respective costs of positive prints of foreign and indigenous films would be such as to avert any cutthroat competition against Indian films. A similar proposal will be made against the importing of lavender prints and it might be accepted by the Government.

American producers however, can adopt a different method of meeting the projected deficit in their turnover. Almost half of the scheduled programs are occupied by short subjects of various descriptions. Shorts such as the Magic Carpet series, Pete Smith's Oddities, travelogues, the "Strange As It May Seem" series, even newsreels, and occasionally full length pictures like "The Aerial Epic over Africa," are predominantly educational in character and can be admitted free of import duty under the League of Nations Convention governing the circulation of educational films, already ratified by the Indian Government.

It may be said at the outset that matters would be considerably eased if films, shorts or full-length, considered educational in America, were first submitted to the International Institute of Educational Cinematography Rome, or the British Film Institute, London, for certification as "educational," entitling them to free entry into any country ratifying the convention. The certificates of these institutes are binding.

Method of Procedure

If this cannot be done the following procedure must be adhered to at Bombay and Calcutta, the principal ports of entry into India:

As soon as the film is landed, and before the case containing the film is opened, the importer must make a declaration to the collector of customs in a prescribed form that the film is educational in character, and pay a deposit equal to the duty that ordinarily would be payable. The collector of customs then seals the box and forwards it to the film censor under escort for certification as to whether the contention of the importer is correct. If the certificate is affirmative, the deposit paid previously is fully refunded. To obtain this certificate is no easy task, and regular reasons why the film should be considered to belong to the educational category should be forwarded in writing to the film censor in advance of his examination.

The producer may rest assured that if these precautions are observed, 75 per cent of the films considered as educational in the West will be treated identically in India, and customs duty to the extent of a million dollars may be saved annually.

ACADEMY ANNUAL AWARDS BANQUET

Virtually all of Hollywood's leaders were to assemble Thursday evening at the Ambassador hotel in Los Angeles for the banquet at which the winners of the Academy's annual awards were to be announced.

Recognition is to be given, in the form of statuettes, for the best production, feature and short subject and best acting, directing and assistant direction, the best original script, adaptation, music writing, musical scoring, art direction, photography, film editing and the best studio sound achievement.

Critics Present 'Informer' Award

New York Film Critics made formal presentation of their award to "The Informer" as the best picture of 1935 and issued a separate award to John Ford, its director, for the year's finest direction, at a party given to screen, newspaper and trade representatives at the Ritz-Carlton hotel March 1st. M. H. Aylesworth, chairman of RKO-Radio, addressed the gathering by wire from Hollywood in accepting the award, as did Mr. Ford, Victor McLaglen and Margot Grahame, its stars. (Picture on page 10.)

Greta Garbo's performance in "Anna Karenina" was labeled the finest portrayal of the year by an actress and Swedish Consul-General Martin Kastengren accepted the award in her behalf. Sir Gerald Campbell, British consul-general, acted similarly for Charles Laughton, whose work in "Mutiny on the Bounty" and "Ruggles of Red Gap" won him the masculine award.

Robert E. Sherwood, former film critic and present playwright, presided as master of ceremonies. Constituent critics of the organization issuing the awards are Bland Johaneson, of *The Daily Mirror;* Rose Pelswick, of *The New York Evening Journal;* Regina Crewe, of *The New York American;* Thornton Delehanty, of *The New York Post;* Kate Cameron, of *The Daily News;* Seymour Roman, of *The Brooklyn Times Union;* William Boehnel, of *The World Telegram;* Richard Watts, Jr., of the *New York Herald Tribune;* Leo Mishkin, of *The Morning Telegraph;* Frank Nugent, of *The New York Times,* and Martin Dickstein, of *The Brooklyn Daily Eagle.*

Among the guests were the Reverend Joseph A. Daly, executive secretary of the Legion of Decency; Winfield Sheehan, Samuel Goldwyn, Ernst Lubitsch, Mr. and Mrs. Clarence Brown, Robert Young, Genevieve Tobin, William Wyler, Tilly Losch, Mrs. M. H. Aylesworth, Kitty Carlisle, Helen Chandler, Bramwell Fletcher, Bereniece Claire, Carmel Myers, Ilka Chase and Douglas Fairbanks, Jr.

Radio Program Will Make Columbia Series

Macfadden Publications' radio program, "The Court of Human Relations," will come to the screen in a series of single reelers produced and distributed by Columbia, according to terms of an agreement reached this week. Ben Blake will produce and direct.

Taylor Joins Majestic

Robert Taylor has resigned as office manager and booker for RKO-Radio in St. Louis and taken over management of the Majestic Pictures Corporation office in that city.

WELL-NAMED

SUPER X . . . as unusual as it sounds, and well-named too. For it passes superlatively excellent photographic quality on to the screen. Producers, exhibitors, the public . . . everyone benefits. No wonder that cameramen choose Super X Film for the majority of the big feature pictures. Eastman Kodak Company, Rochester, N. Y. (J. E. Brulatour, Inc., Distributors, Fort Lee, New York, Chicago, Hollywood.)

EASTMAN *SUPER X*

PANCHROMATIC NEGATIVE

LACK OF FUNDS CUTS CLASSROOM FILM USE

National Exchange for Educational Picture Clearance Is Sought in Government Survey

The United States Government this week confirmed the general impression in the trade that, despite widespread expressions to the contrary, the motion picture is at this time far from occupying an important position in the classroom. Growing interest of educators in motion pictures as an adjunct to textbooks, but inability to put any plans for the use of films into effect because of lack of funds, is shown by a survey which the United States Government's Bureau of Education has undertaken.

While far from completed, the survey, it was said by Washington officials of the Bureau, shows that in some of the larger cities motion pictures are being used in varying extent, but in cities of less than metropolis population the cost of conducting school systems has been so great, in proportion to depression depleted income, that little in the way of experimentation has been possible.

Practically all schools now being built in the larger cities have auditoriums, most of them with projection machines. Where available, educational pictures are shown and in some cases educational authorities have been able to make arrangements for the showing of newsreels and an occasional feature of educational interest.

Lending to Film Treatment

A number of studies are seen as susceptible of treatment by films, particularly history, geography and industrial development. Other studies are held to be aided by the use of pictures in conjunction with standard text books. Such side subjects as health and highway safety are particularly good for film education.

Only a comparatively few replies so far have been received to a questionnaire sent out by the Office of Education, probably 1,500 or 2,000 out of a total of 21,000, so that officials point out no final conclusions can be drawn from the material obtained. The answers, however, it was stated, do show that educators in all sections of the country are fully alive to the possibilities of motion pictures in education.

National Exchange Suggested

The field, it was said, is one which must be built up through the years to come. Some sort of arrangement should be made, it was suggested, for a sort of national exchange through which educational films could clear and from which they could be sent all over the country, thus securing a maximum of service from the films, particularly those for which the demand would be of limited extent.

At the same time, teachers will have to learn a new technique if they are to use pictures in conjunction with text books, it was pointed out. Educators generally do not believe that the occasional showing of an educational picture, often at a time when a class is not studying the particular subject involved, is of adequate value; rather, there should be a regular program of films, the same as there is a program of study from books. The two should be used conjointly, the pictures bringing out graphically the major points of the subject under study.

Simplified Practice For Photographic Paper Approved

The current revision of Simplified Practice Recommendation R98, Photographic Paper, has been accorded the required degree of acceptance by the industry and is to become effective February 1, 1936, according to an announcement by the Division of Simplified Practice, National Bureau of Standards. The original Simplified Recommendation established a simplified list of sizes of photo finishing, portrait and commercial paper, and the width and length of single and double weight rolls. It was approved at a general conference held in 1928, and reaffirmed without change in 1930.

The current revision eliminates one size of the original schedule and adds five new sizes. The revised recommendation will remain in effect until it is again revised by the Standing Committee of the industry. Mimeographed copies of the recommendation may be obtained from the Divison of Simplified Practice, National Bureau of Standards, Washington, D. C.

Actors' Equity Meetings

Actors' Equity Association this week announced "three meetings in one" for March 16 at the Hotel Astor, New York. The triple bill consists of: a special meeting to select a nominating committee to prepare the regular ticket of councillors, to be presented at the annual meeting; the first 1936 quarterly meeting of the association, and an informal discussion session. Equity reports also the resignation from the council of Jonathan Hale and Mrs. Joseph Hull.

Fire Starts Storage Inquiry

An investigation of film storage in Denver will be started as a result of a $7,500 fire at the Filmcraft Laboratories, in which five firemen were overcome. Careless handling of film caused the blaze, it is alleged. City ordinances prohibit the storing of more than five reels outside a vault.

Australian Actors' Equity

With a desire to emulate Equity in America the Actors' Association of Australia, now more than 20 years old, has obtained permission to assume the name of Actors' Equity of Australia. Bertie Wright is general secretary.

Advertising in Polish

All film advertising in Poland must appear in the Polish language, the Warsaw trade has been informed by the special film commission.

920 Use Screeno, Claim Its Owners

Added to the 4,400 exhibitor users of Bank Night, claimed by its copyright owners, are 920 theatres now using the Screeno game of box office stimulation, according to J. S. Markstein, president of Screeno.

Chance games continue to suffer setbacks in the courts and elsewhere, decisions against one or another form of the practice coming this week from Colorado, where a chance game insurance scheme was declared illegal; from Connecticut, where infringement suits are pending; in Louisiana, the scene of pending legislation; in Massachusetts, whose courts ruled the practice a lottery, and in New Hampshire, were a similar decision was obtained by the state.

Mr. Markstein, who left for Detroit after spending a week in New York, said Chicago is the largest territory for Screeno with Greater New York second. Chicago has had a high of 170 accounts at one time but because Balaban and Katz has reinstated stage shows in a number of houses, games have been discontinued in about 25 units. In New York, 46 Loew houses feature the game, Mr. Markstein said. The total being 110. In certain cities where the legality of the games has been disputed, Screeno is not represented, according to Mr. Markstein. He referred to Cleveland and Milwaukee. In Milwaukee all games have been stopped.

About 70 theatres in California are now on the Screeno books, it was said, with Warner theatres going in for the game in Los Angeles and Hollywood units. The company is also doing well in Kansas City and Texas, he said.

In Denver, the scheme to insure against loss to winners in bank or cash night drawings at theatres has been declared illegal in an opinion by Assistant Attorney General J. Glenn Donaldson, and approved by Attorney General Paul P. Prosser. They branded the plan a lottery. The Theatre Guarantee Corporation had conceived the idea, charging from 10 cents for $100 to 25 cents for $500 insurance, to be paid if party was not at theatre. More than 40 agencies were established before the plan was ruled out.

Motion for more particulars has been filed in Federal court in New Haven by defendants in the Bank Night infringement cases. The defense has asked for the filing by Bank Night, or Affiliated Enterprises, Inc., of copies of certificates and other alleged copyright material in connection with the plan, including form of license agreement, advertising trailers, registration book.

In New Orleans, both sides to the controversy as to whether premiums and cash awards will be allowed in the state are making preparations for a movement in the state legislature to allow or to prohibit.

The Massachusetts supreme court has declared that Beano and Sweepstakes are lotteries, in upholding the ruling of Judge Daniel Gillen of the Boston municipal court that the Beano game organized by the Brookline General Hospital was a violation of state laws. Acting Attorney General James Ronan has declared he will launch a statewide drive against all such games.

St. Louis theatremen are awaiting with interest the outcome of the proceedings brought in the Missouri supreme court at Jefferson City by G. E. McKeen, state representative of Bank Night. He seeks release from charges that he violated the lottery laws in operating Bank Night in a Fredericktown, Mo., theatre. Arrested December 24, 1935, he has since been under the technical custody of the sheriff of Madison County.

First Latvian Sound Film

The first all-Latvian sound film, a culture and propaganda production, has been released in Riga theatres.



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TECHNOLOGICAL

The BLUEBOOK School

By F. H. RICHARDSON

BLUEBOOK SCHOOL QUESTION NO. 11.—(A) Describe proper method of soldering a wire to a binding post. (B) Where should a motor generator set be located, how should it be supported and why? (C) How does a P.E. cell "see" frequency?

Answer to Question No. 6 (New Series)

Bluebook School Question No. 6 (January 25 issue) was: (A) What routine is needed in starting a show and why? (B) Explain how the complete loss of sound may be traced down and remedied. (C) Does any current at all flow through an open switch in a d.c. circuit?

The following made creditable answers: C. Rau and S. Evans; D. Danielson; A. F. Sprafke (also answered No. 5 correctly but answer was overlooked); G. E. Doe; W. C. Brown; W. Limmroth; J. R. Prater; H. Polies; E. Toedte; P. and L. Felt; A. L. Cooper; H. C. Goodman and N. N. Gray; P. Howard; W. H. Edmonds; C. Loft; O. L. Daris and F. Simms; G. Thompson; D. Pollock; L. D. Hunt; M. and J. Devoy; J. T. Raleigh; B. L. Boetridge; R. Mills and N. J. Perkins; T. H. E. Richman; H. D. Lilly; G. J. Anderson; F. H. and L. Klar and T. H. Morton; H. J. Billingsworth; G. Johnson and L. R. Spooner; D. N. Richards and R. T. Tomlinson; H. B. Maulding; R. D. Oberleigh and J. Lansing; G. N. Guidotti, F. L. and N. Savlor; J. Gillerpie and B. T. Henkle; W. Burns and T. R. Fanning; R. R. Robbins and H. Winkle; A. L. Long and J. T. McGuire; C. L. Sexton; D. L. Slimger and W. H. Remick; B. B. Hornstein; O. L. Harris; Nic Granby; R. Tompkins and H. K. Abernathy; L. A. Dodson and H. T. Todd; D. Emmerson; H. T. Granger; K. M. Michael; T. L. and G. Daniels; L. B. Hardy; L. Henderson and K. L. Knight; S. G. Sanders and G. Sargent; J. Jenson and V. Sanders; A. L. Cooper; B. L. Jennings; W. D. Samuels; D. J. Rosen, B. L. Mathew and R. Marks; I. B. Bancroft; B. M. Powell and N. T. Brown; N. R. Tomlinson; N. E. Olliver and D. McGee; C. Hawkens; W. L. Simmons; W. Jones and B. R. Shepherd; S. E. Gay; L. N. Morgan; F. Maddon and F. I. Daniels.

(A) G. E. Doe says: "I shall describe my regular routine. First I vacuum the interior of the lamphouses and put the lamps in order. Next I lubricate all machine parts requiring it. I then wipe all machines clean. Next I vacuum the floor and once each week the walls and ceiling, arriving a bit earlier that day.

"I then inspect commutators and brushes, doing any cleaning and adjusting that may be necessary, once each week inspecting the grounds. Next comes inspection of batteries, cleaning them and giving such other attention as may be necessary. Next I click check the loud speakers and all meter readings. The exciter lamps are then examined for filament straightness and their globes are cleaned and contacts inspected. If the filament is normal and everything was O. K. at last run the previous day there is no reason for checking the sound optical system.

"I am now ready to thread up and proceed with the show. I have not included film inspection, which is of course a thing apart, the necessity for which varies from day to day."

J. R. Prater says: "Before starting a show, it is necessary to follow a regular routine covering all the places needing care or adjustment which cannot properly be attended to while the show is on. Individual procedure for any certain theatre must be formed to fit the particular requirements of that theatre and equipment, but the general points to be covered are as follows:

(a) Properly lubricate every bearing in a systematic way which will prevent overlooking any part.
(b) Clean all lenses and mirrors.
(c) Check condition of all batteries used.
(d) Turn on sound system and check all meter readings.
(e) Check focus of exciter lamp and its optical system, adjusting if necessary.
(f) Click test each film and disc pickup and test microphones, if used, by speaking into them.
(g) If speakers can be switched on separately, click test each one.
(h) In larger theatres, run a trial reel to check sound quality."

A. F. Sprafke says: "First trim the lamps. Clean idlers, sprockets and tension shoes; also lenses. Check sound system, starting with exciter lamps and going right through the system, ending by giving the loud speakers the click test. Close the motor generator switch and give arc final adjustment, thread the projectors and the show is ready to start. If this routine is followed day by day there is small chance of trouble developing."

(B) J. R. Prater says: "Complete loss of sound can readily be traced down by first observing the meters and indicators in the sound circuit and looking for a burned out exciter lamp or vacuum tube. If these do not reveal the trouble, test with head phones, starting at the sound pickup and working toward the speakers until the trouble is reached. The remedy will be to replace, repair, or eliminate the faulty part. In any event, get the show going as soon as possible. If permanent repair would require considerable time and the show could be restored quickly by a temporary hookup that would do no further damage, by all means use the short cut until the day's run is finished; then make proper repairs."

Weldon Limmroth answers thus: "Complete loss of sound usually is the easiest trouble to locate. Apply head phones to transmission lines, beginning at the sound head, and follow through to the loud speakers. If the system is provided with meters and signal lamps the seat of trouble usually may be detected without the use of head phones. In case the power line signal light is out, the trouble may be located with a voltmeter. Naturally the remedy to apply depends upon what is wrong. It may involve the repair of a broken circuit, elimination of a short, replacement of a faulty P E cell or tube, or some other part."

Herman Polies says this is the way: "Complete loss of sound may be traced down to the source of trouble as follows: The trouble must of course have its seat in some part in which both the head amplifier and P. E. cell are involved. Going therefore directly to the head amplifier, assuming it to have meters in the plate circuit, if the readings are not normal, locating the trouble and remedying it is a simple matter, but if all meters, including exciter lamp, read normal, then remove one of the output tubes for the fraction of a second. If this does not produce a click in the loud speakers the trouble will be found in the voice coil leads; either that or the secondary of the output transformer is open or shorted. Since both the voice coils of stage and monitor are unlikely to open at the same time, remove the voice coil leads to the transformer and try a pair of head phones across it. If you get sound, run temporary leads to the stage speakers.

"If sound is heard when removing the output tube the trouble lies ahead of that point and may be traced with phones (one lead to ground, the other to the grids of the voltage amplifier tubes) until sound is heard. The trouble may be in a shorted coupling condenser. A shorted one will show on the meter. If touching the input transformer on the main amplifier makes a noise in the speakers, the fader then should be checked for dirty contacts or open or shorted leads. A resistance meter is very handy for locating opens or shorts. Using head phones in series with a small condenser the P E cell voltage may be checked.

"If amplifiers are without meters, head phones may be used in the same way, and the tube test also. If the fuses do not blow, look at the plates of the rectifier tubes. A shorted by-pass condenser across the output tubes bias resistor allowing full current to flow, the condenser may cut out the circuit. Note: Keep phones away from high voltage. If shunted across it they will loose their magnetism. Meter fields should be checked. Those with meters check themselves. Those without may be checked by holding the blade of a screwdriver close to the pole piece. If no magnetism, it means the open field coil lead or the field supply is defective, as both coils are unlikely to go bad at the same time. If that is the case the arc generator may supply the current, provided the fields are of the high resistance type. If they are of the low voltage kind, then a battery may be used."

(C) Space all taken up. See page 465 of your Bluebook.

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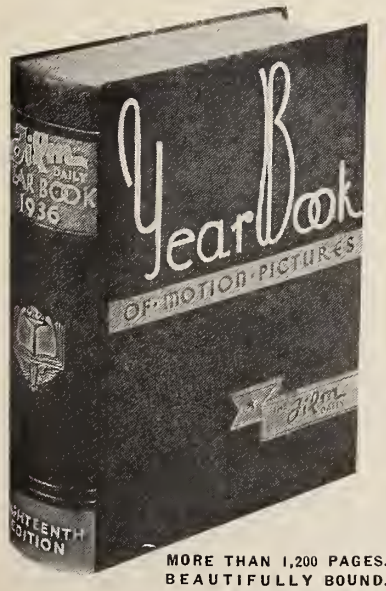
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J. C. Jenkins--His Colyum

Neligh, Nebraska
(Still Snowed In.)

Dear Herald:

An Open Letter to George Ade

Dear George:

We recently read your letter, written from Miami Beach, Florida, in which you deplored the fact that you had arrived at your 70th milestone and were ready to take to the rocking chair and review your past through the clouds of smoke from your old Meerschaum.

Forget about that seventy-year stuff, boy; you are getting better and better all the while. Someone (Walt Whitman, as we remember) once said that a man was not at his best until he had arrived at the age of 80. The recounting of your past seventy years' experience will be valuable to the present generation, for the present generation doesn't know of the many pleasant experiences through which you have passed.

You deplore the fact that you have arrived at the age of 70, but that's nothing, you've just got started, and there are many milestones between 70 and 80. You are not old. We were playing hide-and-go-seek and "Knucks Down" with the boys in the alley when you were born. Do you remember when we went to Teachers Institute in Kentland, Indiana? Do you remember the time when your father (John Ade) was the head of the banking firm of Ade & McCray at Kentland, Indiana? And do you remember when Mack Caldwell and I took a couple of mules over to Kentland from the Caldwell home near Pilot Grove and sold them to your father for $400 cash? And do you remember the time when we were delegates to the Bull Moose convention in Chicago that nominated "Teddy" and he wouldn't accept the nomination? And do you remember how that threw a chill into all of us?

People say that the world is getting wiser and better all the while. It may be getting wiser, but that "getting better stuff" is a lot of horseradish. Two kids, one 12 and the other 14, couldn't go from Kentland to Pilot Grove over the open prairie today with $400 in cash without being held up and robbed before they got to the Iroquois river, but we two made the trip by moonlight, leaving Kentland at sundown and arriving home at midnight with that $400 safe in our jeans, that is, safe in Mack's jeans.

You probably remember also when you went to Purdue University at Lafayette, Indiana, and we went to Central Indiana college at Danville, Indiana, but maybe that's why the Purdue school has grown so rapidly and why the Danville school is about the same.

If we had as beautiful a country home as you have at Ade, Indiana, with flower gardens, golf links 'n' everything, we wouldn't worry about being 70, we'd retire there and play golf and try and write something partly as interesting as you do, 70 or no 70.

Forget about that guy Methuselah, George. You can't trot in his class, and don't put in too much time thinking about Solomon and Reno, leave those thoughts to Hollywood. Being a fellow Newton county Hoosier, it would please us very much if you would write of your early experiences in Newton county, the Kankakee river and Beaver lake country.

▽

There, now, the weather man has guessed it this time. It has started to snow and it is coming from the east and it looks like it would keep it up all night, and this, on top of two feet already here, will give the unemployed a chance to use the snow shovels. We know, for we have given them jobs of shoveling a 150-foot walk three times already. Doggone the doggone luck anyhow.

▽

Recently we went to the Moon Theatre and saw Victor McLaglen in "Professional Soldier," and while we wouldn't want to rate this as one of the "Ten Best," yet we believe it will be accepted by the theatre-going public as fairly satisfactory. There was part of the picture wherein we think the director gave Victor rather too much to do when he required him to capture a whole army all by himself.

We remember a few years back when "Broncho Billy" killed seven or eight in each reel, and we have a Marine in our town who was largely responsible in the late war for the map of Europe remaining as it is today, but neither of these boys had anything on Victor.

Unless we are mistaken, Tay Garnett directed the picture, and his direction suggested to us that most likely he was fishing with Elmer Gaily of Wayne, Nebraska, when Elmer claimed to have landed three sharks in Big Stone lake in Minnesota with an eight-ounce fly rod.

These unprecedented exploits remind us of what a blonde said to a sergeant when he told her about capturing a whole German regiment single handed—"I simply adore men who do things in a big way."

▽

When we were in Winnipeg, Canada, last fall we mentioned in this colyum the difficulty we had in finding the Royal Alexandria hotel. We drove around the city for an hour to find it and were finally directed to it by one of the Winnipeg Bobbies. We have just received a letter from J. Royal Caven of Winnipeg, who says he saw our comment in the Herald, and he enclosed a clipping from a Winnipeg paper saying that the committee had approved an electric sign for the Royal Alexandria. Mr. Caven didn't say so, and we are wondering if our comment came to the attention of the management of the Royal Alexandria.

While Mr. Caven's letterhead doesn't state his business, we are presuming he is connected with some theatre, since he evidently reads the Herald, just about as everyone else does. They say that it pays to advertise, and this would seem to prove it.

▽

We went to the Moon to see Lily Pons in "I Dream Too Much," and if we ever see Lily we are going to tell her that there are two of us. If your audiences enjoy grand opera they will most likely enjoy this one, as Miss Pons is a delightful singer.

▽

Clayton Watkins, the superintendent of that "Shelterbelt" here in Nebraska for the government, says that the trees they planted last fall are doing nicely in spite of this extreme cold weather.

Clayton is a dandy boy, and that's probably because he was raised here in our town, but he should have withheld his report until next fall after the fall winds had drifted the "belt" full of tumbleweeds and Russian thistles and the prairie fires had gotten into it, then what? Then he will have another job replanting the belt at Government expense.

▽

Since the state of the weather seems to be the common topic of radio and press, it occurred to us that possibly you might be interested in knowing how the people out here in the sagebrush are getting along. This morning it was 22 below zero here in this cow town metropolis. Yesterday one of the superintendents of one of the alphabetical bureaus was coming from Grand Island and he got stuck in the snow, but was finally rescued and brought here and taken to the hospital and his chances for recovery were said to be rather slim. Elmer Hunkee, a film salesmen for RKO, was stuck in a snowdrift about 10 miles from Bertlett, but was finally rescued by a couple of men and was carried to a filing station then brought here in an exhausted condition, but physicions said he would recover. Those of you who think that these film boys have an easy time better revise your opinions.

The weatherman reports that more snow and colder weather is on the way. Oh, my gosh, gee whiz. But—

When this snow has melted off
And the lawns are getting green,
When we hear the singing oriole and wren,
Then we'll take our flannels off
For we'll know that it will mean
That the springtime days have come to us again.

All right, Ernie, let's let it go at that.

COLONEL J. C. JENKINS
The HERALD's Vagabond Colyumnist

Chesterfield Closes Deal

Chesterfield Pictures and David Komm of St. Louis have closed a deal whereby Mr. Komm will distribute the company's product, along with that of Invincible Pictures, in his territory.

"Women in White" Set

Treo Film Exchange of New York has acquired the new Guaranteed picture, "Women in White," for Greater New York and Northern New Jersey. Molly Lamont and Lester Matthews head the cast.

WHAT THE PICTURE DID FOR ME

AWAKENING OF JIM BURKE: Jack Holt, Jimmy Butler—A splendid "father and son" story that was liked here better than "O'Shaughnessy's Boy." Although the title fits the picture it is not a good title for a Holt picture. Played February 14-15.—A N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

CASE OF THE MISSING MAN, THE: Roger Pryor, Joan Perry—Good programmer with another picture. Looks as if they are making them now days to encourage this double feature thing. Anyway it takes two of most of the program pictures to make a show. Very few of the program pictures will stand alone and draw film rent in this town. Played February 11-12.—Bert Silver, New Silver Theatre, Greenville, Mich. City and country patronage.

HEIR TO TROUBLE: Ken Maynard, Joan Perry—A nice clean little western and should be shown on double bill. Hardly strong enough to stand alone. Ken and his horse turn in a fine performance, and a baby that smiles makes it good.—W. H. Brenner, Cozy Theatre, Winchester, Ind. General patronage.

WESTERN FRONTIER: Ken Maynard, Lucile Browne—Ken Maynard turns in another swell piece of acting in this story of the Western frontier. It has action, romance and a good story and that is what the Saturday fans like. Running time, six reels. Played February 15.—B. A. McConnell, Emerson Theatre, Hartford, Ark. Small town patronage.

Du World

DON QUIXOTE: Feodor Chaliapin, Sydney Fox—"Don Quixote" a fine classic from the great inspiring book by the Spanish author Cervantes. The film was entirely spoken and sung in English. The great Russian operatic artist took the part of Don Quixote. Great acting and singing, also a fine story as well. We did great business on this picture. We had four performances daily and were sold out for every one. The teachers cooperated with us and sent all of their English classes to see it. We made every effort to get the music lovers interested in this film and were very successful in doing so, as they turned out one hundred per cent. It was truly a masterpiece. The filming was different from the average run of American pictures. It was a treat for Grand Rapids and they realized it, as we have had nothing but praise from our patrons. This is a picture that one could do very well on if it was handled right and if one got the right people behind it to sell the idea for you. Eight reels and a very fine print. Running time, 79 minutes. Played February 18-21.—Albert Hefferan, The Owl Theatre, Grand Rapids, Mich. Adult and high school patronage.

First National

BRIGHT LIGHTS: Joe E. Brown, Ann Dvorak—This is packed with laughs from start to finish. Joe E. Brown was never better and the patrons were pleased 100 per cent. Business not quite up to average due to weather conditions. Played February 10-11.—J. M. Lakeman, Princes Theatre, Haleyville, Ala. Small town patronage.

BROADWAY HOSTESS Winifred Shaw—This picture gave fair satisfaction but Winifred Shaw's singing spoiled it.—J. E. Matuska, State Theatre, Jackson, Minn. General patronage.

CEILING ZERO: Pat O'Brien, James Cagney—A very good picture showing the inside workings of commercial aviation, and the hazards the pilots have in extreme bad weather conditions. Good for extended run. Running time, 95 minutes. Played February 2.—E. M. Starkey, New Rex Theatre, Berlin, Wis. General patronage.

I FOUND STELLA PARISH: Kay Francis, Ian Hunter—Pleased most of the patrons. Kay Francis has a following here. Played February 21.—W. H. Hardman, Royal Theatre, Frankfort, Kansas. Small town patronage.

I FOUND STELLA PARIS: Kay Francis, Ian Hunter—A well-produced picture that pleased a large crowd. Made the mistake of playing it only one day.—J. E. Matuska, State Theatre, Jackson, Minn. General patronage.

IRISH IN US, THE: James Cagney, Pat O'Brien—We played this a little late so did just fair. The picture is very good, however.—J. E. Matuska, State Theatre, Jackson, Minn. General patronage.

PAYOFF, THE: James Dunn, Patricia Ellis, Claire Dodd—Good action picture with Dunn in the kind of role he does the best. Ellis looked like a million dollars in this but far from up to standard in "Freshman Love," which we showed just previously. Watch those calories, Patricia. Running time, 64 minutes. Played February 14-15.—Horn and Morgan, Star Theatre, Hay Springs, Neb. Small town patronage.

IN this, the exhibitors' own department, the theatremen of the nation serve one another with information on the box office performance of product for their mutual benefit. It is a service of the exhibitor for the exhibitor. Address all communications to—

What the Picture Did for Me
MOTION PICTURE HERALD
Rockefeller Center, New York

G B Pictures

MISTER HOBO: George Arliss—The posters on this picture advertised it as the surprise of the year and that is what it is. It sure surprised me as it is very good and a very well made picture. I did a little better than average Sunday and Monday business. They should give Arliss more roles of this type. I didn't think I could ever say anything good about a foreign picture but changed my mind after seeing this one. Running time, 80 minutes. Played February 16-17.—M. S. Porter, Orpheum Theatre, Nelsonville, Ohio. General patronage.

TRANSATLANTIC TUNNEL: Richard Dix, Madge Evans—It speaks for itself. Broke all records since first of the year. Played four days. It was the talk of the town. Opposition hurt by its playing Book it, but play it more than one day. The lobby display for "First a Girl" has my patrons talking. —Bob Guise, manager, Dickinson Wareham Theatre, Manhattan, Kansas. General patronage.

Metro-Goldwyn-Mayer

ANNA KARENINA: Greta Garbo, Frederic March—A mighty good picture, liked by our patrons better than any of this star's pictures to date. Wonderful settings and direction. We had to play it on a double bill in order to get film rental out of the date. The picture is too good for small towns, over their heads. This type of picture is made for city theatres, and us small town guys had not ought to be compelled to play them. Played February 18-19.—Bert Silver, New Silver Theatre, Greenville, Mich. City and country patronage.

HERE COMES THE BAND: Ted Lewis, Virginia Bruce—The picture pleased and everybody was happy. —W. H. Hardman, Royal Theatre, Frankfort, Kansas. Small town patronage.

IT'S IN THE AIR: Jack Benny, Ted Healy—The show pleased. Had several good comments on it and people went out laughing. Ted Healy stole the show.—W. H. Hardman, Royal Theatre, Frankfort, Kansas. Small town patronage.

KIND LADY: Aline MacMahon, Basil Rathbone—If your patrons like English pictures and English language it might pay film rental.—R. V. Fletcher, Lyric Theatre, Hartington, Neb. General patronage.

MUTINY ON THE BOUNTY: Clark Gable, Franchot Tone, Charles Laughton—It's a grand show and we think everyone was pleased. The weather hurt business.—W. H. Hardman, Royal Theatre, Frankfort, Kansas. Small town patronage.

NIGHT AT THE OPERA, A: Marx Brothers—This comedy team has never been a big draw for us, but this topped all the other pictures they've made both in fun and box office receipts. Played February 16-18.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

NIGHT AT THE OPERA, A: Marx Brothers—It's a honey of a Marx Brothers show. Plenty of fun and the customers will eat it up. The harp and piano playing adds to the show. Played February 16.—J. G. Caldwell, Princess Theatre, Aurora, Mo. Small town patronage.

PERFECT GENTLEMAN, THE: Frank Morgan, Cicely Courtneidge—Might be o.k. if you have enough English patrons. Didn't mean anything here.—R. V. Fletcher, Lyric Theatre, Hartington, Neb. General patronage.

RIFFRAFF: Jean Harlow, Spencer Tracy—Just a rough and rowdy program picture. Running time, 94 minutes. Played February 24-26.—E. M. Starkey, New Rex Theatre, Berlin, Wis. General patronage.

ROSE MARIE: Jeanette MacDonald, Nelson Eddy—Just about everything that Metro claims for this picture—is there. We had hoped to go to town on this picture, but the worst blizzard I have ever seen hit us the first night and didn't let up any during the run. You can get behind this feature with everything you've "got" and not be afraid of saying too much. It will appeal to any class audience, as we had the boys from the sawmill applauding it. Running time, 113 minuts. Played February 16-18.—B. A. McConnell, Emerson Theatre, Hartford, Ark. Small town patronage.

ROSE MARIE: Jeanette MacDonald, Nelson Eddy—All and more than Metro claims for it. Wonderful cast, singing and scenery unsurpassed. It has everything to please all classes and will draw them in. Played in zero weather and had fine business considering. Running time, 109 minutes. Played February 16.—Joe Hewitt, Lincoln Theatre, Robinson, Ill. General patronage.

SMILIN' THROUGH: Fredric March, Leslie Howard, Norma Shearer—Do not believe there was ever a more pleasing picture made. The acting was wonderful. The third time here and in spite of below zero weather the business was satisfactory.—W. H. Hardman, Royal Theatre, Frankfort, Kansas. Small town patronage.

TALE OF TWO CITIES, A: Ronald Colman, Elizabeth Allan—Another swell picture from Metro. Arkansas is experiencing the worst cold weather that I have ever seen, and it seems that every time I get a really big picture the weather man does his bit to keep the people at home. The high schools got behind this show, and it brought out the people that weren't in a habit of attending our show. Running time, 126 minutes. Played January 26-27. —B. A. McConnell, Emerson Theatre, Hartford, Ark. Small town patronage.

TALE OF TWO CITIES, A: Ronald Colman, Elizabeth Allan—Splendid production. Story of the French revolution with plenty of action. Will please any audience and is good for extended run. Running time, 126 minutes. Played January 26.—E. M. Starkey, New Rex Theatre, Berlin, Wis. General patronage.

THREE LIVE GHOSTS: Richard Arlen—Good program picture, rather thin but it got by. The British stuff is poison here so the English talk did not make a hit.—W. H. Hardman, Royal Theatre, Frankfort, Kansas. Small town patronage.

THREE LIVE GHOSTS: Richard Arlen, Beryl Mercer, Cecilia Parker—Amusing comedy with Beryl Mercer taking the show. No cast to draw in the customers, but will please if you get them in. Played February 17.—J. G. Caldwell, Princess Theatre, Aurora, Mo. Small town patronage.

Paramount

ANYTHING GOES: Bing Crosby, Charlie Ruggles, Ethel Merman—A nice comedy with music. The quartet is fine. Bing sings and acts better than in past few pictures. Ethel Merman good. Ruggles does his stuff. A jam up good entertainment. But Bing has lost his draw in our town. Played February 20-21.—J. G. Caldwell, Princess Theatre, Aurora, Mo. Small town patronage.

BIG BROADCAST OF 1936, THE: Jack Oakie, Burns and Allen—Wasn't sure about this one but it did better than average business and pleased everyone. In my opinion a much better picture could have been made with all the array of talent used, but, after all, the cash customers seemed to like it and that's what counts. Played February 13-14.—J. M. Lakeman, Princess Theatre, Haleyville, Ala. Small town patronage.

COLLEGIATE: Joe Penner, Jack Oakie, Frances Langford—Very good musical comedy romance. Best Penner picture yet. Generally our people do not care for him at all. Running time, 81 minutes. Played February 16-17.—Horn and Morgan, Star Theatre, Hay Springs, Neb. Small town patronage.

CORONADO: Johnny Downs, Betty Burgess—Al-

though this lacked draw names it was a good little picture.—J. E. Matuska, State Theatre, Jackson, Minn. General patronage.

EVERY NIGHT AT EIGHT: George Raft, Alice Faye, Patsy Kelly, Frances Langford—A good little story about amateur nights and radio success. Our favorite, of course, was wise-cracking, goofy-looking Patsy Kelly. The boys were quite surprised to find out she can sing. Well rounded-out with good musical numbers. This one will please any audience. Running time, 80 minutes. Played February 22.—J. A. Reynolds, Recreational Director, State Prison, Trenton, N. J. Prison patronage.

NEVADA: Larry Crabbe, Kathleen Burke—Larry is making quite a hit here in these Zane Grey westerns. He may not ride as fancy or shoot as quick as some of the other western heroes but he has a chance to show his swimming prowess in this and he makes a grand looking hero, which appeals to the girls. This is a good western that drew good business. Running time, 60 minutes.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

PRESIDENT VANISHES, THE: Arthur Byron, Paul Kelly, Peggy Conklin—A good picture to poor business. No matter how good pictures are they must have star value to draw people in. I overlooked Rosalind Russell's name in this cast, for which I paid. She made such a hit here in "Rendezvous" that if I had put her name on the banner it might have drawn a few extra quarters.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

SO RED THE ROSE: Margaret Sullavan, Randolph Scott— A well-produced picture that did just fair at the box office.—J. E. Matuska, State Theatre, Jackson, Minn. General patronage.

SOAK THE RICH: Walter Connolly—Title should have been "Soak the Customers." It may be smart entertainment, but not for small towns. The producers of "Crime Without Passion" score another hit. Played February 15.—J. G. Caldwell, Princess Theatre, Aurora, Mo. Small town patronage.

VIRGINIA JUDGE, THE: Walter C. Kelly, Marsha Hunt—A delightful picture which small town audiences will like very much. It seems to me that Walter Kelly could really be a box office name if given the right stories and support. Stepin Fetchit helped a great deal to draw people in on this to average business.—A. N. Miles, Eminence Theatre, Eminence, Ky.—Small town patronage.

VIRGINIA JUDGE, THE: Walter C. Kelly, Marsha Hunt—A good family picture that got lots of laughs.—J. E. Matuska, State Theatre, Jackson, Minn. General patronage.

Republic

FRISCO WATERFRONT: Ben Lyon, Helen Twelvetrees—Lots of pro-and-con comments on this one. A very good story well done, but seemed to lack the action for the length of the picture. One good gang-fight. However, it's not a bad picture. —Charles Summers & Son, Elite Theatre, Seiling, Okla. Small town and rural patronage.

HITCH HIKE LADY: Allison Skipworth, James Ellison, Mae Clarke—This is a very good program picture, but not a special. Lots of good comedy. The whole cast very good, but very hard to understand. We have the best of equipment but we can't get good results on most of this company's pictures as to sound, also some other companies have the same fault found with their pictures by our patrons. Played February 18-19.—Bert Silver, New Silver Theatre, Greenville, Mich. City and country patronage.

LEAVENWORTH CASE, THE: Norman Foster, Jean Rouverol—A fair program picture. The cast good, story interesting, sound poor. With five short subjects we got a satisfactory show out of it, and got film rental only, and that's that. Played February 13.—Bert Silver, New Silver Theatre, Greenville, Mich. City and country patronage.

OREGON TRAIL: John Wayne, Ann Rutherford One of the best westerns that I have ever played and I play 52 a year. The new Waynes are all good from Republic. Let's hope that this company keeps up the pace that they have set on all pictures. Played February 1.—E. M. Starkey, New Rex Theatre, Berlin, Wis. General patronage.

SINGING VAGABOND, THE: Gene Autry, Ann Rutherford—I can't add anything to this picture in way of praise any more than I have the others of this series. They are so far ahead of other pictures this year that I lack words to describe them. If other companies would drop a lot of their society dramas and add a number of this type of picture, us small town exhibitors would have something to live for. Played February 9-10.—M. S. Porter, Orpheum Theatre, Nelsonville, Ohio. Small town and rural patronage.

RKO

ANNIE OAKLEY: Barbara Stanwyck, Preston Foster—A mighty fine special program picture. One of the best out-of-doors cloth house show business productions we ever played. The director must have known his business. Most of the circus pictures have been overdone, but this was true to life. A great start and a wonderful cast gave good satisfaction to them we got, but with the country buried in snow, roads blocked, did not pay out. Played February 16-17.—Bert Silver, New Silver Theatre, Greenville, Mich. City and country patronage.

FOUR EXHIBITORS JOIN REPORTERS

From Kansas and Minnesota come new reporters on "What the Picture Did for Me" this week. They are:

Robert Guise, Dickinson Wareham Theatre, Manhattan, Kansas.

J. E. Matuska, State Theatre, Jackson, Minnesota.

Two showmen whose names and comment on product have been familiar to readers of the department return to the fold after more than a year of absence. Welcomed back are:

E. M. Starkey, Rex Theatre, Berlin, Wisconsin.

J. G. Caldwell, Princess Theatre, Aurora, Missouri.

Read the reports of these exhibitors in the columns of this issue.

ANOTHER FACE: Wallace Ford—An exceptionally good program picture, that didn't click so well at the box office. This one really deserves livewire advertising, for it will satisfy the majority. Played February 12.—J. M. Lakeman, Princess Theatre, Haleyville, Ala. Small town patronage.

I DREAM TOO MUCH: Lily Pons, Henry Fonda —Patrons thought I had dreamed too much and stayed away. Just wasted three days of good playing time. Lily Pons can sing but the picture did not please. We have RCA High Fidelity sound and it was working good so it was not the sound; it was the type of picture.—W. H. Hardman, Royal Theatre, Frankfort, Kansas. Small town patronage.

I DREAM TOO MUCH: Lily Pons, Henry Fonda —Just a small town pain. Played to the lowest Sunday and Monday gross this winter. Who wants grand opera in a small town. The box office says nobody. What few saw it said it was good. If that picture is good I never want to see a bad one. I can't understand how a company that can make pictures like "Annie Oakley" can make such a colossal flop as this. Pay for it and put it on the shelf, and do yourself and patrons a big favor. Running time, 95 minutes. Played February 23-24. —M. S. Porter, Orpheum Theatre, Nelsonville, Ohio. Small town patronage.

IN PERSON: Ginger Rogers, George Brent—This was a very good picture and pleased generally. Several commented they missed Fred Astaire.—J. E. Matuska, State Theatre, Jackson, Minn. General patronage.

LADDIE: John Beal, Gloria Stuart, Virginia Weidler—If you haven't played this one you're missing one of the best program pictures of 1935. We played it late, but that didn't matter. They came, they saw, they raved. If we could get another picture with little Virginia Weidler in it, our worries would be over for that run, as she really sold herself with her performance in "Laddie." It's tops for down-to-earth entertainment. Running time, seven reels. Played February 13-14.—B. A. McConnell Emerson Theatre, Hartford, Ark. Small town patronage.

LAST DAYS OF POMPEII, THE: Preston Foster, Dorothy Wilson—This picture might have grossed big money in the cities but I couldn't even get film rent. Picture itself is beautiful, but that doesn't keep the cashier busy. Advise all small town exhibitors to pass this one up. Running time, 95 minutes. Played February 21-22.—Ken Higgins, Capitol Theatre, Harrisville, N. Y. Small town patronage.

LAST DAYS OF POMPEII, THE: Preston Foster, Dorothy Wilson—Foster was excellent in a picture that proved the worst Sunday attraction we have had in nearly a year. People here as just not interested in this type of picture. Running time, 98 minutes. Played February 9-11.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

RAINMAKERS, THE: Wheeler and Woolsey—Yea! "Laugh-makers"! They really go for this team in this neck of the woods and this one went better than the last one. The house was in an uproar. Anybody that can sit through this without a laugh should be an undertaker, if he isn't already one. There is a continual flow of wisecracks and comedy from start to finish as well as plenty of thrills! If you haven't played it, play it. The laughs will do you good. Played January 19-20.—Charles Summers & Son, Elite Theatre, Seiling, Okla. Small town and rural patronage.

SEVEN KEYS TO BALDPATE: Gene Raymond—Will do on a double bill.—W. H. Hardman, Royal Theatre, Frankfort, Kansas. Small town patronage.

SYLVIA SCARLETT: Katharine Hepburn, Cary Grant—Say Cary, listen to a little advice from an old showman. Don't let 'em put you into another one as silly as this one. You are really capable of going to town when cast with the right people. Not this one. Fellow exhibitors, if you want me to tell you, pay for it and leave it. Katharine Hepburn, you have been appearing in some pretty poor stuff here of late and this is the poorest. It certainly does not help a theatre any to play this picture.—W. H. Brenner, Cozy Theatre, Winchester, Ind. General patronage.

SYLVIA SCARLETT: Katharine Hepburn, Cary Grant—The poorest picture I've run for six months. Set it out.—R. N. Fletcher, Lyric Theatre, Hartington, Neb. Small town patronage.

TO BEAT THE BAND: Helen Broderick, Hugh Herbert—Showed this just one night because of weather conditions. But every one of the patrons was satisfied. Broderick and Herbert make a good comedy team and brought down the house with their wisecracks. There are also some good song numbers and a good dancing number atop the piano and chairs. Plenty of comedy and a good plot.—Charles Summers & Son, Elite Theatre, Seiling, Okla. Small town and rural patronage.

TO BEAT THE BAND: Helen Broderick, Hugh Herbert, Roger Pryor—This is one of them crazy pictures. Commences very poor, but after a while it begins to get into quite a program picture. We had walkouts but them that stayed and suffered through the first few reels said it was a pretty good picture after all. I can't tell you what was the matter with it. I guess poor direction as there was a lot of splendid talent, but they didn't seem to know where to go. Played February 20.—Bert Silver, New Silver Theatre, Greenville, Mich. City and country patronage.

Twentieth Century-Fox

GAY DECEPTION, THE: Francis Lederer, Frances Dee—Played this one several weeks ago and failed to report, but the patrons are still commenting on it when Lederer's name is mentioned. About the only thing wrong with this one, it wasn't advertised enough by the producers. This one should please almost anywhere, because it has enough comedy to please and entertain anyone. Let's have some more from Lederer.—Charles Summers & Son, Elite Theatre, Seiling, Okla. Small town and rural patronage.

GAY DECEPTION, THE: Francis Lederer, Frances Dee—Francis Lederer is well liked here, and the picture pleased generally although not as good as his "Romance in Manhattan" or "Pursuit of Happiness."—J. E. Matuska, State Theatre, Jackson, Minn. General patronage.

IN OLD KENTUCKY: Will Rogers—The best picture from Rogers. The worst weather in years and still we did a good business.—W. H. Hardman, Royal Theatre, Frankfort, Kansas. Small town patronage.

IN OLD KENTUCKY: Will Rogers—Will's best picture. A snowstorm hurt business. We hope to get a return date.—J. E. Matuska, State Theatre, Jackson, Minn. General patronage.

LITTLEST REBEL, THE: Shirley Temple, John Boles—Did not think this as good as previous Temple pictures. Will still do business, but not as much as other Temples. Our children's patronage was off 75 per cent. Running time, 73 minutes. Played January 27-29.—E. M. Starkey, New Rex Theatre, Berlin, Wis. General patronage.

LITTLEST REBEL, THE: Shirley Temple, John Boles—While this was a good picture many parents commented that it was not a good picture for children as it was rather sad in spots. Business was off due to a storm.—J. E. Matuska, State Theatre, Jackson, Minn. General patronage.

MUSIC IS MAGIC: Alice Faye, Ray Walker, Bebe Daniels—Just ordinary musical romance with build up at the end saving it from very low rating. Running time, 67 minutes. Played February 12-13. —Horn and Morgan, Star Theatre, Hay Springs, Neb. Small town patronage.

NAVY WIFE: Claire Trevor, Ralph Bellamy—This was a good picture and pleased a large audience on Family Night.—J. E. Matuska, State Theatre, Jackson, Minn. General patronage.

PROFESSIONAL SOLDIER: Victor McLaglen, Freddie Bartholomew—A very fine picture that will please every one. Running time, 77 minutes. Played February 16.—E. M. Starkey, New Rex Theatre, Berlin, Wis. General patronage.

SHOW THEM NO MERCY: Rochelle Hudson, Cesar Romero—The picture that was originally titled "Snatched" and changed. Deals with the kidnaping racket. Of doubtful value as entertainment. It is well acted but it is an unpleasant subject to make a picture out of. It brings too close to home what may happen to any child and I don't think that the

women liked it at all.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. Small town patronage.

THANKS A MILLION: Dick Powell, Ann Dvorak A fine musical and Powell was good. Weather was terrible and no business.—W. H. Hardman, Royal Theatre, Frankfort, Kansas. Small town patronage.

United Artists

MIGHTY BARNUM, THE: Wallace Beery, Adolphe Menjou, Virginia Bruce, Rochelle Hudson—Good entertainment. Not as stupendous as Barnum himself, of course, nor as stupid as the "banquet scene"; but still, just a good, all-around picture. Virginia Bruce, as Jenny Lind, was excellent. Here's a secret, however—the smallest lady in the picture was the biggest star! Cute? You said it! Running time, 105 minutes. Played February 15.—J. A. Reynolds, Recreational Director, State Prison, Trenton, N. J. Prison patronage.

Universal

GREAT IMPERSONATION, THE: Edmund Lowe, Valerie Hobson—Extraordinary. It is as much like reading a book, and Edmund Lowe along with the balance of the cast turns in a fine performance. Business poor three days first part of week.—W. H. Brenner, Cozy Theatre, Winchester, Ind. General patronage.

HIS NIGHT OUT: Edward Everett Horton, Irene Hervey—A lightweight but amusing program comedy that was well liked by our patronage. The dialogue is particularly clever and Horton turns in his usual characterization of the befuddled timid soul.—J. W. Noah, New Liberty and Ideal Theatres, Ft. Worth, Texas. General patronage.

MAGNIFICENT OBSESSION: Irene Dunne, Robert Taylor—I haven't been reporting lately, but it would be an injustice to Universal if I passed this up. This is positively the finest and most satisfactory picture this season. I don't remember when (if ever) of hearing so many raves as they give on this and it's got one whale of a draw. Congrats and thanks to Universal, John Stahl, Robert Taylor, Irene Dunne and all. It's the surprise package of the year. Running time, 112 minutes. Played Februry 23.—Joe Hewitt, Lincoln Theatre, Robinson, Ill. General patronage.

Warner Bros.

DANGEROUS: Bette Davis, Franchot Tone—Bette Davis gives a good performance but it is one of those pictures that are dialogued to death. There are some flashes of comedy but that does not offset the fact that it depended entirely on talk to put the story over. Then Davis was tighter than a boot during two reels, and that does not set so well with small town audiences. I had a lot of walkouts on it. I don't think that it has any value as a box office attraction in a small town. The second day was nil.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. Small town patronage.

FRESHMAN LOVE: Frank McHugh, Patricia Ellis, Warren Hull—Very good college musical with not too much music. Good cast put this over, especially McHugh, who was perfectly cast. This boy Hull is making lots of feminine hearts flutter. Played February 9-10.—Horn and Morgan, Star Theatre, Hay Springs, Neb. Small town patronage.

FRISCO KID: James Cagney, Margaret Lindsay—Good action picture.—W. H. Hardman, Royal Theatre, Frankfort, Kansas. Small town patronage.

MAN HUNT: William Gargan, Marguerite Churchill—A good action picture for short run. Good Saturday picture for small towns. Running time, 65 minutes. Played February 14.—E. M. Starkey, New Rex Theatre, Berlin, Wis. General patronage.

MOONLIGHT ON THE PRAIRIE: Dick Foran—The picture went over all right. It will do.—W. H. Hardman, Royal Theatre, Frankfort, Kansas. Small town patronage.

PETRIFIED FOREST, THE: Leslie Howard, Bette Davis—A very fine production. A short run picture for small towns. A class picture good for Sunday. Running time, 83 minutes. Played February 9.—E. M. Starkey, New Rex Theatre, Berlin, Wis. General patronage.

WIDOW FROM MONTE CARLO, THE: Dolores Del Rio, Warren William—A good program picture played on a double bill, and with another picture made a satisfactory show. Both looked to me as being built for double feature programs. Good but not strong enough to draw alone. Played February 11-12.—Bert Silver, New Silver Theatre, Greenville, Mich. City and country patronage.

Short Features

Columbia

GUMSHOES: Tom Kennedy—Fairly amusing slapstick comedy.—J. G. Caldwell, Princess Theatre, Aurora, Mo. Small town patronage.

HOT PAPRIKA: Andy Clyde—The funniest comedy we've played in months. Audience simply howled with delight. Running time, 19 minutes.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

KANNIBAL KASPERS: Krazy Kat—Very ordinary cartoon. Running time, 7 minutes.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

Educational

ALPINE YODELER: Terry-Toon—A fine black and white cartoon.—C. L. Niles, Niles Theatre, Anamosa, Ia. General patronage.

PANDORA: Terry-Toon—Very well done, it was liked by the children mostly.—Albert Hefferan, The Owl Theatre, Grand Rapids, Mich. Adult and high school patronage.

TWO LAME DUCKS: Vince Barnett, Billy Gilbert—Very few laughs. Everyone was glad when it was over. Running time, two reels.—J. M. Lakeman, Princess Theatre, Haleyville, Ala. Small town patronage.

Metro-Goldwyn-Mayer

BEAUTIFUL BANFF AND LAKE LOUISE: FitzPatrick Travel Talks—One of the most beautiful of this series.—J. G. Caldwell, Princess Theatre, Aurora, Mo. Small town patronage.

BURIED LOOT: Crime Does Not Pay Series—A two-reel "Crime Does Not Pay" series that everyone should play. Shows the foolishness of the perfect crime. Running time, two reels.—C. L. Niles, Niles Theatre, Anamosa, Ia. General patronage.

CREW RACING: Sports Parade—A good sport, showing coaching methods in crew racing. An excellent filler.—C. L. Niles, Niles Theatre, Anamosa, Ia. General patronage.

HEARST METROTONE NEWS: Too much political propaganda in this to suit me. People have to sit through a news and listen to the bunk that is put on your screen. It isn't like a newspaper or radio—they can turn off or read something else, but with us, you just give them something they distaste and I'm not going to do it from here on out. Running time, two reels.—B. A. McConnell, Emerson Theatre, Hartford, Ark. Small town patronage.

HONOLULU, PARADISE OF THE PACIFIC: FitzPatrick Travel Talk—Thoroughly enjoyable. Most beautiful.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

HOT MONEY: Todd-Kelly—Brought lots of laughs. —A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

MANHATTAN MONKEY BUSINESS: Charley Chase—Good. We're in favor of letting Charley sing in each comedy. Running time, 20 minutes.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

MANHATTAN MONKEY BUSINESS: Charley Chase—High class comedy. Plenty of laughs. Charlie's singing of "When I Grow Too Old to Dream" is really good. He has a nice voice and I think would help his work a lot if he would sing in more of them. Running time, two reels.—B. A. McConnell, Emerson Theatre, Hartford, Ark. Small town patronage.

OKAY TOOTS: Charley Chase—Just fair. Why does Charley have to try and sing in all his comedies?—W. H. Hardman, Royal Theatre, Frankfort, Kansas. Small town patronage.

PERFECT TRIBUTE, THE: Chic Sale—When they come to giving the Gold Medal for shorts next year this should win in a walk. It's just what the title says, "The Perfect Tribute," and good old Chic Sale gives a marvelous portrayal. This one will live forever.—Joe Hewitt, Lincoln Theatre, Robinson, Ill. General patronage.

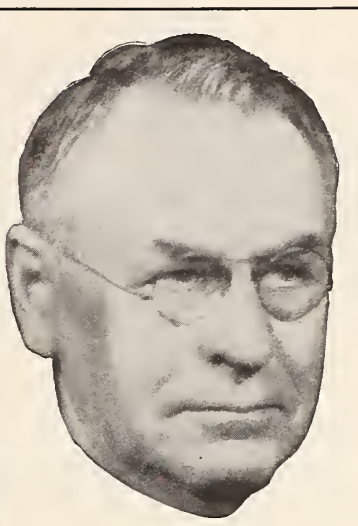
PITCAIRN ISLAND TODAY: Oddity—These subjects are well received. This one did not happen to be in color. Those that are get some scattered applause at the conclusion and it is the only short that does.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. Small town patronage.

PUBLIC GHOST NO. 1: Charley Chase—Charley goes into the house haunting business and wins the girl. Real good slapstick comedy and your patrons will enjoy it. Running time, 2 reels.—B. A. McConnell, Emerson Theatre, Hartford, Ark. Small town patronage.

RURAL MEXICO: FitzPatrick Travel Talk—A beautiful colored travel picture of Mexico. Every exhibitor owes it to his public to show these reels. They are a thing of beauty, educational, excellent music and best of all very audience pleasing.—C. L. Niles, Niles Theatre, Anamosa, Ia. General patronage.

SPRUCIN' UP: Our Gang—Very good. These kids are improving all the time. Deserves extra billing. Running time, two reels.—J. M. Lakeman, Princess Theatre, Haleyville, Ala. Small town patronage.

(Continued on following page)



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MAJOR BOWES' AMATEUR THEATRE OF THE AIR: Have played four of these and this one is one of the best. Nothing outstanding in any of them. Not as popular as the radio hour.—J. G. Caldwell, Princess Theatre, Aurora, Mo. Small town patronage.

NEWLY REWEDS: Monte Collins—Terrible.—W. H. Hardman, Royal Theatre, Frankfort, Kansas. Small town patronage.

Twentieth Century-Fox

FOX MOVIETONE NEWS: No. 37—Very fine issue. It had fine pictures of Australia and foreign countries, no political scenes. It is made up on the idea of a travel reel, yet it gives you all of the news right up to date.—Albert Hefferan, The Owl Theatre, Grand Rapids, Mich. Adult and high school patronage.

United Artists

MICKEY'S BAND CONCERT: Mickey Mouse—Liberty gave this four stars; so do we. In color, this was a perfect blend of "William Tell Overture" and comic cartoon. We used it as a climax for our program, so good was it. Running time, nine minutes.—J. A. Reynolds, Recreational Director, State Prison, Trenton, N. J. Prison patronage.

MICKEY'S POLO TEAM: Mickey Mouse Cartoon—House in an uproar. For pure fun this has it. Give preferred time.—C. L. Niles, Niles Theatre, Anamosa, Ia. General patronage.

Universal

MONKEY WRETCHES: Oswald Cartoon—This was certainly a dandy. These Universal cartoons are now the best black and white cartoons on the market.—C. L. Niles, Niles Theatre, Anamosa, Ia. General patronage.

Vitaphone

BY REQUEST: Claude Hopkins and Orchestra—Another of those fine "Melody Masters." Can generally be counted upon as good when you want a musical short.—Horn and Morgan, Star Theatre, Hay Springs, Neb. Small town patronage.

BY REQUEST: Claude Hopkins and his Orchestra—Good one reel short with Negro orchestra.—J. G. Caldwell, Princess Theatre, Aurora, Mo. Small town patronage.

DOUBLE OR NOTHING: Phil Harris—Entertaining short.—J. G. Caldwell, Princess Theatre, Aurora, Mo. Small town patronage.

LONESOME TRAILER: Big V Comedies—El Brendel has always been a favorite comedian with me. However, the audience enjoyed this comedy very much. It is good entertainment for the grownups as well as the kids. Running tiine, two reels.—B. A. McConnell, Emerson Theatre, Hartford, Ark. Small town patronage.

REGULAR KIDS: Meglin Kids—A fine two-reel musical in color. Kids very clever. Good contortion act, singing and dancing. Running time, two reels.—C. L. Niles, Niles Theatre, Anamosa, Ia. General patronage.

RIMAC'S RHUMBA ORCHESTRA: Melody Masters—This is undoubtedly the fastest one-reel musical ever recorded. Not a single second is wasted. The dancing team is "tops," but the dance hall satire with the dummy "hostess" steals the picture. The boys requested that we show this one a second time at the close of the feature, which sets a new mark for a short subject. Running time, 10 minutes.—J. A. Reynolds, Recreational Director, State Prison, Trenton, N. J. Prison patronage.

VITAPHONE CASINO: Buster West, Radio Rubes—Several good acts of vaudeville, including Buster West and the Radio Rubes. Entertaining.—J. G. Caldwell, Princess Theatre, Aurora, Mo. Small town patronage.

VITAPHONE CASINO: Big Time Vaudeville Reel—Snappy vaudeville acts. Just the kind to help out a weak program. Running time, one reel.—B. A. McConnell, Emerson Theatre, Hartford, Ark. Small town patronage.

VITAPHONE CASINO: Babs Ryan, Buster West, Paul Dukes—Excellent little groups of vaudeville skits. The prestidigitator was good, Babs was better, but Buster walked off, or rather danced off with the prize. The boys are already asking for more of his pictures. Running time, 11 minutes.—J. A. Reynolds, Recreational Director, State Prison, Trenton, N. J. Prison patronage.

VITAPHONE CELEBRITIES: Remington Singers—Very fine subject with a "horse" act that was a scream.—Horn and Morgan, Star Theatre, Hay Springs, Neb. Small town patronage.

VITAPHONE VARIETY: Louis Prima and Orchestra—These vaudeville subjects from Vitaphone are very good, usually having at least one knockout act. This one had one excellent eccentric dancer.—Horn and Morgan, Star Theatre, Hay Springs, Neb. Small town patronage.

Serials

Mascot

FIGHTING MARINES, THE: Grant Withers, George Lewis—Little different type serial that is pleasing the serial fans.—J. G. Caldwell, Princess Theatre, Aurora, Mo. Small town patronage.

Many Canada Prints Out

Reports of the Canadian Government Motion Picture Bureau show that 5,437 prints of scenic and industrial shorts covering Canada are in circulation throughout the world. Of these, 2,831 have been shipped to the United States, 387 to the United Kingdom, 150 to Australia, New Zealand and Tasmania, 120 to Germany, 100 to South America, 84 to Austria, and others to Japan, South Africa, Turkey, the East Indies and other places.

Fewer British Films

Fewer British features were released in Canada during 1935 than during 1934, according to figures compiled by Regal Films, Ltd., and Empire Films, Ltd., in Toronto. The 1935 total was 65, as compared with 80 for 1934. Returns on the decreased total were higher than during the previous year, however.

New Camera Equipment

A new type of Mitchell equipment to reduce the bulk and weight of sight-and-sound machinery to one-third, an innovation conceived by Gregg Toland, chief camerman of Samuel Goldwyn's latest, "These Three," was used on the production. The new equipment is said to eliminate the use of the "blimp" and glass front, offer quiet operation and give a depth of focus approaching the three-dimensional.

Australian Studio Formed

National Studios have been formed at Pagewood, Sydney, Australia, to produce the first Australian feature length picture intended for world wide distribution. Gaumont British Picture Corporation is helping the new company and has loaned several technical experts and a production unit headed by director Miles Mander. The first picture planned is "The Flying Doctor."

NBC Chain Adds Station

The National Broadcasting Company has added station KLO in Ogden, Utah, to the NBC-WJZ "Blue" network. Station KLO is owned and operated by Interstate Broadcasting Corporation, of which A. L. Glasmann, publisher of the *Ogden Standard-Examiner,* is one of the principal stockholders. It operates full-time on a wavelength of 1,400 kilocycles, with 500 watts power.

Handling Hockey Film

Audio Pictures, Ltd., Toronto, is handling the release of "The Battered Mug," a short subject depicting the story of the Stanley Cup, emblematic of the world's professional hockey championship, and the history of the game itself.

TRAVELERS

Mary Pickford is en route to New York from the Coast.

Harry M. Warner, Abel Cary Thomas, Gradwell Sears, A. W. Smith, Jr., Robert W. Perkins and Jacob Wilk are due in New York from the Coast early next week.

Ben Piazza arrived in New York from the Coast.

Nate Blumberg arrived in Los Angeles from New York.

Paul Felix Warburg, vice-president of the Bank of Manhattan, arrived in Hollywood for conferences with Walter Wanger.

Jeffrey Bernerd, general sales director for GB, arrived on the Coast from New York.

Sam Shirley, Chicago MGM division manager, is in Hollywood on a vacation with Mrs. Shirley and their daughter.

Grace Moore arrived in New York from Hollywood.

Mary Brian arrived in New York on the Berengaria out of England.

Milton C. Weisman returned to New York from Hollywood, Fla.

Norman H. Moray, head of Vitaphone sales, returned to New York from a month's trip to 10 exchanges.

Richard Maedler and D. Yancy Bradshaw, March of Time camera and sound men, returned to New York after several weeks of work in the south.

Veda Ann Borg, Boston model, leaves for the Coast this week end to fulfill a contract signed with Paramount.

Robert Smeltzer, branch manager for Warner's Washington exchange, returned to that city after a visit to the home office in New York.

Leo Justin returned to New York after a vacation on the Coast.

Joe Hornstein returned to New York after a vacation in the south.

Jack Cohn with Mrs. Cohn left New York on the Santa Elena for a Central American cruise.

Lily Pons sailed for Europe on the Conte di Savoia.

William S. Hart is in New York from the Coast.

C. W. Bunn, ERPI general sales manager, returned to New York from the Coast.

Joseph S. Hummel, general foreign sales manager for Warner, left Rio de Janeiro for New York and is expected to arrive March 12.

I. Blumer left New York on a sales tour for J. H. Hoffberg Company.

Margaret Sullavan is due in New York next week from Hollywood.

George Browne, IATSE president, is due in New York from the Coast.

Gregor Rabinowitsch, Universal foreign producer, left New York for Hollywood.

Edgar Moss left Philadelphia for Washington.

Jack Alicoate and Joe Pincus are in Miami.

Merian C. Cooper and Mrs. Cooper arrived in New York on the Conte di Savoia from a trip through Europe.

Harry Moskowitz returned to New York from a trip to Chicago.

Whitford Drake, ERPI vice-president, arrived in New York on the Berengaria.

Dolores Costello Barrymore left Hollywod for Warm Springs, Ga. to attend the opening of "Little Lord Fauntleroy," in which she co-stars with Freddie Bartholomew.

Gus J. Schaffer, Paramount's General Manager in Germany and Central Europe, arrived in New York Thursday on board the Washington to confer with John W. Hicks, Jr., general manager of Paramount's foreign department.

Harry Nichols, field manager for Quigley Publications, is starting out next week from Los Angeles for a tour of the south, mainly Texas and Louisiana, which will last about six weeks.

THEATRE RECEIPTS

The total of theatre receipts for the calendar week ended February 29, 1936, from 110 theatres in 18 major cities of the country was $1,234,000, an increase of $181,165 over the total of the preceding calendar week ending February 22, 1936, when 103 theatres in 17 major cities of the country aggregated $1,052,835 (revised figure).

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Theatres			Current Week		Previous Week		High and Low Gross
Boston			Picture	Gross	Picture	Gross	(Tabulation covers period from January, 1935) (Dates are 1935 unless otherwise specified.)
Boston	3,246	35c-65c	"Next Time We Love" (Univ.) (on stage: Ruth Etting-Tohy Wing)	27,000	"Two in the Dark" (Radio) (on stage: Wayne King and Orchestra)	18,000	High 9-7 "Hot Tip" 35,000 Low 8-3 "A Dog of Flanders" and "What Price Crime" 4,000
Fenway	1,382	30c-50c	"Woman Trap" (Para.) and "Timothy's Quest" (Para.)	4,000	"Freshman Love" (W.B.) and "My Marriage" (Fox)	4,000	High 1-4-36 "Captain Blood" 8,000 Low 7-20 "Don't Bet on Blondes" and "Ladies Crave Excitement" 2,500
Keith's Memorial	2,907	25c-65c	"Follow the Fleet" (Radio)	37,000	"The Lady Consents" (Radio) (8 days)	9,000	High 2-29-36 "Follow the Fleet" 37,000 Low 8-17 "Jalna" 5,500
Loew's Orpheum	2,970	25c-55c	"Dangerous Intrigue" (Col.) and "It Had to Happen" (20th Century)	11,500	"Rose Marie" (MGM) (2nd week)	13,000	High 11-16 "Mutiny on the Bounty" 25,000 Low 9-21 "The Call of the Wild" 11,000
Loew's State	3,537	25c-55c	"Dangerous Intrigue" (Col.) and "It Had to Happen" (20th Century)	11,000	"Rose Marie" (MGM) (2nd week)	12,000	High 11-16 "Mutiny on the Bounty" 24,500 Low 7-6 "Sanders of the River" and "Unknown Woman" 7,500
Metropolitan	4,332	35c-65c	"First a Girl" (GB Pictures) (on stage: Wallace Beery)	27,000	"The Story of Louis Pasteur" (F.N.) (on stage: John Boles)	44,385	High 4-6 "Private Worlds" 41,000 Low 7-20 "Men Without Names" 14,000
Paramount	1,793	25c-50c	"Woman Trap" (Para.) and "Timothy's Quest" (Para.)	6,000	"Freshman Love" (W.B.) and "My Marriage" (Fox)	6,000	High 12-7 "Mary Burns, Fugitive" and "$1,000 a Minute" 13,000 Low 7-20 "Don't Bet on Blondes" and "Ladies Crave Excitement" 4,000
Buffalo							
Buffalo	3,489	30c-50c	"The Milky Way" (Para.)	9,340	"Rose Marie" (MGM)	14,600	High 4-27 "Mississippi" 23,800 Low 7-27 "Broadway Gondolier" 6,600
Century	3,000	25c	"Tough Guy" (MGM) and "Freshman Love" (W.B.)	5,600	"Nevada" (Para.) and "Stars Over Broadway" (W.B.)	5,200	High 1-11-36 "King of Burlesque" 9,500 Low 8-3 "Mad Love" and "Dog of Flanders" 3,800
Gayety	1,600	15c35c	"The Case of the Missing Man" (Col.) (plus vaudeville)	2,400	"Spy 77" (First Division) (plus vaudeville)	3,900	
Great Lakes	3,000	25c-40c	"Klondike Annie" (Para.)	12,760	"Strike Me Pink" (W.A.)	7,300	High 11-16 "Mutiny on the Bounty" 22,000 Low 8-3 "The Man on the Flying Trapeze" and "Sanders of the River" 5,000
Hippodrome	2,100	30c-50c	"The Ghost Goes West" (U.A.) (35c-50c)	6,400	"Exclusive Story" (MGM) and "Your Uncle Dudley" (Fox)	5,200	High 2-9 "David Copperfield" 17,200 Low 12-28 "The Perfect Gentleman" 4,000
Lafayette	3,300	25c	"Crime and Punishment" (Col.) and "You May Be Next" (Col.)	9,600	"Next Time We Love" (Univ.)	7,500	High 1-12 "Broadway Bill" 17,100 Low 7-27 "A Notorious Gentleman" and "Strange Wives" 4,100
Chicago							
Apollo	1,400	25c-50c	"Bohemian Girl" (MGM)	5,000	"Dangerous" (W.B.)	5,400	High 2-11 "The County Chairman" 11,000 Low 5-25 "The Devil is a Woman" 1,000
Chicago	4,000	35c-68c	"Ah, Wilderness!" (MGM) (on stage: Ricardo Cortez)	35,000	"Ceiling Zero" (F.N.) (plus stage show)	38,000	High 1-18-36 "The Bride Comes Home" 56,600 Low 4-27 "Living on Velvet" 24,000
Garrick	900	25c-50c	"Ceiling Zero" (F.N.)	6,000	"Anything Goes" (Para.)	6,000	High 1-4-36 "The Man Who broke the Bank at Monte Carlo" 9,700 Low 5-4 "One New York Night" 3,000
Oriental	3,490	25c-40c	"Charlie Chan's Secret" (Fox) (plus stage show)	19,000	"Miss Pacific Fleet" (W.B.) (plus stage show)	16,800	High 11-2 "Woman Wanted" 25,500 Low 9-21 "The Man on the Flying Trapeze" 13,400
Palace	2,509	25c-50c	"Muss 'Em Up" (Radio) (on stage: Joe Cook)	15,500	"Another Face" (Radio) (on stage: Fifi D'Orsay and Paul	14,000	High 1-11-36 "I Dream Too Much" 32,500 Low 12-28 "The Great Impersonation" 8,200
Roosevelt	1,591	30c-60c	"A Tale of Two Cities" (MGM) (2nd week)	11,500	"A Tale of Two Cities" (MGM) (1st week)	17,000	High 1-5 "Forsaking All Others" 27,000 Low 11-23 "O'Shaughnessy's Boy" 7,000
State-Lake	2,776	20c-35c	"Fang and Claw" (Radio) (on stage: Frank Buck)	14,200	"The Great Impersonation" (Univ.) (on stage: Fifi D'Orsay and Paul Ash)	13,000	High 3-23 "The Little Minister" 17,000 Low 7-20 "Alias Mary Dow" 8,000
United Artists	1,700	30c-60c	"Modern Times" (U.A.) (35c-68c)	35,500	"The Ghost Goes West" (U.A.) (2nd week)	9,000	High 2-29-36 "Modern Times" 35,500 Low 4-13 "Vanessa: Her Love Story" 10,000
Cleveland							
Allen	3,300	30c-42c	"Fang and Claw" (Radio)	3,200	"Navy Wife" (Fox) (4 days) "Personal Maid's Secret" (W.B.) (3 days)	2,200 1,000	High 1-12 "Bright Eyes" 9,000 Low 6-22 "The Daring Young Man" 1,300
Hippodrome	3,800	30c-42c	"Follow the Fleet" (Radio)	20,000	"Next Time We Love" (Univ.)	7,000	High 9-21 "Top Hat" 27,500 Low 8-24 "Dante's Inferno" 5,250
RKO Palace	3,100	30c-60c	"My Marriage" (Fox) (on stage: Fred Waring and Orchestra)	24,000	"The Widow from Monte Carlo" (W.B.) (on stage: Joe Cook and Topsy Turvy Revue)	13,000	High 4-6 "Transient Lady" 39,000 Low 6-8 "Break of Hearts" 5,500
State	3,400	30c-42c	"Modern Times" (U.A.)	19,500	"Anything Goes" (Para.)	11,000	High 1-12 "Forsaking All Others" 28,000 Low 3-16 "Folies Bergere" 6,000
Stillman	1,900	25c-35c	"Whipsaw" (MGM)	6,500	"Rose Marie" (MGM) (30c-42c)	6,000	High 2-9 "David Copperfield" 11,000 Low 12-28 "The Virginia Judge" 2,500
Denver							
Aladdin	1,500	25c-50c	"The Story of Louis Pasteur" (F.N.)	4,000	"Every Saturday Night" (Fox) (4 days) "King of the Damned" (GB Pictures) (3 days)	1,300 1,000	High 5-18 "Les Miserables" 5,000 Low 6-22 "Nell Gwyn" and "My Heart is Calling" 600
Broadway	1,500	25c-40c	"The Petrified Forest" (W.B.) (4 days) "The Widow from Monte Carlo" (W.B.) (3 days)	1,300 700	"Ceiling Zero" (F.N.) (3 days) "The Invisible Ray" (Univ.) (4 days)	600 600	High 12-7 "In Old Kentucky" 3,000 Low 12-28 "Unfinished Symphony" 300
Denham	1,500	25c-40c	"Klondike Annie" (Para.)	13,000	"Her Master's Voice" (Para.) (on stage: Major Bowes' Amateurs)	8,500	High 2-29-36 "Klondike Annie" 13,000 Low 8-24 "Without Regret" 1,750
Denver	2,500	25c-50c	"Modern Times" (U.A.)	12,000	"The Petrified Forest" (W.B.)	7,000	High 11-16 "Mutiny on the Bounty" 15,000 Low 12-28 "Here Comes the Band" 1,500
Orpheum	2,600	25c-40c	"The Lady Consents" (Radio)	6,500	"Exclusive Story" (MGM)	4,000	High 5-18 "Romance in Manhattan" 16,000 Low 12-28 "The Perfect Gentleman" 2,000
Paramount	2,000	25c-40c	"Gallant Defender" (Col.) and "The Lone Wolf Returns" (Col.)	2,500	"The Murder of Dr. Harrigan" (F.N.) and "Freshman Love" (W.B.)	2,500	High 5-11 "Bride of Frankenstein" 7,000 Low 11-30 "Bad Boy" 800

[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week		Previous Week		High and Low Gross
			Picture	Gross	Picture	Gross	(Tabulation covers period from January, 1935) (Dates are 1935 unless otherwise specified.)
Hollywood							
Chinese	2,500	30c-55c	"Modern Times" (U.A.) (2nd week)	13,000	"Modern Times" (U.A.) (35c-75c) (1st week)	26,000	High 2-22-36 "Modern Times" 26,000 Low 5-4 "West Point of the Air" 4,900
Pantages	3,000	25c-40c	"Love on a Bet" (Radio) and "Muss 'Em Up" (Radio)	6,100	"Next Time We Love" (Univ.) and "The Invisible Ray" (Univ.)	5,700	High 9-7 "Top Hat" 19,000 Low 4-13 "Mister Dynamite" and "Great God Gold" 2,500
W. B. Hollywood	3,000	25c-40c	"The Petrified Forest" (W.B.) (2nd week)	10,600	"The Petrified Forest" (W.B.) (1st week)	14,200	High 9-7 "Page Miss Glory" 15,300 Low 4-3 "Laddie" 5,700
Indianapolis							
Apollo	1,100	25c-40c	"The Story of Louis Pasteur" (F.N.)	3,500	"It Had to Happen" (20th Century)	3,000	High 9-7 "Steamboat 'Round the Bend" 8,000 Low 5-4 "Thunder in the East" 1,600
Circle	2,800	25c-40c	"The Informer" (Radio)	3,000	"The Lady Consents" (Radio)	4,000	High 8-17 "Smart Girl" 8,500 Low 3-16 "Transient Lady" 2,000
Indiana	3,100	25c-40c	"The Milky Way" (Para.)	7,000	"The Petrified Forest" (W.B.)	4,000	High 1-25-36 "Her Master's Voice" 12,000 Low 1-5 "The Little Minister" 3,500
Lyric	2,000	25c-40c	"Man Hunt" (W.B.) (plus vaudeville)	12,500	"My Marriage" (Fox) (plus vaudeville)	6,500	High 8-31 "Going Highbrow" 13,000 Low 12-21 "Frisco Kid" 3,700
Palace	3,000	25c-40c	"The Music Goes 'Round" (Col.)	7,000	"Rose Marie" (MGM)	14,000	High 6-22 "Age of Indiscretion" 12,500 Low 4-6 "Casino Murder Case" 2,750
Kansas City							
Mainstreet	3,100	25c-50c	"The Lady Consents" (Radio) (on stage: Jackie Coogan-Betty Grable)	8,600	"Muss 'Em Up" (Radio) (on stage: Ted Lewis and revue)	13,000	High 11-23 "The Case of the Lucky Legs" 22,000 Low 1-12 "I Sell Anything" 2,000
Midland	4,000	25c-40c	"Exclusive Story" (MGM)	7,500	"It Had to Happen" (20th Century)	7,800	High 8-24 "China Seas" 25,000 Low 9-14 "Bonnie Scotland" 6,000
Newman	1,900	25c-40c	"Klondike Annie" (Para.) (10 days)	15,000	"The Petrified Forest" (W.B.)	6,800	High 5-25 "Goin' to Town" 14,000 Low 5-18 "Dinky" 3,000
Tower	2,200	25c-35c	"The Music Goes 'Round" (Col.) (plus stage show)	7,900	"Next Time We Love" (Univ.) (plus stage show)	5,600	High 1-18-36 "Magnificent Obsession" 14,500 Low 11-30 "The Public Menace" 5,500
Uptown	2,000	25c	"Don't Get Personal" (Univ.) (6 days)	2,700	"Dance Band" (First Division) (3 days) and "My Marriage" (Fox) (5 days)	2,900	High 9-7 "Steamboat 'Round the Bend" 11,000 Low 7-27 "Black Sheep" 2,100
Los Angeles							
Filmarte	800	30c-40c	"The Informer" (Radio)	2,500	"Soak the Rich" (Para.) (2nd week)	1,300	High 4-27 "My Heart is Calling" 4,000 Low 6-29 "Song of Happiness" 800
Four Star	900	30c-55c	"Professional Soldier" (20th Century)	5,000	"The Ghost Goes West" (U.A.) (3rd week)	2,800	High 5-18 "Les Miserables" 7,800 Low 12-7 "The Return of Peter Grimm" 2,400
Grand Internat'l.	750	35c-40c	"Maria Chapdelaine" (Franco-America) (2nd week)	900	"Maria Chapdelaine" (Franco-America) (1st week)	2,500	High 1-4-36 "The New Gulliver" 3,200 Low 12-7 "Such a Girl You Never Forget" 900
Hillstreet	2,700	25c-40c	"Love on a Bet" (Radio) and "Muss 'Em Up" (Radio)	6,200	"Next Time We Love" (Univ.) and "The Invisible Ray" (Univ.)	5,900	High 9-7 "Top Hat" 17,000 Low 11-2 "Three Kids and a Queen" 2,800
Loew's State	2,500	30c-55c	"Modern Times" (U.A.) (2nd week)	14,000	"Modern Times" (U.A.) (35c-75c) (1st week)	20,000	High 12-7 "Mutiny on the Bounty" 24,500 Low 10-26 "Way Down East" 6,200
Paramount	3,596	30c-55c	"The Music Goes 'Round" (Col.) (plus F. and M. stage show)	19,500	"Lady of Secrets" (Col.) and "Her Master's Voice" (Para.) (plus F. and M. stage show)	15,500	High 8-10 "Paris in Spring" 32,000 Low 12-7 "A Strange Case of Love" 12,200
W. B. Downtown	3,400	25c-40c	"The Petrified Forest" (W.B.) (2nd week)	10,000	"The Petrified Forest" (W.B.) (1st week)	12,700	High 1-11-36 "Captain Blood" 17,100 Low 4-27 "Strangers All" and "I'll Love You Always" 5,000
Minneapolis							
Lyric	1,238	20c-25c	"Freshman Love" (W.B.)	1,500	"Last of the Pagans" (MGM)	1,500	High 12-14 "Show Them No Mercy" 2,000 Low 8-17 "Don't Bet on Blondes" and "Sanders of the River" 1,200
Minnesota	4,000	25c-55c	"The Milky Way" (Para.)	8,000	"Strike Me Pink" (U.A.)	12,000	High 1-4-36 "The Bride Comes Home" 31,326 Low 2-29-36 "The Milky Way" 8,000
RKO Orpheum	2,900	25c-40c	"Follow the Fleet" (Radio)	6,500	"The Lady Consents" (Earl Carroll Vanities on stage)	7,500	High 9-21 "Top Hat" 18,000 Low 1-26 "A Lost Lady" 4,500
State	2,300	25c-40c	"Exclusive Story" (MGM)	5,500	"Rose Marie" (MGM)	6,000	High 11-2 "Broadway Melody of 1936" 7,000 Low 5-4 "Private Worlds" 5,000
World	400	25c-55c	"Magnificent Obsession" (Univ.) (6th week)	2,500	"Magnificent Obsesison" (Univ.) (5th week)	2,500	High 6-8 "Thunder in the East" 5,000 Low 11-16 "Born for Glory" 2,000
Montreal							
Capitol	2,547	25c-60c	"Ah, Wilderness!" (MGM) and "Last of the Pagans" (MGM)	9,500	"King of Burlesque" (Fox) and "My Marriage" (Fox)	11,000	High 2-9 "Lives of a Bengal Lancer" 15,500 Low 8-3 "My Heart Is Calling" and "College Scandal" 7,000
Imperial	1,914	20c-34c	"La Malle De Bombay" (French) and "Man Hunt" (W.B.)	3,500	"Achille" (French) and "Frisco Waterfront" (Republic)	3,000	High 1-4-36 "Une Nuit D'Amour" and "Spanish Cape Mystery" 5,500 Low 1-18-36 "Roman D'Un Jeune Homme" and "Burning Gold" 3,000
Loew's	3,115	30c-60c	"In Person" (Radio) (plus stage show)	11,000	"Sylvia Scarlett" (Radio) (on stage:: "The Gay 90's Revue")	11,000	High 1-11-36 "Broadway Hostess" and "The Rainmakers" 15,000 Low 6-15 "Mark of the Vampire" and "Baby Face Harrington" 5,500
Palace	2,600	25c-65c	"The Ghost Goes West" (U.A.)	10,000	"A Tale of Two Cities" (MGM) (2nd week)	9,000	High 12-7 "Mutiny on the Bounty" 15,000 Low 7-20 "Drake of England" and "The Nitwits" 7,500
Princess	2,272	25c-65c	"Modern Times" (U.A.) and "Guard That Girl" (Col.) (2nd week)	9,000	"Modern Times" (U.A.) and "Guard That Girl" (Col.) (1st week)	12,500	High 2-22-36 "Modern Times" and "Guard That Girl" 12,500 Low 12-28 "Remember Last Night?" and "East of Java" 3,000
New York							
Capitol	4,700	25c-85c	"The Music Goes 'Round" (Col.)	17,000	"Rose Marie" (MGM) (3rd week)	25,700	High 1-5 "Forsaking All Others" 87,400 Low 10-12 "O'Shaughnessy's Boy" 16,500
Center	3,433	35c-$1.25	"The Prisoner of Shark Island" (20th Century) (2nd week)	9,000	"The Prisoner of Shark Island" (20th Century) (1st week)	21,000	High 1-4-36 "Ah, Wilderness!" 32,000 Low 12-28 "The Perfect Gentleman" 6,000
Palace	2,500	25c-75c	"Ceiling Zero" (F.N.) and "Chatterbox" (Radio)	8,000	"Next Time We Love" and "Professional Soldier" (20th Century)	7,000	High 10-5 "Top Hat" 15,000 Low 2-2 "Behind the Evidence" 6,500
Paramount	3,700	35c-99c	"The Trail of the Lonesome Pine" (Para.) (on stage: Eddie Duchin and Orchestra)	50,000	"Anything Goes" (Para.) (on stage: Isham Jones and orchestra) (2nd week)	23,000	High 1-19 "Lives of a Bengal Lancer" 65,300 Low 12-21 "Millions in the Air" 10,000
Rialto	594	25c-65c	"Yellow Dust" (Radio)	8,000	"Bohemian Girl" (MGM)	8,500	.....
Rivoli	2,200	40c-99c	"Modern Times" (U.A.) (3rd week)	42,000	"Modern Times" (U.A.) (2nd week)	55,000	High 2-15-36 "Modern Times" 65,000 Low 6-29 "Nell Gwyn" 8,100
RKO Music Hall	5,954	40c-$1.65	"Follow the Fleet" (Radio) (plus stage show)	105,000	"The Petrified Forest" (W.B.) (plus stage show) (2nd week)	55,000	High 9-7 "Top Hat" 131,200 Low 11-30 "Crime and Punishment" 45,000
Roxy	6,200	25c-55c	"Don't Get Personal" (Univ.) (on stage: Major Bowes' Amateurs)	40,500	"It Had to Happen" (20th Century) (plus stage show)	31,000	High 1-4-36 "If You Could Only Cook" 62,000 Low 4-20 "My Heart is Calling" 17,500
Strand	3,000	25c-55c	"Road Gang" (F.N.)	27,000	"Story of Louis Pasteur" (F.N.) (2nd week)	24,000	High 5-11 "The G Men" 60,138 Low 12-21 "Broadway Hostess" 7,000

[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week		Previous Week		High and Low Gross (Tabulation covers period from January, 1935) (Dates are 1935 unless otherwise specified.)
			Picture	Gross	Picture	Gross	
Oklahoma City							
Capitol	1,200	10c-41c	"The Lady Consents" (Radio)	2,250	"Red Salute" (U.A.) (6 days)	1,500	High 3-9 "Wings in the Dark" 3,700 Low 6-22 "The Devil is a Woman" 1,500
Criterion	1,700	10c-55c	"Follow the Fleet" (Radio)	6,900	"The Petrified Forest" (W.B.)	3,800	High 9-14 "Steamboat 'Round the Bend" 10,000 Low 11-2 "The Case of the Lucky Legs" 2,500
Liberty	1,500	10c-41c	"Another Face" (Radio) (plus stage show) (4 days) "Last of the Pagans" (MGM) (3 days) (10c-36c)	1,600 600	"Murder of Dr. Harrigan" (F.N.) (plus stage show) (4 days) "The Three Musketeers" (Radio) (3 days) (10c-36c)	2,300 600	High 1-19 "Gentlemen Are Born" and "Crime Doctor" 4,200 Low 10-26 "Little Big Shot" and "I Live for Love" 1,500
Midwest	1,500	10c-56c	"Klondike Annie" (Para.)	4,000	The Milky Way" (Para.)	4,200	High 11-16 "Mutiny on the Bounty" 8,800 Low 8-24 "The Farmer Takes a Wife" 1,800
Omaha							
Brandeis	1,200	25c-40c	"The Music Goes 'Round" (Col.) and "You May Be Next" (Col.)	5,200	"The Lady Consents" (Radio) and "Another Face" (Radio) (8 days)	4,900	High 9-14 "Top Hat" 9,500 Low 12-21 "Broadway Hostess" and "Man of Iron" 2,700
Omaha	2,200	25c-40c	"Show Them No Mercy" (20th Century) and "Metropolitan" (20th Century)	5,400	"The Milky Way" (Para.) and "Paddy O'Day" (Fox)	5,200	High 10-12 "Broadway Melody of 1936" and "Without Regret" 10,100 Low 10-5 "Dante's Inferno" and "She Get's Her Man" 3,600
Orpheum	3,000	25c-40c	"Exclusive Story" (MGM) (on stage: Ted Lewis) (35c-55c)	21,150	"Riffraff" (MGM) and "Kind Lady" (MGM)	7,800	High 2-29-36 "Exclusive Story" (on stage: Ted Lewis) 21,150 Low 12-28 "Mister Hobo" and "Three Kids and a Queen" 5,800
Philadelphia							
Aldine	1,200	40c-65c	"The Lady Consents" (Radio)	4,500	"The Ghost Goes West" (U.A.) (6 days-2nd week)	4,500	High 11-30 "Splendor" 16,000 Low 1-26 "The Runaway Queen" 2,200
Arcadia	600	25c-50c	"Anything Goes" (Para.) (8 days)	3,000	"Professional Soldier" (20th Century)	2,300	High 1-25 "The Bride Comes Home" 4,800 Low 9-21 "Bonnie Scotland" 800
Boyd	2,400	40c-55c	"The Petrified Forest" (W.B.) (5 days-2nd week)	8,000	"The Petrified Forest" (W.B.)	13,000	High 1-4-36 "A Tale of Two Cities" 30,000 Low 8-17 "Jalna" 6,000
Earle	2,000	25c-50c	"Love on a Bet" (Radio) (on stage: Gene Raymond-Eddie Peabody)	19,500	"1,000 a Minute" (Repuhlic) (on stage: Eddie Cantor, Parkyakarkus, Jimmy Wallington)	29,500	High 1-4-36 "Miss Pacific Fleet" 22,000 Low 10-5 "I Live for Love" 9,500
Erlanger	2,000	40c-87c	"Modern Times" (U.A.) (2nd week)	20,600	"Modern Times" (U.A.) (1st week)	28,000	
Fox	3,000	40c-65c	"The Prisoner of Shark Island" (20th Century) (on stage: Sid Gary and revue)	21,000	"It Had to Happen" (20th Century) (9 days) (on stage: George Givot)	17,000	High 12-28 "The Littlest Rebel" 31,000 Low 9-28 "Redheads on Parade" 7,500
Karlton	1,066	25c-40c	"Next Time We Love" (Univ.)	2,200	"Rose Marie" (MGM)	3,900	High 10-5 "Top Hat" 6,300 Low 6-1 "Dinky" 1,200
Keith's	2,000	30c-50c	"The Ghost Goes West" (U.A.)	2,100	"The Voice of Bugle Ann" (MGM)	2,000	High 4-13 "Roberta" 5,800 Low 1-2 "The Right to Live" 900
Stanley	3,700	40c-55c	"Follow the Fleet" (Radio)	27,000	"Next Time We Love" (Univ.) (6 days)	9,000	High 2-29-36 "Follow the Fleet" 27,000 Low 5-11 "Stolen Harmony" 4,000
Stanton	1,700	30c-50c	"Tough Guy" (MGM)	6,000	"King of the Damned" (GB Pictures)	6,300	High 1-11-36 "Riffraff" 10,000 Low 3-23 "Captain Hurricane" 1,800
Portland, Ore							
Blue Mouse	700	20c-25c	"Escapade" (MGM) and "The Last Outpost" (Para.)	1,700	"The Big Broadcast of 1936" (Para.) and "No More Ladies" (MGM)	1,700	High 8-17 "Life Begins at Forty" 2,700 Low 6-22 "My Heart is Calling" 1,400
Broadway	1,912	30c-40c	"Riffraff" (MGM)	6,000	"Ah, Wilderness!" (MGM) (2nd week)	6,000	High 1-11-36 "Captain Blood" 8,000 Low 7-27 "Calm Yourself" and "Chinatown Squad" 4,000
Mayfair	1,700	25c-40c	"Yellow Dust" (Radio) (plus stage show)	7,000	"Escape from Devil's Island" Col.) and "The Perfect Gentleman" (MGM) (2nd week)	4,000	High 1-25-36 "A Midsummer Night's Dream" 12,000 Low 1-19 "Behold My Wife" and "Defense Rests" 1,600
Orpheum	1,700	30c-40c	"The Petrified Forest" (W.B.) and "Her Master's Voice" (Para.) (2nd week)	6,000	"The Petrified Forest" (W.B.) and "Her Master's Voice" (Para.) (1st week)	6,000	High 9-28 "She Married Her Boss' 9,500 Low 11-23 "To Beat the Band" and "Wanderer of the Wasteland" 4,000
Paramount	3,008	30c-40c	"Klondike Annie" (Para.) and "My Marriage" (Fox)	8,000	"The Lady Consents" (Radio) and "It Had to Happen" (20th Century)	6,000	High 4-20 "Private Worlds" 11,500 Low 12-14 "Mary Burns, Fugitive" 5,000
United Artists	945	30c-40c	"The Ghost Goes West" (U.A.)	7,000	"Rose Marie" (MGM) (3rd week)	7,000	High 5-4 "Cardinal Richelieu" 9,000 Low 6-8 "Age of Indiscretion" 4,000
San Francisco							
Clay	400	25c-35c	"Royal Waltz" (Vienna)	1,000	"Swedenhielms" (Scandinavian) (35c)	1,200	High 12-28 "Peasants" 2,500 Low 8-10 "The Youth of Maxim" 800
Embassy	1,400	15c-35c	"Fang and Claw" (Radio) and "Powder Smoke Range" (Radio) (2nd week)	2,750	"Fang and Claw" (Radio) and "Powder Smoke Range" (Radio) (1st week)	3,800	High 5-18 "My Heart is Calling" 6,000 Low 12-7 "Two Sinners" and "$1,000 a Minute" 2,000
Fox	5,651	10c-35c	"Don't Get Personal" (Univ.) and "White Heat" (Trop.)	5,000	"Soak the Rich" (Para.) and "Dangerous Intrigue" (Col.)	4,000	High 8-3 "Champagne for Breakfast" 14,800 Low 11-30 "To Beat the Band" and "Freckles" 4,000
Golden Gate	2,800	25c-40c	"Muss 'Em Up" (Radio) (plus stage hand)	15,700	"Two in the Dark" (Radio (plus stage hand)	13,500	High 9-14 "Top Hat" 26,000 Low 10-26 "The Last Days of Pompeii" 11,500
Orpheum	2,440	15c-40c	"The Music Goes 'Round" (Col.) and "Hell Ship Morgan" (Col.)	6,000	"Lady of Secrets" (Col.) and "The Lone Wolf Returns" (Col.)	7,000	High 7-20 "Love Me Forever" 16,780 Low 10-26 "King Solomon of Broadway" and "Fighting Youth" 4,800
Paramount	2,670	25c-40c	"The Story of Louis Pasteur" (F.N.) and "Woman Trap" (Para.)	13,000	"It Had to Happen (20th Century) and "King of the Damned" (GB Pictures)	11,500	High 6-8 "Our Little Girl" and "Alihi Ike" 23,000 Low 3-2 "Living on Velvet" and "All the King's Horses" 8,500
St. Francis	1,430	15c-40c	"The Petrified Forest" (W.B.) and "Every Saturday Night" (Fox)	6,500	"The Milky Way" (Para.)	6,500	High 1-19 "The County Chairman" 11,000 Low 6-29 "No More Ladies" 5,000
United Artists	1,400	15c-55c	"Strike Me Pink" (U.A.) (2nd week)	9,000	"Strike Me Pink" (U.A.) (1st week)	12,500	High 10-26 "Barbary Coast" 15,000 Low 12-28 "Mimi" 2,500
Warfield	2,700	25c-50c	"Klondike Annie" (Para.) and "Here Comes Trouble" (Fox) (30c-40c)	18,000	"The Petrified Forest" (W.B.) and "Every Saturday Night" (Fox) (30c-35c)	13,000	High 10-5 "I Live My Life" 35,000 Low 6-29 "Douhting Thomas" 18,500
Seattle							
Blue Mouse	950	25c-55c	"Rose Marie" (MGM)	3,700	"Ceiling Zero" (F.N.) and "Your Uncle Dudley" (Fox)	3,100	High 11-30 "Mutiny on the Bounty" 6,100 Low 2-16 "Million Dollar Baby" and "Notorious Gentleman" 2,900
Fifth Avenue	2,500	25c-55c	"Modern Times" (U.A.) (8 days)	9,750	"Rose Marie" (MGM)	11,250	High 5-11 "Naughty Marietta" 10,200 Low 6-8 "The Flame Within" 5,100
Liberty	1,800	15c-50c	"The Calling of Dan Matthews" (Col.) and "Silver Spurs" (Univ.) (15c-35c)	3,200	"The Lone Wolf Returns" (Col.) and "Mysterious Avenger" (Col.)	2,850	High 9-28 "She Married Her Boss" 7,900 Low 4-13 "White Lies" and "Happy Landing" 2,700
Music Box	950	25c-55c	"Rose Marie" (MGM)	4,250	"The Milky Way" (Para.) (6 days)	3,200	High 3-16 "Roberta" 6,100 Low 1-26 "The Man Who Reclaimed His Head" 2,850
Orpheum	2,450	25c-40c	"The Lady Consents" (Radio) and "Three Live Ghosts" (MGM) (6 days)	4,700			High 9-21 "Top Hat" 10,400 Low 8-31 "Dante's Inferno" and "Lady Tubbs" 4,800
Paramount	3,050	20c-30c	"It Had to Happen" (Fox) and "Chatterbox" (Radio) (20c-40c)	4,100	"Exclusive Story" (MGM) and "My Marriage" (Fox) (6 days)	3,900	High 12-14 "Annie Oakley" 9,200 Low 9-21 "Redheads on Parade" and "Hot Tip" 3,650
Rex	1,500	15c-25c	"Dancing Feet" (Republic) (plus stage show) (20c-30c)	3,200	"The Leavenworth Case" (Republic) (plus stage show)	2,950	High 4-27 "Red Morning" and "Once to Every Bachelor" 4,150 Low 12-21 "Spanish Cape Mystery" 1,500

REFINANCING SEEN AS B&K ECONOMY MOVE

Hearst's 'American' Rejects "New Gulliver" Advertising as Russian Propaganda Film

by BILL CROUCH
Chicago Correspondent

Balaban & Katz Corporation will redeem as of May 1, 1936, one-half of its 7 per cent preferred stock outstanding, 13,063 shares out of a total issue of 26,126, obtaining necessary funds, about $1,500,000, by a bank loan said to be obtainable at a rate of interest "considerably lower than the preferred stock dividend rate." A substantial saving to the corporation is given as the reason for the refinancing. The stock to be redeemed is callable at $110 a share. The rate of interest to be paid for the bank loan has not been divulged.

▽

When he stopped in to review "The New Gulliver," Sam Morris, Chicago *American* film editor, felt the picture too much on the propaganda side so he reported the matter to his office and as a result all advertising for the picture was dropped from the *American*.

The picture, which has one living person and 3,000 puppets in the cast, was made by Amkino and is showing currently at the Sonotone theatre. Newspapers less strict on propaganda pictures, commended the film.

▽

Vaudeville is out permanently at the Palace theatre, according to those in charge here. A straight film policy will be the plan from now on, starting this week with the showing of "Follow the Fleet." Local executives figure the house can show more on the profit side with the heavy charges of a vaudeville show taken off.

▽

J. J. Jovaney, head of Superior Pictures Exchange, is back from New York.

▽

The most talked of picture along Film Row these days is "The Country Doctor." Numerous screenings have been given for exhibitors and the demand for dates has been terrific.

▽

Eddie Silverman of Essaness Theatres took advantage of the Japanese turmoil and its top headlines by booking the United Artists picture "Thunder in the East" in to all Essaness houses. Special advertising on the locale and story of the picture is emphasized, as it is a spy story with a Japanese background.

▽

The Chicago Amusement Publicists Associatio (CAPA) has moved to the Sherman hotel, where it is now ensconced in permanent headquarters. At a recent meeting Richard Cortez was made an honorary member.

▽

Clyde Eckart is in St. Petersburgh, Fla., enjoying a well earned rest from his duties as manager of the Twentieth Century-Fox Exchange here. He will be gone a month.

▽

The Balaban and Katz employees held another Bank Night-Screeno preview party Monday evening at the Oriental. Prizes of all kinds and descriptions were awarded, and Harold Lloyd's "The Milky Way" was shown on the screen.

▽

Ernst Lubitsch, en route to Europe, stopped over for a few hours between the Santa Fe Chief and the Twentieth Century. Interviewed at the Blackstone Hotel, he denied, in emphatic terms that he had "pushed Mae West around," as Jim Timony, her manager, charged. "I'm not strong enough to push Mae West around," said the producer. "And this statement that she had been in show business long before I started is probably the truth. I started when I was very young but I'm only 44 now."

▽

When the cost of bandages and iodine cut into the box-office receipts, the B&K press agents and managers called off their roller skate hockey games. To many casualties resulted in the first contests.

▽

Aaron Saperstein is back from Florida. The Allied States executive is planning to see that the operators' union contract is taken care of in the next few weeks.

▽

A new giveaway game is proving popular in many houses here. It is Broadway Handicap, with a horse race angle. Ten major circuit houses started the plan this week along with Screeno and Bank Night.

▽

J. S. Markstein is back from a business trip to the East Coast looking after Screeno accounts there.

▽

Bill Pine has been here attending to plans for the "Trail of the Lonesome Pine" opening. The picture, filmed in Technicolor, opened Wednesday at the Roosevelt theatre. Many good publicity tieups were arranged and the advertising budget was advanced.

▽

Under terms of a pooling arrangement worked out with Warner Theatres, control of the Paramount theatre, Hammond, Ind., passed to Balaban & Katz on March 1st, with Sonny MacDonald as house manager and Tom Bonk assistant manager.

Gerstle Takes Lang Firm

Mark L. Gerstle, San Francisco capitalist, has bought Freeman Lang Enterprises, Inc., and under articles of incorporation now being drawn up in Sacramento, will operate a new company to be called Associated studios. The Lang Enterprises specialized in electrical transcriptions and in industrial films.

Olmstead Changes Exchange Name

Ray Olmstead, owner of Principal Pictures Exchange in Hollywood, has dropped the name and from now on will operate under his own name. He started using the name of Principal Pictures some years ago when handling Sol Lesser's Principal Pictures.

SHORT PRODUCT PLAYING BROADWAY

Week of February 29

ASTOR
Alaska Sweepstakes ..... Universal
Major Bowes' Amateur Theatre of the Air, No. 4.... RKO Radio

CAPITOL
Important News ..... MGM
Rural Mexico ..... Fitzpatrick-MGM

CENTER
The Adventurer ..... RKO Radio
Filming the Fantastic..... Twentieth Century-Fox

MUSIC HALL
Hong Kong Nights..... Twentieth Century-Fox

PARAMOUNT
Not Now ..... Paramount
Pictorial, No. 8..... Paramount

RIALTO
Finer Points ..... Paramount
It's a Bird..... Hoffberg

RIVOLI
Mickey's Polo Team..... United Artists

ROXY
King of the Mardi Gras... Paramount
Grand Slam Opera..... Educational

STRAND
Steel and Stone..... Vitaphone
The Cat Came Back..... Vitaphone
Rooftops of Manhattan.... Vitaphone

O'Connor Transferred From Japan to Cuba

Edward F. O'Connor, who recently was transferred from Metro-Goldwyn-Mayer's Shanghai office to Japan, again has been moved, this time to take charge of the company's branch in Cuba. David Lewis, who has been in charge of Cuba, goes to Shanghai. Mr. O'Connor has been with MGM for seven years.

Research Head Named

David O. Selznick, president and executive producer of Selznick International, has appointed Lillian Deighton to organize and head his company's research department. Mrs. Deighton was formerly with the Metro-Goldwyn-Mayer research department.

"Our Gang" to Make Tour

Hal Roach's "Our Gang" group of youngsters have been signed for a personal appearance tour of the middle-western key cities. The group is scheduled to appear in Minneapolis, April 17, and later in Chicago, Detroit and other towns.

Selznick Wins Award

David O. Selznick, president and executive producer of Selznick International, has been awarded the January Blue Ribbon by the National Screen Council for his production of "A Tale of Two Cities."

Goldwyn Keeps Espy

Samuel Goldwyn has exercised an option on the contract of Reeves Espy, his production assistant.

MANAGERS' ROUND TABLE CLUB

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

POINT WITH PRIDE

On their often frostbitten toes at all times, theatremen continue to battle the snow and are doing a right good job of it to keep their houses open in all kinds of bad weather.

F'rinstance, from out in icebound Glasgow, Montana, Art Abelson sends along a cute picture card showing the local thermometer at 60 below, despite which Art manages to keep the latch string out at his Roxy Theatre.

Dick Wright, Ohio Warner district chief, gives comfort to his managers with a flock of ideas to move folks from their firesides. A "Come Downtown" and "Don't Let Cold Weather Keep You Home" merchants' co-op drive is Wright's suggestion with transportation companies coming in by giving round-trips for one fare. Garage attendants to pick up cars at the theatre and free coffee are other slants offered to fight the snow menace.

All of the above is set forth to indicate forcefully the agility of your showman's thinking machinery whatever the occasion. Emergencies that would flabbergast most folks are taken in their stride by theatremen who manage to keep the change machine rattling profitably in the face of blizzards, heat waves, floods, or what have you.

The ability displayed by managers in removing, with quickness and dispatch, box-office obstacles that seem insurmountable is something to which the industry might well and with every good reason point with pride.

▽ ▽ ▽

THEATREMAN RECEIVES CIVIC HONORS

Page one stories, high editorial praise and city-wide commendation were forthcoming recently in Daytona Beach, Florida, with the announcement that to Round Tabler J. C. Cartwright, city manager of the local Sparks Theatres, was voted the annual Junior Chamber of Commerce Key for Distinguished Civic Service. In addition, "J. C." was chosen as runner-up in the selection of the 1935 Citizen Cup winner. This honor is given annually by the Daytona Beach *News-Journal,* leading newspaper.

The list of Cartwright's accomplishments as vice-president of the Senior Chamber of Commerce and chairman of its advertising committee is a long and impressive one. But what is more impressive is that this showman found time to do so handsome a job of civic boosting while successfully operating the theatres under his supervision.

Local theatre and civic set-ups do not always allow managers the opportunity of duplicating the fine record made by this Round Tabler. But in situations where such cooperation is called for it is to be noted that theatremen usually are listed high among those participating importantly in these outside activities.

▽ ▽ ▽

SHOULD BE MORE OF IT

On behalf of Twentieth Century - Fox "The Country Doctor", starring the Dionne Quintuplets, Henry King who directed the picture is piloting his own plane about the country addressing women's clubs and visiting newspapers as a buildup for local dates. "Occasionally directors do this," says *Motion Picture Daily,* "but the instances come along infrequently."

The business of getting right out in the field to learn the exhibition slant is something Hollywood has neglected almost entirely. Every now and then an important studioite hits for the key spots and the results of these visits in extra publicity and good-will should by all means encourage much more of the same.

Yes, we know that the demands of production leave little time for much more than a breather between pictures. But a plan by which a definite and regular personal liaison could be maintained between the men who make the pictures and the men who exhibit them certainly should be encouraged.

▽ ▽ ▽

THE "DON'T-GIVE-A-HOOTS"

Returned recently from a vacation trip, Larry Woodin, of the Arcadia, Wellsboro, Pa., writes on various matters, laying particular stress upon the bad sound he discovered. Sez Larry:

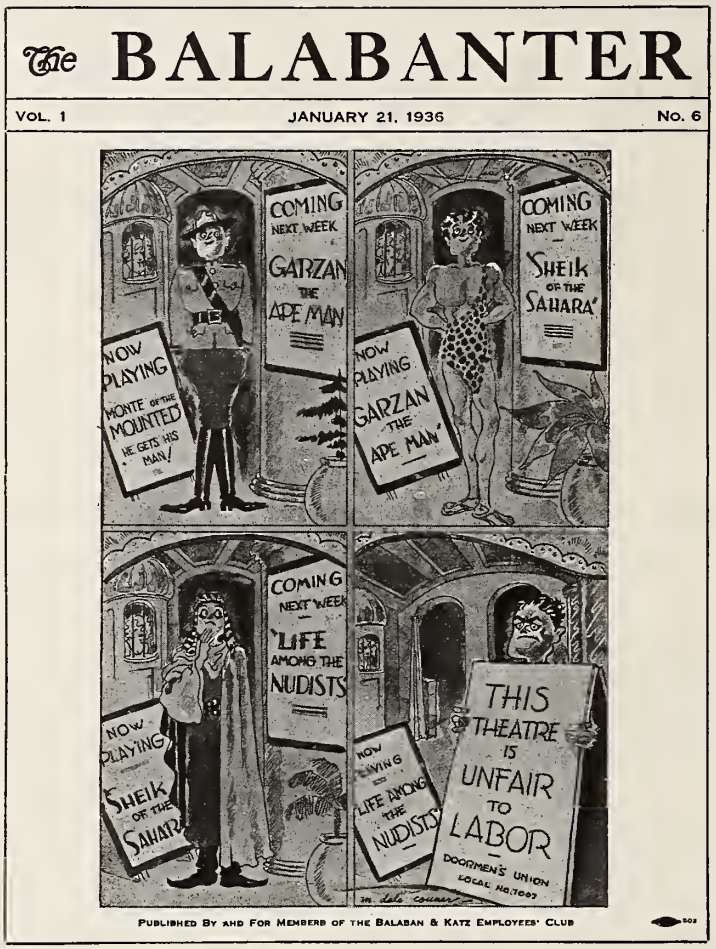
"It seems that many theatres have forgotten a piece of sound equipment known as the fader. . . . Some theatres were putting out sound that would fairly make you think some blasting was going on backstage. Others gave the impression that the speech was being strained through a dirty cloth.

"Looking around some of those ace houses, I found as a rule, the reason. Disinterested employees who caught the first show and were not paying any attention. . . . "

There is little that needs be added to Woodin's observations. But even worse than poor sound or poor anything in the theatre is indifferent personnel. "Don't-give-a-hoots" on the payroll can make a good manager look awfully bad.

A-Mike Fogel

SHOWMEN'S LOBBY LAFFS!



Cartoon pictured here is reproduction of front page of 'Balabanter', B. & K. Theatres house organ. M. Dale Conner, artist.

Dance and Music Tieups Top "Fleet" Opening

Several space-grabbing tie-ups and stunts engineered by the publicity departments of RKO Radio Pictures and the Radio City Music Hall helped get "Follow the Fleet" away to a flying start.

Close cooperation with the committee in charge of this year's Texas Centennial brought Ginger Rogers a commission as Admiral in the Texas Navy from Governor James V. Allred. In honor of Admiral Rogers a large delegation of prominent Texans attended the opening, with organist Richard Leibert playing the Texas official song while the state flag was carried to the stage. Miss Rogers' commission was on display in the lobby.



(Cosmo Sileo Photo)

Music Store Window on "Follow the Fleet"

Dance features were highlighted when 500 dancing teachers gathered at the Hotel Astor for the first national meeting of the National Dance League. The new "Fleet Dance," a modern swing rhythm based on the "Let Yourself Go" number was demonstrated. This dance will be shown at dance conventions all over the country.

Both campaigns brought much newspaper space, locally and nationally. In addition, New York music stores featured "Fleet" records (see photo) in their windows and Macy's ran newspaper ads featuring fashions worn by Ginger Rogers.

"Send Us Your Face Photo!"

Lund's "Fang" Handout

For "Fang and Claw" at the Washington, Chester, Pa., J. C. Lund distributed imprinted bags containing cough drops copy reading "your throat will tighten with suspense and thrills when you see," etc. Sound truck was used day ahead and special front constructed, with side panels carrying out jungle effect.

"Send Us Your Face Photo!"

Richmond's "Thanks" Contest

Newspapers aided Bill Richmond, Lincoln Park Theatre, Lincoln Park, Ill., on a "Thanks a Million" contest for which passes were awarded those submitting best letters for some deed or thought expressing the saying "Thanks a Million." Entire staff was instructed week ahead to use the "thanks" slogan. With a highway running past the theatre there is a "Slow" caution sign on road and Bill secured permission to paint "thanks a million" next to it.

Shock Stuff Builds "Road Gang" Opening

Pointed to stop 'em and shock 'em was the drive by Irv Windisch and Zeb Epstin that accompanied the opening and advance publicity of Warner Bros.' "Road Gang" date at the New York Strand, special efforts being made to dig up prison equipment with which the picture deals.

With this in view, cooperation was obtained from detective magazine which supplied police circulars of wanted criminals and also loaned expert on criminology to assist in planning the prison displays, such as leg irons, steel neck collars, bull whips, etc., shown in the lobby. Advance also featured 12-foot reproduction of torture machine and life-sized whipping post.

For street bally, private ambulance was planted out front opening day with uniformed interne, idea being that picture's strength caused theatre to prepare for emergencies. Police cars not in the know were reported to have stopped to find out what was wrong.

Sign Carries Largest Letters

Special heralds of the display ad in the "believe it or not" manner with drawings of torture scenes in the picture were distributed and what was said to be the largest illuminated letters used on a Broadway sign were used on the south corner of the building.

Front, illustrated on a following page, was decorated in black and white with red for contrast. Against solid white, title was built of block letters, black flittered top with shadowed sides. Black and white cutout enlargements were built across bottom of arch with black cutout links in chain form making border around arch.

In center was 12-foot display moved from lobby. It was constructed of two-by-four timbers treated, scaffold, with rope nooses, in which hung by wrist was cutout enlargement of character in picture with toes resting on wooden cutout half section of barrel.

"Send Us Your Face Photo!"

Barr's "Blood" Preview

An advance preview of "Captain Blood" was held by Stan Barr, Capitol Theatre, Winchester, Va., to which leading locals were invited. As an added plug to impress playdate on preview audience, special "personal endorsement" trailer was run. Heralds were distributed house to house and residents listed in telephone book were called and given picture plug.

FEBRUARY JUDGES ARE ANNOUNCED

Serving on the Committee of Judging for February are the following industry executives:

Harry Thomas, First Division Pictures, Arthur Mayer, Rialto Theatre, N. Y., and Hy Daab, Columbia Pictures.

Decision of the judges will be announced in issue of March fourteenth.

Many Slants Click On "Music" Advance

Reports of early dates on "Music Goes Round" from various sectors indicate a lot of activity on the picture, including personal appearances of Farley and Riley, who authored the song that started it all.

Much publicity was obtained for the New York opening at the Capitol by using songwriters in tieup ads and for different picture breaks. They signed safety pledges in a newspaper traffic drive, were fingerprinted at police headquarters and posed with new model radio set for half-page co-op ad. The boys also appeared at department stores to plug "kazoo" novelties, these featured in window along with picture credits. The Lucky Loop cards and emblems were distributed round town and of course music stores tied in strongly.

Theatre featured an animated front with display of colored bulbs in red, blue and green. Motivated by a generator and motor, bulbs passed each other at points mathematically figured by means of governors so as to give optical illusions of geometric designs.

Adaptation of this is suggested with three bulbs, red, blue and green, each attached to as many armature extensions attached to metal disc which is attached to motor. Armatures can be set eccentrically so that bulbs will pass each other as motor turns disc. Governors control speeds of disc, causing difference in centrifugal force, swinging bulbs in and out at will.

Star at Miami Beach

Star of the picture, Harry Richman, vacationing in Miami, was called upon to make appearance at the "Hollywood" premiere put on by Sonny Shepherd at Wometco's new Lincoln, Miami Beach. Celebs were on hand, lobby broadcast was arranged and all the usual fixin's planted for the premiere.

"Richman Day" at the Hialeah racetrack was put on with handicap named after title. Planes carrying banners flew over city and bannered boat equipped with loud speaker sailed off the beach.

Adams Sponsors Amateurs

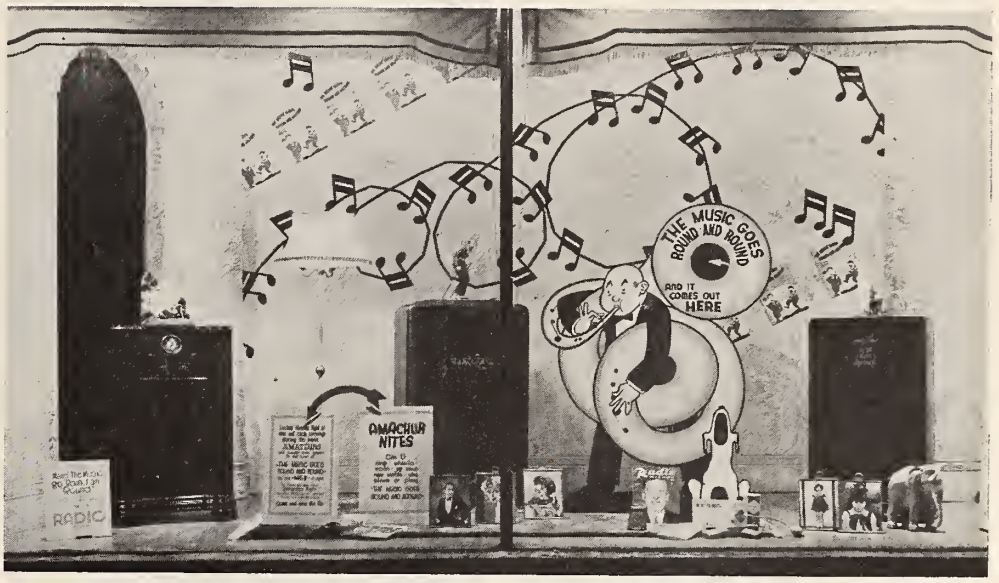
Up in Regina, Canada, Manager J. C. Adams, Metropolitan, promoted double-truck with top daily to build up amateur contest based on the song, entrants doing their stuff to the tune, either singing, dancing, whistling or playing instrument.

Eliminations were held each night of week starting Monday with finals on Saturday. Nightly and final prizes, promoted, were given, winners selected by audience applause. Adams also planted a number of excellent windows plugging the event, one being reproduced above.

Pollock Works Fast

Receiving notice of his booking on a Thursday, by the following day Les Pollock, Loew's Rochester, had co-op page lined up and newspaper contests planted, writes Ed Rosenbaum, cooperating Columbia exploiteer, who voted Les a bow for his work.

One of the contests arranged by Pollock was a parody idea with readers invited to submit new lyrics to fit the music of the song hit. Cash and tickets were given.



ADAMS' CANADIAN MUSICAL NOTE WINDOW ON "GOES ROUND"

"Sutter's Gold" Color Is New Spring Shade

Tieup by Joe Weil with Textile Color Card Association makes available a new spring shade by that organization called "Sutter's Gold" after Universal's coming picture of that name. Weil has written leading dress, hat and accessory manufacturers to introduce the new shade so that articles of this color will be available for tieups.

Joe has also contacted theatremen with this information suggesting they see stores and arrange stocking of material in this shade to tie in locally. Color Association has sent out swatches of the new shade in special brochure to all members.

"Send Us Your Face Photo!"

Fain's "Glory" Contest

Merchants in Roanoka, Ala., tied in with A. E. Fain, Ritz Theatre, in his Dawn Glory Contest, donating complete wardrobe to the winner. Advance stories with entry blanks were run in papers, fifteen girls selected and audience chose Miss Glory. Beauty parlor and dress shop devoted window display to picture and a Dawn Glory dance party was held on stage.



Melniker's Giant "Pagans" Theatre Front Cutout

Excursion Rates Arranged By Melniker On "Pagans"

That was a heap of smart exploitation and advertising arranged by Manager Eddie Melniker and his staff at Loew's Grand, Atlanta, for "Last of the Pagans" that took such forms for instance as tiein with railroads and busses for special round-trip rates to town, the transportation companies planting jumbo cards with theatre copy in all stations within 50 mile area.

Also ahead, imprinted money wrappers were used at theatre, these placed around new dollar bills and given in change when necessary. Ed got aboard local safety drive by distributing strips with tiein copy to be inserted on windshields. And on same idea had gals give these out from decorated float.

Bakery inserted lettered slips in bread packages, slips carrying single letters. For each complete set spelling out "Loew's" passes were given—the key letter "L" printed only 150 times. Bakery trucks carried banners on the tieup and chain grocery tabloid printed serial, this plugged in all stores.

Typewriter Company Cooperation

Hookin with typewriter company brought big windows and Melniker decked out truck with foliage, carrying typewriters and tables. Six typists alternated at machines typing messages plugging picture and machine, and giving these to crowds at every stop. Another neat gal stunt was a group in window near theatre calling subscribers about the date.

Front featured large trellis covered with foliage with title in four-foot letters. Outside display was something new to Atlanta, a giant cutout forty-foot high (see photo left).

Eddie does a regular weekly theatre broadcast and used this exclusively ahead for the opening with Hawaiian orchestra to enhance atmosphere. Same crew was used in window ahead and opening night music amplified over house p.a. system.

Newspaper ads, publicity, billing and other sound slants were in keeping and Melniker credits Ed Pentecost, Walter Meier, J. Bramlett and Sid Smith for cooperation on the campaign.

Lucky Number Contest Used on "Obsession"

Before Al Beckerich left Warner's Hipp, Cleveland for the Albany zone, he and publicist Mort Goodman on "Obsession" distributed numbered blotters in all downtown offices. Each day during engagement easel was placed in lobby (see photo) on which were listed lucky numbers. To those presenting blotters with corresponding numbers, tickets were awarded.

Window and counter displays were secured in downtown bookstores, still displays in public libraries and streamers planted in drug and grocery stores with toilet soap endorsement by Irene Dunne. For his direct mail coverage, postcards containing cut of operating table with picture copy were sent to doctors and nurses.

"Send Us Your Face Photo!"

Rose Welcomes Rubinoff

Charlie Rose, Smalley's Theatre, Norwich, N. Y. saw to it that the town turned out to give the proper welcome to Rubinoff when he made a recent personal at the theatre. An old violin search was planted in papers with the maestro personally examining the "relics." Special letters were mailed to all musical societies, cards were tacked on all bulletin boards and store windows carried "Welcome Rubinoff" streamers and house staff and restaurant cashiers all wore imprinted chest ribbons. Bill Green assisted on the campaign.

"Send Us Your Face Photo!"

Merchants Aid Moyer On "Dangerous"

This recent cold blast served to gain a little break for Charlie Moyer at the State in Hanover, Pa. when he played "Dangerous" and planted cards around streets reading "Dangerous, watch the ice and see." Moyer also tied up druggists who used cards in window with copy: "It's dangerous to have prescriptions carelessly filled, we employ experts, also don't miss, etc. etc." Department stores cooperated using "dangerous to buy elsewhere" slogans, and police department did their part by telling pedestrians it was dangerous to cross against lights.

"Send Us Your Face Photo!"

Binstock Sells Merchants On "Littlest Rebel"

Through tieup with cooperating merchant, Paul Binstock, Republic Theatre, Brooklyn, for "Littlest Rebel" promoted 3,000 trick checks made payable to Shirley Temple, each for 1,000,000 hugs and kisses. On signature line, kids were asked to fill in their names and addresses. Checks bore lucky numbers and to children holding these promoted prizes were given after drawing on stage. Left corner of check carried merchant's ad and reverse, theatre and picture copy.

Accompanying photo shows atmospheric foyer display constructed by house staff. For lighting effects, cannons had red lights on flashers and were connected to radiator steamline which brought "smoke" from the cannons. Large flood light from chandelier with red gelatin flashing on and off gave bombshell effect.

Temple rulers—"make it a rule to see"—were distributed to children, as were bookmarks in schools and local libraries. Jumbo telegram from Shirley were planted in various stores, cooperating merchant paying for services of costumed girl in lobby who handed out circulars one week ahead. For goodwill Paul arranged for children at local orphanage to attend showing, each kiddie presented with candy and Temple photo.



Bingham's "Bride Comes Home"



Beckerich's Lucky Number Easel



Binstock's Atmospheric "Rebel" Display



Hartnett's Car Giveaway in Lobby

Brings "Bride Home" In New Model Sedan

Pulchritudinous high school gal, attired in bride's outfit, was ushered round town in new sedan (see photo) by Manager Ewell Bingham, Howard, Taylor, Texas, for buildup on "Bride Comes Home." Rear of car promoted from local dealer was bannered, the bally visiting schools and parading streets.

Bingham also hooked up with jeweler by planting in window large doll in bride costume with corsage, ring, etc.

"Send Us Your Face Photo!"

Sells "Thanks" With Contest

Through cooperating stores in the neighborhood of the Lyric, Huntington Park, Cal., John Klee put on a contest for "Thanks a Million" in which courteous sales girl received 30-day pass. Results were played up with front page news and photos with full credits in local paper.

"Send Us Your Face Photo!"

Stribling Ties Paper To "Shipmates"

Contests highlighted Joe Stribling's "Shipmates Forever" campaign at the Erie in Hugo, Okla., for which he offered passes to those correctly answering set of 12 questions pertaining to stars in the picture, cuts accompanying. Second contest featured showed characters in scene stills supposedly discussing another title for the picture. Contestants were required to present their suggestions.

Beauty salon placed mat in window using Keeler hairdress still, card containing title, stars and song hits from picture. Old auto tires were painted white with cardboard insert in center and one word of the title plus stars and date were placed on each tire and nailed to adjacent fence posts along highways.

"Send Us Your Face Photo!"

Hartnett Ties "Thanks" To Merchants Sales Day

William Hartnett, Embassy Theatre, Waltham, Mass., for "Thanks a Million," made a very satisfactory tieup with the Retail Merchants' Committee of local Chamber of Commerce in connection with an annual "sales day" held there.

Ten days ahead Bill secured front page announcements that the major awards had been placed on display in his lobby. Cooperating stores carried displays of photos and picture mention, bulletins leaving Chamber headquarters suggested that merchants plug the picture and Hartnett netted still further breaks through giveaways at theatre of automobile which was on display in foyer (see photo).

"Send Us Your Face Photo!"

Eason Becomes Columnist

Snuff Eason, managing the Isis Theatre in Lynchburg, Va., has added to his various and sundry duties the task of turning out a newsy weekly movie column for one of the weekly papers there and all of the colleges in his vicinity. In addition to gossip about the stars, Eason, includes brief outlines of forthcoming pictures and manages to get in the Isis every so often.

Birmingham Theatre Sponsors Largest "Mickey Mouse" Club

110,000 Attended Special Shows for Members in 1935, Says Round Tabler

by GEORGE J. NEALEANS

Manager, Alabama Theatre, Birmingham, Ala.

Acceptance by President and Mrs. Roosevelt of membership in his "Mickey Mouse" Club is one of the many accomplishments credited to George Nealeans—known as Grandpa Mickey Mouse to thousands of children and their elders—in building up what is said to be the largest club of children in the world.

There are over 10,000 youngsters listed on the membership books of Nealean's club reported the most wide-awake association in Birmingham. The juniors join in to put across worthwhile activities of every kind and their efforts are recognized in the local press which also includes club and theatre credits in all stories and there is plenty of "Mouse" publicity.

Nealeans in these columns explains the history, method of operation and results of this nationally-known juvenile organization.

Many theatre managers have false impressions of kiddie clubs. They look upon these Saturday morning shows as a nuisance; too much bother to handle several thousand or even several hundred kids once a week.

"Why do I want a bunch of kids every Saturday morning? You can't control them. They are into everything from the rest rooms to the projection booth and by the time the regular matinee opens the house is a wreck. I should go through all of that for a few dollars!" a theatre manager once said.

He was half right and half wrong. An improperly managed and controlled club may be a nuisance. As for the kids being unruly I can't say that we have had this experience to any great extent. Children must be handled as children, not as adults. They must be understood for what they are and treated as such.

So that excuse is just an alibi that doesn't hold water.

We feel sure that we have the outstanding theatre kiddie club in the entire nation. I have tried to learn if there is another club larger than ours and have yet to locate one. The club was organized on June 9, 1933, with only 183 charter members. Today on our books we have over 10,000 members, each listed numerically, alphabetically and according to birthdays. For the calendar year of 1935 our attendance has been:

Children under 12 years of age, 82,402; children over 12 years and adults, 27,744.

After three years of operation, the reactions of the club may be summarized as follows:

Goodwill of the public toward the theatre. Parents realize that we are taking an interest in their children and providing a type of entertainment which meets with the approval of the most exacting person.

The club is self-sustaining.

We have carried the name of the current picture into several thousand homes each week. Don't think those kids don't talk about the picture to the folks at home.

That we are building for the future is just another angle. We are giving the children an elementary education in the theatre, stirring up interest in stars and plays. In just a few years those children will be having dates. Will they attend the theatre or will they go to roadhouses?

Inasmuch as we encourage children to appear on the stage we are developing culture and talent.

A special program is arranged every Saturday morning for members. It runs from 10 till 11 o'clock, when the regular show starts. The members are allowed to remain for the regular feature picture.

What do we do to amuse the kids for an hour? That is one of our simplest problems. Out of an enrollment of over 10,000 we find hundreds of kids with unusual talents for dancing, singing, etc. However, no one is restricted from the program because of little talent. A democratic system is one of our strongest points.

Any child who has a desire to entertain will always be accorded a place on a program. The demand for places on the program is so great that a child is not permitted to appear but once each two months. The programs, which are all rehearsed, are filled for months ahead.

Added to the stage program is always news of interest on outside contests. There is always a stage contest, i.e., pie eating, chewing gum pulling, milk drinking, etc., with prizes for winners. A song leader always finds the thousands ready to sing to song slides accompanied by the organ.

It might be added that teachers of dancing schools here and in adjoining towns are particularly anxious to stage their recitals at the Mickey Mouse Club, for they not only reach a larger audience than they ordinarily would at a private recital but they receive publicity on the radio and in the newspapers.

We have found that with a large membership we have been able to obtain publicity tie-ups and newspaper space almost when we ask for it. For example, we have a column in the local Sunday paper devoted exclusively to the club. One must be alert, though, in digging up stunts and see that they are properly put over. Even more diligence than that which goes to put over a stunt with a regular show must be used for the kiddie club.

Merchants have co-operated with us splendidly and they are reaping the rewards for this co-operation. Birmingham stores working with us hand in hand have moved at least $35,000 worth of Mickey Mouse merchandise.

This figure is still more important when it is realized that before the Mickey Mouse Club was organized there was not a piece of Mickey Mouse merchandise in any of the department stores here. The advertising manager of one store told me he credited the club with moving every piece of goods of this type sold by the store.

Through merchants and manufacturers we have given away all kinds of merchandise from dresses to bicycles. I'd estimate the number of gifts and souvenirs at more than one-half million, and the gifts were not all of the trivial variety. Some were souvenirs, but some ran in value from $50.00 to $100.00.

Birthday Cakes Given Members

We have an agreement with a large bakery to give a birthday cake to each member, and a dairy delivers a pint of milk also to each member having a birthday. The only requirement to be entitled to the cake or milk card is that the child must attend the meeting on the Saturday of the week in which his birthday falls. In 1935 alone we gave away 3,620 cakes and milk cards.

All of the merchandise given to the kiddies has been without cost to the theatre. Merchants and manufacturers have come to us and asked for the opportunity of working with us.

One of the ace stunts of all was secured when I went to Warm Springs, Ga., while President and Mrs. Roosevelt were taking one of their vacations. I secured the memberships of President and Mrs. Roosevelt in the club. I consider this one of our outstanding stunts. The local papers gave us a good play.

When a celebrity passes through town a membership card is presented, if possible, and a picture made of the presentation if possible. In addition to the Roosevelts, we have among our honor roll the following members: Dorothy Stone, Robert Wardlow (young giant), Celia Villa, daughter of Pancho Villa, Shirley Temple, Bobby Clark of

(Continued on following page)

More On Nealeans' Club

(Continued from preceding page)

Clark and McCullough, Fifi D'Orsay, Virginia Reid, RKO screen actress, Amos and Andy, city commissioners and members of police and fire department, heads of department stores, newspaper publishers, etc.

Another trump in exploitation was the endorsement of the club by the Visual Educational Committee of the Parent-Teachers Association. This is one of the hardest groups to secure a tie-up with and I consider their endorsement of the club a real honor. We also have the endorsement of the Department of Child Welfare of the State of Alabama.

Schools Cooperate Closely

We are getting close co-operation from the schools, something no other organization of this type has been able to do. We secured this co-operation by encouraging members to study and work hard in classes. Each year we award a gold medal to the boy and the girl graduating from grammar school, who at the end of the current semester can show the highest average record for all subjects studied over the longest period of time, accompanied by a 50-word essay on the value of the contest. Two silver medals are awarded for second place.

We encourage Sunday School attendance, traffic rule observation and safety, fire prevention, athletic prowess, sewing, writing, etc.

Station Broadcasts All Meetings

A local radio station has run a line to the theatre and each Saturday morning picks up the meeting as a sustaining program and sends out the name of the feature picture, the entire program and club news throughout the state and into thousands of homes in the Birmingham district. All of this is free to the theatre.

Once a theatre has built up a club, the publicity comes naturally. This doesn't imply that the club will carry itself after reaching gigantic stages, it will not. The director must be after new stunts, new ideas, new contests constantly. That means without a break of even one week. The theatre must be ever alert for timely tie-ups with merchants, etc. It requires a great deal of effort and planning to keep so large a club growing and interesting, but the end fully justifies all effort.



Mrs. Roosevelt and George Nealeans

Officials of the Wilby-Kincey interests of which the Alabama Theatre is a unit have expressed themselves as being pleased with the local club. Managers from throughout the South have been here studying our methods in order to return to their respective cities and carry out the program there.

We have no additional expense in operating the hour's show. The talent is free and plentiful. We have a good size crowd each week and when they see the feature picture they go back to their parents and tell them what they saw. I'd say, roughly speaking, that we reach 8,000 homes each week with publicity, through radio and newspapers and the club attendance.

"Send Us Your Face Photo!"

Wedding Ceremony Contest Sells "Bride" for Davis

C. W. Davis, Rockingham Theatre, Reidsville, N. C., offered guest tickets for "Bride Comes Home" to those submitting best idea of how a wedding ceremony should be conducted. Contest ran in daily with cuts showing Colbert about to take the fatal step. Another teaser used by Davis was insertion of ad in paper, offering prizes to any girls who would propose to their sweeties on the stage of the theatre.

Local auto dealer loaned bannered car in which girl and boy rode about town, stopping at street corners and distributing autographed photos of Colbert. Title was imprinted on "do not disturb" hotel cards with cast and playdates and gas company devoted window to display of frigidaires tying in with picture.

"Send Us Your Face Photo!"

Assistant Plugs Fund

Forwarded by Harold Janecky at the Jamaica, Jamaica, L. I., is tieup effected by assistant Johnny Endres. John cooperated with Women's Democratic Club of Queens County by setting up booth in lobby at which tickets could be purchased for the President's Ball, proceeds going to Warm Springs Foundation. Local paper carried four-column cut and story.

"MOUSE" MAGAZINE HAS NEW EDITOR

Succeeding Mickey, himself, as Editor-in-Chief of the Mickey Mouse Magazine, Donald Duck now takes over, according to an announcement from publisher Hal Horne.

Editor Donald admitted it was his unquestioned ability that brought about the change. He scoffed at suggestions that Mickey was too busy to carry on.

"He knew what was coming," stated Donald, "and he quit before he got fired."

Warner "Pasteur" Drive Clicks In Two Cities

Campaign that covered thoroughly openings of "Pasteur" at the Branford, Newark and Stanley, Jersey City, was handled by Bob Paskow, Warner Theatres New Jersey ad head, who shot out letters on the date to all worthwhile organizations. At the Stanley, Bob worked with Manager Rudy Kuehn.

Among groups contacted were top men's and women's clubs, doctors, nurses and hospital superintendents, the latter group invited to special screening. Preview for the Branford date was held two days ahead for principals and members of state Finer Film Federation. Papers broke stories and photos on the latter event.

Heralds with the "you might not be alive today" copy were distributed in downtown sections, stop catchline copy in lobby setpieces, blowups and teaser trailers well ahead in 50 of the circuit's neighborhood houses. Window cards were planted in chain drug stores.

Health Head Endorses Picture

Postal Telegraph was tied in on Valentine Day—the premiere at the Stanley—with theatre stickers on all outgoing messages and the emergency seat cards were distributed to doctors and nurses. Newspaper topper was endorsement of picture by Jersey City Health Commissioner, and also unusual was story and photos of Newark resident treated in Paris by Pasteur for dog-bite in 1885.

Libraries aided by furnishing list of books on Pasteur on shelves. Bookmarks were printed to cover all branches and distributed in each outgoing book.

"Send Us Your Face Photo!"

Ralston Goes Pirate

Out in San Bernardino, Cal., Howard Ralston at the Ritz went pirate for "Captain Blood," placing large chest in his foyer filled with brass utensils, gold coins and jewelry. Ushers wore pirate costumes, pennants hung under marquee with large skull and crossbones and treasure maps with theatre copy were distributed from theatre one week ahead.



ANIMATION. Perry Spencer, Loew's Metropolitan Theatres zone publicist, used this "Strike Me Pink" display at Loew's Paradise and Fairmont. Cantor's legs moved up and down as in a dance.





GOODWIN'S FRONT ON "MODERN TIMES" AND WARNERITES AT AKRON "DREAM" PREMIERE

Police Department Aids Irwin on "Obsession"

George Irwin, Lyceum Theatre, Duluth, Minn., contacted local police department for safety tieup on a sequence in "Magnificent Obsession" which shows penalty for careless driving.

Special preview was held for stenogs, clerks and newspaper critics, the latter were asked for personal comments which were published. Official paper of local church carried story on picture with commendation.

"Send Us Your Face Photo!"

George's Good-Will Builder

What Doug George, Warner's Parker, Darby, Pa. reports to be an excellent goodwill builder is a form letter he mails out to all school teachers, stressing historical, geographical or other educational value contained in his current picture. Doug has also secured permission from school supervisors in four surrounding towns for teachers to make announcements in classes and distribute heralds.

"Send Us Your Face Photo!"



KNOW THIS ONE? Electric bulb in flower pot has false plug glued to top. Real plug is in bottom and wire runs down through the hole. That's how, says Cleveland Warner-ite Mort Goodman.

With no paper on hand due to quick booking, Manager H. L. Goodwin, Olympic, Utica, N. Y., with assistance of art staff and Charles Meade, of U.A., created above attractive front on "Modern Times".

Above, right, shows Warnerites at opening of "Dream" at the Strand, Akron, Ohio. Reading from left, Manager Harvey Cocks, District Manager Dick Wright, Zone Manager Nat Wolf and Henry Strawinsky, assistant to Cocks.

"Send Us Your Face Photo!"

Sparrow Plants Contests On "Modern Times"

Through tieup with local merchant, Allan Sparrow, Loew's State, Norfolk, Va., planted a full page ad with greater portion devoted to large cut of Chaplin in "Modern Times" and a jig saw puzzle contest in which pieces had to be assembled to form duplicate of cut used in ad.

For school ballyhoo large figure of Chaplin bearing a target in the form of the star and title of picture was taken around to schools. Children threw darts in effort to "make the hit of Modern Times," winners receiving guest tickets.

Model T Ford was driven about town by Chaplin impersonator and stalled at strategic spots, where operator attracted crowds by amusing antics.

"Send Us Your Face Photo!"

Prominents Attend "Zero" for Allen

Real "Hollywood" was premiere of "Ceiling Zero" held by Wally Allen at the Keeney, Elmira, N. Y., with officials of local airport and American Airways making personal appearances and talking from stage. Mayor and other local prominents also made addresses and high school band played in front of theatre. Celebrities were introduced over mike hookup in lobby. Appreciation cards were handed out and comments used in following day's ads.

Tabloids with "big plane crash" streamer headline in red were handed out by newsies shouting "Extra" and ads ran in papers calling attention to guest tickets which were dropped from plane circling city.

"Ray" Bally Carries Speaker and Microphone

Constructed inexpensively and suggested for use in different ways is Manager Art Wartha's stunt on "Invisible Ray." Accompanying photo shows bally on the street in outfit appearing to be metal, but Wartha says it was made of cardboard and covered with silver paper to give it that gleam.

Small speaker and "mike" were placed inside and lad doing the bally gave out loud noises to heighten the effect. During evenings, gag was brought into the lobby, where it created quite a bit of excitement.

"Send Us Your Face Photo!"

Mensing's Blotter

Down at the Warner Empress in Owensboro, Ky., Charlie Mensing for his "Wife Versus Secretary" engagement distributed tan blotters printed in red at top of which were instructions to hold blotter to mirror in order to read message which was printed in reverse.

"Send Us Your Face Photo!"



Art Wartha's "Invisible Ray" Bally

FRONTS, STUNTS AND OTHERWISE



REALISM. The shock slant on "Road Gang" was carried through by Irv Windisch and Zeb Epstin for front on date at the New York Strand. In addition to blowups of ads and prison camp newspaper torture stories, panel showing actual implements of punishment used was also put on display.



MOTOR CARAVAN. Ballyhoo train to be conducted by Earl Collins, special Goldwyn representative, through various western sectors in advance of "Strike Me Pink". Train comprises sound projection unit, public address system, and is painted pink with black trimming and blue lettering.



HEAP MOUTH. Giant blackface painting of Jolson with mouth bordering theatre entrance topped front at Cinema Massino, Palermo, Italy, on "Go Into Your Dance" (entitled "Casino de Paris" over there). Mario Zarna, Warner Bros. Italy manager, cooperated on this highly effective display.



MARX QINTUPLETS. Ushers at Loew's, Harrisburg, were decked out with the Groucho cigar, mustache and eyebrow makeup by Manager Sam Gilman for "Night at the Opera". Another laugh was costumed impersonators of the three Marxes pedaling around town on bannered old-fashioned bicycle.



GHOST PICKETS THEATRE. For "Ghost Goes West", Al Lippe, publicity head, Loew's State, Newark, N. J., had man dressed as ghost parade, carrying sign that theatre was unfair to organized ghosts. Lippe also rounded up a flock of new model bannered Lincolns for additional publicity.

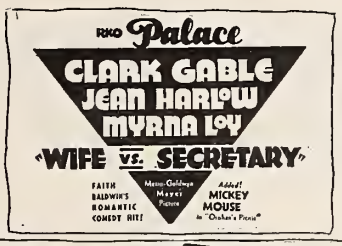


RED HEADS MARCH. On tieup to plug "Redheads On Parade", Manager John T. Floore, Empire, San Antonio, Tex., dug up this bevy of titian-locked lassies, promoted beauty parlor treatments for the group and then marched gals to the theatre. That's N. Schwartz, W. O'Donnell and John in the rear.

REPRESENTATIVE NEWSPAPER ADS











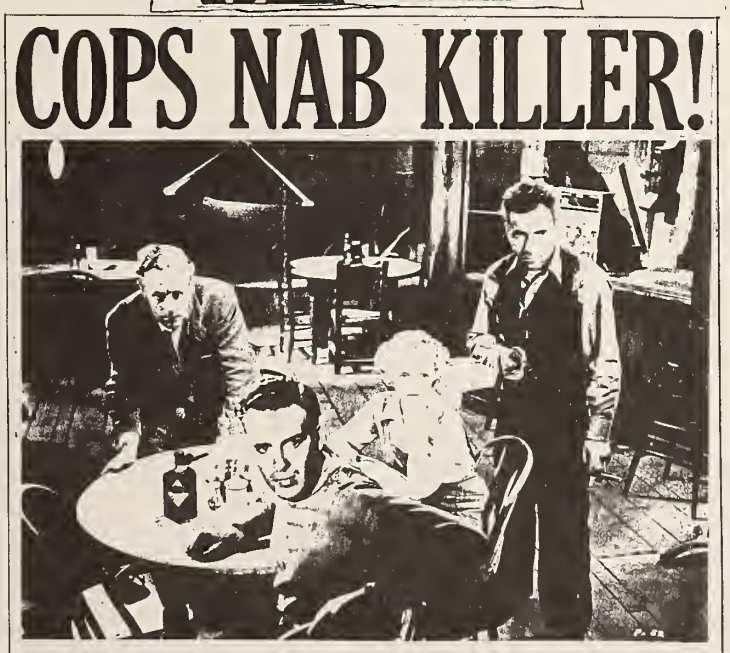












COPS NAB KILLER!

ARIZONA—A few minutes after the murder of Alan Squier, police track down notorious bad man (upright figure in photo) as he leaves the desert service station. This is one of the exciting moments in Robert E. Sherwood's play

"THE PETRIFIED FOREST"
with **LESLIE HOWARD — BETTE DAVIS**
Dick Foran and Humphrey Bogart of Original Cast

ON SAME PROGRAM
JAMES DUNN • SALLY EILERS
"DON'T GET PERSONAL"

STANLEY
THEATRE - JOURNAL SQUARE

STARTS
FRIDAY
FEB. 28th

ABOVE USED FOR BUS AND WINDOW CARD



YOU ARE INVITED TO JOIN UP

S. J. VENTOLA

acts as assistant manager of the Ritz Theatre, Columbus, Ohio, and while he tells us with his application that we shall hear from him, we are still waiting and nothing has been forthcoming. How about letting us in on how you put your shows over at the Ritz, Ventola?

▽

IVAN D. ANDERSON

is the owner and manager of the Liberty Theatre, North Wilkesboro, N. C., the first member from your city to join our ranks, Anderson, so we are going to count on you to keep us informed of how you keep the shekels coming into your box office.

▽

HARRY ELREASEY

manages the Capitol Theatre, Kamloops, B. C., Canada, and starts his membership off by sending along a Lobby Laff. Well, that's a good beginning and we hope it will be followed up with other contributions.

▽

E. M. WALTZ

manages the Dillsburg Theatre, Dillsburg, Pa., and is fairly new to showbusiness, having started as usher at the Strand Theatre in Steeltown and then his present assignment. Those are the only houses Waltz has been with and he promises to be a live member.

▽

HENRY DANENBERG

is at the Prospect Theatre, Bronx, N. Y., in the capacity of Assistant manager and he's certainly close enough to Club headquarters to drop in and say hello. Remember on that next day off, make it a point to stop and get acquainted; we like to meet our members personally.

▽

FRED S. VASSAR

managing the Park Theatre in Dexter, Maine, is the first member to "jern up" from that fair city, so it's going to be up to him to keep us posted on what's what, so that we can publicize it in our pages for the rest of the boys to read about. Can we depend on you Fred?

▽

MACK ORINGER

is in Brooklyn, N. Y., managing the Grand Theatre there. Five short years ago Mack was usher at the Bijou and from there went to the Clinton as chief usher. Later he was transferred to the Apollo under Harry Blinderman and from there assisted Sam Hoffstetter at the New 14th Street Theatre and, incidentally, all club members. When that theatre changed hands Oringer went to the Folly and thence to his present assignment.

▽

LARRY FORREST

is the assistant manager of the Arcade in Springfield, Mass., starting as an usher at the Broadway there, and then to front house department, Paramount Publix. From there Larry went into the field as assistant manager and on to his present assignment.



WILLIAM KLEIN to Mr. and Mrs. Joe Klein on February 22. Weight, 6 lbs. 6 oz. Daddy manages the Sunnyside Theatre, Sunnyside, L. I.

Showmen's Calendar

APRIL

1st	All Fool's Day
	Wallace Beery's Birthday
2nd	U. S. Mint Established—1792
3rd	Washington Irving Born—1783
	Leslie Howard's Birthday
5th	Palm Sunday
	Elihu Yale Born—1649
	Bette Davis' Birthday
6th	War with Germany 1917
	Peary Discovered North Pole—1909
	Army Day
8th	Battle of Appomattox—1865
	Louisiana Admitted to Union—1812
	Mary Pickford's Birthday
9th	Surrender of General Lee—1865
10th	Good Friday
	George Arliss' Birthday
	Wm. Booth (Founder of Salvation Army) Born—1829
12th	Easter Sunday
13th	Thomas Jefferson Born—1743
14th	Lee Tracy's Birthday
	First Edition of Webster Dictionary Published—1828
	Baseball Season Opens
16th	Charles Chaplin's Birthday
18th	Paul Revere's Ride—1775
19th	May Robson's Birthday
22nd	Oklahoma Opened to White Settlement—1889
	J. Sterling Morton (Founder of Arbor Day) Born
23rd	William Shakespeare Born—1564
	Shirley Temple's Birthday
	James Buchanan 15th President) Born—1791
25th	War with Spain—1898
	Daylight Saving Begins
26th	Slavery Abolished in U. S.—1865
27th	General Grant Born—1822
	Samuel F. Morse (Telegrapher) Born (1791)
28th	James Monroe (5th President) Born (1758)
	Lionel Barrymore's Birthday
30th	George Washington Became First President—1789

CHARLES HARDY EDWARDS

started in showbusiness at a tender age selling popcorn, after which he sold tickets. Charlie says his earliest recollections of this enticing game was his own show put on in a tent made of sacks with a Keystone machine and kids in the neighborhood for his patrons. Later, some time later we take it, Edwards became projectionist of a theatre and held this job until 1933, when he was made manager of a house in Gadsden, Ala., and we now find him holding down the managerial reins of the Capitol in Decatur.

▽

ARTHUR A. QUINN

lost no time joining the club as soon as he was made manager of his own theatre, the Regent, in Norfolk Downs, Quincy, Mass., having been promoted to that job from assistant at the Strand in Dorchester. Five years prior to that were spent at the Metropolitan in Boston as doorman, chief doorman, treasurer and assistant.

▽

BURTON L. CLARK

manages the Rosetta Theatre in Miami, Fla., for the Wometco Theatres. That makes that particular circuit tied up about 100% so far as the Round Table Club is concerned. As you have doubtless noticed, Burton, your theatres down there are well represented in our section, so how about helping swell the total with some contributions yourself?

▽

G. OTIS ALLEN

is assistant manager of the Ritz Theatre, Tifton, Ga., working for Joe Abercrombie, formerly of Sid Graumann's Chinese in Los Angeles. Otis worked as doorman in Barnesville, Ga., assistant operator and chief operator for eighteen months and then over to the Forsythe. Later we find him at the Regent in Miami in the same capacity and then to his present house.

▽

PETER SOKOLOWER

comes to us proposed by Maury Ashmann, an old and active member of the club. Peter manages the Capitol Theatre in Brooklyn and is close enough to us to drop in and get acquainted. Next day off, be sure to come over and let's hear from you from this point on.

▽

WILLIAM C. TEGTMEYER

is the manager of the Leonia Theatre in Leonia, N. J. just across the river and that theatre has been well represented in our pages with previous managers there, so here's hoping Bill will keep in touch.

▽

ALBERT V. CUTHBERT

acts as the assistant manager of the Ritz Theatre in Pittsburgh, Pa. and that's one town that is sure showminded and in constant touch with this department. Here's hoping that between you and your superior, we'll be hearing what's going on at the Ritz.

THE RELEASE CHART

Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut towards such information as he may need, as well as information on pictures that are coming. Features now in work or completed for release later than the date of this issue are listed under "Coming Attractions." Running times are those supplied by the companies. Asterisk indicates running time as made known by West Coast studio before announcement by home office in New York. Variations also may be due to local censorship deletions. Dates are 1935, unless otherwise specified. Letter in parenthesis after title denotes audience classification of production: (A) Adult, (G) General. Numerals following audience classification are production numbers. Dagger symbol indicates picture is of the 1935-36 season.

ACADEMY

Title	Star	Rel. Date	Running Time Minutes	Reviewed
I Conquer the Sea (G)	Steffi Duna	Jan. 24,'36†	70.	Jan. 25,'36
Coming				
Inter-national Crime				
Millions for Defense				
Murder in Chinatown				
Revolt of the Zombies				
Secret of Scotland Yard				
Slave Ship				

AMBASSADOR-CONN

Title	Ster	Rel. Date	Running Time Minutes	Reviewed
Black Gold	Frankie Darro-Berten Churchill	Jan. 20,'36†		
His Fighting Blood	Kermit Maynard-Polly Ann Young	Oct. 5		
Men of Action	Frankie Darro-Roy Mason	July 20†		
Song of the Trail	Kermit Maynard-Evelyn Brent	Feb. 24,'36†		
Timber War	Kermit Maynard-Lucille Lund	Nov. 20		
Trails of the Wild	Kermit Maynard-Billie Seward	Aug. 7		
Valley of Wanted Men	Frankie Darro-Grant Withers	Oct. 20†		
Coming				
Born to Fight	Frankie Darro-Roy Mason	Mar. 12,'36†		
China Flight		Apr. 1,'36†		
Phantom of Death Valley	Frankie Darro-Roy Mason	Apr. 25,'36†		
Robin Hood, Jr.		May 1,'36†		
Valley of Terror	Kermit Maynard	Apr. 5,'36†		

BURROUGHS-TARZAN

Title	Star	Rel. Date	Minutes	Reviewed
New Adventures of Tarzan (G)	Herman Brix	June 10	74.	June 10
Coming				
Drag Net, The (See "In the Cutting Room," Feb. 15,'36.)	Red LaRocque-Marian Nixon	Apr. 15,'36†		

CELEBRITY

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Coming				
Fer Love of You	Franco Foresta - Risoe and Wayne	6 rls.		
Kiss Me Goodbye (G)	Magda Schneider - Risoe and Wayne	62.	Dec. 14	

CHESTERFIELD

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Dark Hour, The	Ray Walker-Irene Ware	Jan. 15,'36†	64.	
False Pretenses (G)	Sidney Blackmer-Irene Ware	Oct. 22.	66.	Nov. 23
Girl Who Came Back (A)	Shirley Grey-Sidney Blackmer	Sept. 20.	65.	Sept. 28
Happiness C.D.D.	Donald Meek-Irene Ware	Oct. 15.	62.	
Lady in Scarlet, The	Reginald Denny-Patricia Farr	Oct. 15.	62.	
Little Red Schoolhouse	Dickie Moore-Junior Coghlan	Mar. 2,'36†.	66.	
Ring Around the Moon	Erin O'Brien - Moore - Donald Cook	Dec. 15†.	64.	
Coming				
August Week-end				
Below the Deadline				
Mother of the World				

COLUMBIA

Title	Star	Rel. Date	Running Time Minutes	Reviewed
After the Dance	Nancy Carroll-George Murphy	June 26.	61.	
Atlantic Adventure	Nancy Carroll-Lloyd Nolan	Aug. 25.	70.	
Black Room, The	Boris Karloff-Marian Marsh	July 15.	70.	
Calling of Dan Matthews, The (G)	Richard Arlen-Charlotte Wynters	Dec. 10†.	65.	Feb. 1,'36
Case of the Missing Man, The	Roger Pryor-Joan Perry	Oct. 15†.	56.	
Cattle Thief, The	Ken Maynard-Geneva Mitchell	Feb. 28,'36†	57.	
Champagne for Breakfast	Joan Marsh-Hardie Albright	June 16.	66.	
Crime and Punishment (A) (Exploitation: Jan. 25,'36, p. 63.)	Peter Lorre-Edward Arnold	Nov. 20†.	69.	Nov. 30
Dangerous Intrigue	Ralph Bellamy-Gloria Shea	Jan. 4,'36†.	57.	
Don't Gamble with Love	Bruce Cabot-Ann Sothern	Feb. 15,'36†.		
Escape from Devil's Island (G)	Victor Jory-Florence Rice	Nov. 10†.	65.	Dec. 14
Feather in Her Hat, A	Pauline Lord-Louis Hayward	Dec. 17.	73.	
Gallant Defender	Charles Starrett-Joan Perry	Nov. 30†.	57.	
Girl Friend, The	Ann Sothern-Jack Haley	July 31.	69.	
Grand Exit	Ann Sothern-Edmund Lowe	Oct. 25†.	67.	
Guard That Girl (G)	Robert Allen-Florence Rice	Sept. 20†.	67.	Nov. 23
Heir to Trouble	Ken Maynard-Joan Perry	Sept. 26†.	59.	
Hell Ship Morgan	George Bancroft-Ann Sothern	Feb. 6,'36.	65.	
If You Could Only Cook (Exploitation: Jan. 25,'36, p. 64.)	Jean Arthur-Herbert Marshall	Dec. 30†.	72.	
Justice of the Range	Tim McCoy-Billie Seward	May 25.	56.	
Lady of Secrets	Ruth Chatterton-Otto Kruger	Jan. 25,'36†.	73.	
Lawless Riders	Ken Maynard-Geneva Mitchell	Dec. 28†.	57.	
Lone Wolf Returns, The (G)	Melvyn Douglas-Gail Patrick	Dec. 31†.	65.	Feb. 18,'36
Love Me Forever	Grace Moore-Leo Carrillo	June 27.	93.	
One Way Ticket	Lloyd Nolan-Peggy Conklin	Nov. 25†.	71.	
Men of the Hour (G)	Richard Cromwell-Billie Seward	May 15.	57.	May 25
Music Goes 'Round, The (G)	Rochelle Hudson-Harry Richman	Feb. 27,'36†.	67.	Feb. 29,'36
Mysterious Avenger	Charles Starrett-Joan Perry	Jan. 17,'36†.	55.	
Public Menace, The	Jean Arthur-George Murphy	Sept. 30.	63.	
Riding Wild	Tim McCoy-Billie Seward	June 26.	58.	
She Couldn't Take It (G)	George Raft-Jean Bennett	Oct. 20†.	86.	Nov. 10
She Married Her Boss (Exploitation: Feb. 15,'36, p. 83.)	C. Colbert-Melvyn Douglas	Sept. 19.	91.	
Superspeed	Norman Foster-Florence Rice	Sept. 1.	57.	
Together We Live (See "In the Cutting Room," Nov. 3,'34.)	Ben Lyon-Sheila Mannors	Aug. 16.	70.	
Too Tough to Kill	Victor Jory-Sally O'Neill	Nov. 23†.	58.	
Western Courage	Ken Maynard-Geneva Mitchell	Nov. 15†.	58.	
Western Frontier	Ken Maynard-Lucile Browne	Aug. 25†.	57.	
You May Be Next	Ann Sothern-Lloyd Nolan	Feb. 6,'36†.	67.	
Coming				
Bless Their Hearts	Mary Astor-Melvyn Douglas			
Bride of the Marines	Charles Bickford-Florence Rice	Mar. 16,'36†.		
Devil's Squadron	Richard Dix-Karen Morley	Mar. 12,'36†.		
Gentleman Goes to Town, A	Gary Cooper-Jean Arthur	Mar. 31,'36†.		
Heroes of the Range	Ken Maynard-June Gale	Mar. 28,'36†.		
King Steps Out, The	Grace Moore—Franchot Tone			
Lost Horizon	Ronald Colman			
Mine with the Iron Door, The	Richard Arlen			
Panic on the Air	Lew Ayres-Florence Rice			
Roaming Lady	Fay Wray-Ralph Bellamy			
Trapped by Television	Lloyd Nolan-Jean Dixon			
Wedding Present	Lew Ayres			

COMMODORE

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Aces Wild	Harry Carey	Jan. 2,'36†.	6 rls.	
Ghost Town	Harry Carey	Feb. 15,'36†.	6 rls.	
Kid Courageous	Bob Steele	July 26†.	6 rls.	
Loser's End	Jack Perrin	Aug. 26.	6 rls.	
Peces Kid, The	Fred Kohler, Jr.	Feb. 15,'36†.	6 rls.	
Rider of tha Law, The	Bob Steele	Oct. 26†.	6 rls.	
Ridin' Through	Tom Tyler	Nov. 26†.	6 rls.	
Shadow of Silk Lennox	Lon Chaney, Jr.	Nov. 1†.	6 rls.	
Smokey Smith	Bob Steele	Sept. 26.	6 rls.	
Terror of the Plains	Tom Tyler	June 27.	6 rls.	
Toll of the Desert (G)	Fred Kohler, Jr.-Betty Mack	Nov. 1†.	60.	Oct. 26
Western Justice	Bob Steele	June 14†.	6 rls.	
Wolf Riders	Jack Perrin	Dec. 26†.	6 rls.	
Coming				
Scream in the Dark	Len Chaney, Jr.		6 rls.	

DANUBIA

(Hungarian Dialogue)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
College Boys of Igle	Marica Gerval	Sept. 3†.	65.	
Empress and a Soldier	Gozon-Dajbukat	Dec. 1†.	77.	
Homely Girl	Javor Murathy	Sept. 1†.	68.	
Honor Among Thieves	Kabes-Calkes	Sept. 10†.	73.	
Iron Man	Terzs-Turay	Sept. 15†.	71.	
Keep Smiling	Szoeke Szakall	Feb. 21,'36†.	77.	
Queen of Roses	Zita Pertzel	Nov. 10†.	90.	
Seeing Hungary (English titles)	Travelogue	Aug. 29.	58.	
Sweet Stepmother	Maria Tasnadi	Nov. 22†.	90.	
Coming				
New Squire, The	Paul Javor		106.	

DU WORLD

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Don Quixote	Chaliapin-Sydney Fox	July 1.	61.	July 8,'33
Dream of My People	Cantor Rosenblatt	June 1.		
Frasquita (G)	Franz Lehar	Jan. 17,'36†.	87.	Feb. 1,'36
Helle Paris		Oct. 15†.		
Iceland Fishermen (G)	Pierre Loti story	Sept. 15.	72.	Dec. 5
Legong: Dance of the Virgins	Technicolor	Nov. 15†.	60.	
Notre Deme			58.	
Ra Mu		Sept. 1†.		
Sans Famille	Robert Lynen	Aug. 1.		
Scendal in Budepest		Nov. 1†.		
Wedding Rehearsal	Roland Young-Merle Oberon	Dec. 1†.		
Get That Man!	Wallace Ford-Lillian Miles	July 11.	61.	

(THE RELEASE CHART--CONT'D)

EMPIRE

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Outlaw Tamer, The	Lane Chandler-Janet Morgan	May 18	60	

Coming

Crime Patrol	Ray Walker-Geneva Mitchell			
Fire Trap (G)	Evalyn Knapp-Norman Foster		*63	Dec. 7
Shadows of the Orient (G)	Regis Toomey-Esther Ralston		*65	Feb. 16,'36

FIRST DIVISION

(Releases First Division Productions and in certain territories Alliance, Diversion, Normandy, Associated Talking, Monogram, Liberty, Chesterfield and Invincible Pictures.)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bridge of Sighs	Dnslow Stevens-Dorothy Tree	Mar. 5,'36†		
Condemned to Live	Ralph Morgan-Maxine Doyle	Sept. 15	60	
Dance Band (G)	Buddy Rogers-June Clyde	Nov. 15†	65	June 15
Dark Hour, The	Irene Ware-Ray Walker	Jan. 15,'36†	70½	
False Pretenses (G)	Sidney Blackmer-Irene Ware	Oct. 22†	66	Nov. 23
Frontier Justice	Hoot Gibson	Dct. 1†	58	
Girl Who Came Back (A)	Shirley Grey Sidney Blackmer	Sept. 20†	65	Sept. 28
Happiness C.D.O.	Donald Meek-Irene Ware	Oct. 15†	69	
Hitch-Hike to Heaven	Henrietta Crosman-Anita Page	Dec. 1†	63	
Hong Kong Nights	Tom Keene-Wera Engles	Sept. 15†	59	
I Conquer the Sea (G)	Steffi Ouna	Feb. 1,'36†	67	Jan. 25,'36
Java Head (A)	Anna May Wong - E. Allan - E. Gwenn - John Loder	Sept. 1†	70	Aug. 17
Lady In Scarlet, The	Reginald Denny-Patricia Farr	Nov. 20†	65	
Law of 45's	Big Boy Williams-Molly O'Day	Dec. 1†	56	
Little Red School House	Junior Coghlan-Dickie Moore	Mar. 10,'36†		
Living Dead, The	Gerald Du Maurier-Geo. Curzon	Feb. 29,'36†	85	
Lucky Terror, The	Hoot Gibson	Feb. 20,'36†		
Mimi (A)	Douglas Fairbanks, Jr.-Gertrude Lawrence	Oct. 8†	75	June 9
Murder at Glen Athol	John Miljan-Irene Ware	Nov. 1†	69	
Old Curiosity Shop (G)	Elaine Benson-Ben Webster	Dec. 25†	89	Feb. 2
Rainbow's End	Hoot Gibson	June 10	60	
Red Wagon	Charles Bickford-Raquel Torres	Dec. 8†	76	
Ring Around the Moon	Erin O'Brien - Moore - Donald Cook	Jan. 23,'36†	69½	
Society Fever	Lois Wilson-Lloyd Hughes	Oct. 1†	67	
Spy 77 (G)	Greta Nissen-Don Alvarado	Jan. 15,'36†	77	Feb. 29,'36
Sunset Range (G)	Hoot Gibson	May 1	54	Mar. 9
Swifty	Hoot Gibson-June Gale	Dec. 15†	60	
Tango	Marian Nixon-Chick Chandler	Jan. 10,'36†	70	

Coming

Drake the Pirate (G)	Matheson Lang-Jane Baxter		78	June 1
La Vie Parisienne	John Loder-Nancy Burne			
Southern Maid, A	Bebe Daniels-Clifford Mollison		60	

FIRST NATIONAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Black Fury (G) 852	Paul Muni-Karen Morley	May 18	97	Apr. 8
Bright Lights (G) 865	Joe E. Brown-Ann Dvorak	Aug. 31	83	Aug. 3
Broadway Hostess (G) 963	Winifred Shaw-Lyle Talbot	Dec. 7†	69	Nov. 23
Captain Blood (G) 855 (Exploitation: Jan. 25,'36, p. 69; Feb. 1,'36, p. 66; Feb. 8,'36, pp. 83, 86; Feb. 29,'36, pp. 74, 76.)	Errol Flynn-Olivia De Havilland	Dec. 28†	119	Jan. 11,'36
Case of the Curious Bride, The (G) 879	Warren William-M. Lindsay	Apr. 13	68	Apr. 18
Case of the Lucky Legs, The (G) 966	Warren William-Genevieve Tobin	Oct. 5	77	Sept. 21
Ceiling Zero (G) 953 (Exploitation: Feb. 1,'36, p. 62; Feb. 8,'36, p. 83; Feb. 29,'36, p. 73.)	James Cagney-Pat O'Brien	Jan. 25,'36†	95	Dec. 28
Goose and the Gander (A) 967	Kay Francis-George Brent	Sept. 21†	65	Oct. 5
I Found Stella Parish (A) 958	Kay Francis-Ian Hunter	Nov. 16†	84	Nov. 2
Irish In Us, The (G) 868	James Cagney-Pat O'Brien	Aug. 3	80	July 20
Man of Iron (G) 969	Barton MacLane-Mary Astor	Dec. 21†	61	Nov. 18
Murder of Dr. Harrigan, The (G) 970	Kay Linaker-Ricardo Cortez	Jan. 11,'36†	67	Feb. ','36
Oil for the Lamps of China (G) 867	J. Hutchinson-Pat D'Brien	June 8	97	May 18
Payoff, The (G) 968	James Dunn-Claire Dodd	Nov. 9†	64	Nov. 30
Shipmates Forever (G) 952	Dick Powell-Ruby Keeler	Dct. 12†	109	Sept. 28
Song of the Saddle 978	Dick Foran-Alma Lloyd	Feb. 29,'36†	58	
Story of Louis Pasteur, The (G) 956 (Exploitation: Feb. 22,'36, pp. 95, 96.)	Paul Muni-Josephine Hutchinsen	Feb. 22,'36†	87	Nov. 30

Coming

Brides Are Like That (G) 962	Ross Alexander-Anita Louise	Apr. 18,'36†	67	Jan. 25,'36
Bullets or Ballots	Edward G. Robinson			
Earthworm Tractor	Joe E. Brown			
God's Country and the Woman	Bette Davis-George Brent			
Legionnaire				
Murder by an Aristocrat (See "In the Cutting Room," Feb. 8,'36.)	Marguerite Churchill-L. Talbot			
Road Gang (A) 964	Donald Woods-Kay Linaker	Apr. 4,'36†	62	Feb. 29,'36
Snowed Under 965 (See "In the Cutting Room." Jan. 11,'36.)	George Brent-Genevieve Tobin	Mar. 28,'36†	63	
Sons o'Guns	Joe E. Brown-Joan Blondell			
Singing Kid, The 954 (See "In the Cutting Room, Jan. 18,'36.)	Al Jolson-Beverly Roberts	Apr. 11,'36†		
Stage Struck	Joan Blondell-Dick Powell			
Treachery Rides the Range (See "In the Cutting Room," Feb. 1,'36.)	Dick Foran-Paula Stone			

FRANK NORTON

[Greek Dialogue—English Titles]

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Aute In Zoe	Reta Karmen	Nov. 25†	115	
Blue Candles	Reta Myrat	Dec. 25†	95	
Crucified Love	Helen Pades	Dec. 15†	115	
Depression Is Over	Beatrice Emanuel	Jan. 15,'36†	98	
Independence	Phillip Alexander	Feb. 16,'36†	100	
Makrea Apton Kosmo	Athena Olympia	Nov. 18†	75	
News from Greece	Travelogue	Feb. 9,'36†	80	
Voskopoula	Sophea Damoglou	Jan. 5,'36†	95	

GB PICTURES

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Alias Bulldog Drummond (G) 3509	J. Hulbert-Fay Wray	Sept. 1†	63	May 18
Born for Glory 3508	Barry Mackay-John Mills	Sept. 30†	74	
Clairvoyant, The (A) 3503	Claude Rains-Fay Wray	July 15†	72	June 15
First a Girl (A) 3512	Jessie Matthews-Sonnie Hale	Dec. 25†	93	Nov. 30
King of the Damned (A) 8504	Conrad Veidt-Helen Vinsen	Jan. 20,'36†	75	Jan. 26,'36
Mister Hobo (G) 3416 (Reviewed under the title, "The Guv'nor.") (Exploitation: Jan. 18,'36, p. 83; Feb. 8,'36, p. 84.)	George Arliss-Gene Gerrard	Nov. 22	87	Dct. 19
Morals of Marcus, The 3502	Lupe Velez-Ian Hunter	Sept. 30†	74	Apr. 18
Passing of the Third Floor Back, The (G) 3510	Conrad Veidt-Rene Ray	Dec. 15†	90	Oct. 19
Rhodes, the Diamond Master (Exploitation: Feb. 29,'36, p. 72.)	Walter Huston	Feb. 20,'38†		
Thirty-Nine Steps (G) 3501	Robert Donat-Madeleine Carroll	Aug. 1†	85	July 8
Transatlantic Tunnel (G) 3513 (Exploitation: Feb. 1,'36, p. 64.)	Richard Dix-Madge Evans	Dct. 27†	94	Nov. 2

Coming

Boys Will Be Boys	Will Hay			
Doomed Cargo	Edmund Lowe-Constant Cummings			
East Meets West	George Arliss-Elizabeth Allan			
It's Love Again	Jessie Matthews-Robert Young			
King Solomon's Mines 3511				
Man Who Lived Again 8507	Boris Karloff			
Secret Agent 3506	Madeleine Carroll-Peter Lorre	Mar. 10,'38†		
Soldiers Three 3515	Maureen O'Sullivan-Victor McLaglen			

HUNGARIA

(Hungarian Dialogue)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Addressee Unknown	Irene Agai	Nov. 20†	85	
Be Good Unto Death	Paul Javor	Jan. 1,'36†	85	
Heart Specialist	Gyula Csortos	Dec. 30†	90	
I Cannot Live Without Music	B. Somogyi	Dec. 20†	95	
Miss President	Lily Muraty	Dct. 15†	90	
One Night in Venice	Gyula Csortos	Jan. 1,'36†	85	
Smile Please	Szoeke Szakall	Dec. 1†	86	
Three Men Under the Snow	Jeno Torzs	Nov. 20†	85	

IMPERIAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Broken Coin	Earle Douglas	Jan. 10,'36†	50	
Mad Parade	Irene Rich-Evelyn Brent	Jan. 25,'36†	71	
Manhattan Butterfly	Dorothy Grainger-Wm. Bakewell	Nov. 25†	71	
Murder by Television	Bela Lugosi-June Collyer	Dct. 25†	62	
Paradise Valley	Hill-Billies	Feb. 19,'36†	48	
Rich Relations	Ralph Forbes-Frances Grant	Jan. 15,'36†		
Soviet Russia Thru the Eyes of an American (G)	Norman Brokenshire	Oct. 1†	72	Oct. 20

Coming

Call of the Coyote	Ken Thompson	Mar. 15,'36†	50	
High Hat	Frank Luther			

INVINCIBLE

[Distributed through Chesterfield]

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bridge of Sighs	Dnslow Stevens-Dorothy Tree	Feb. 15,'36†	64	
Condemned to Live	Ralph Morgan-Maxine Doyle	Sept. 15		
Hitch-Hike to Heaven	Henrietta Crosman-Anite Page	Dec. 1†		
Murder at Glen Athol (Released in New York territory under the title, "The Criminal Within.")	John Miljan-Irene Ware	Dct. 1...		
Society Fever	Lois Wilson-Lloyd Hughes	Oct. 1		
Tango	Marian Nixon-Chick Chandler	Jan. 1,'36†	66	

Coming

Brilliant Marriage	Joan Marsh-Ray Walker			
Death Rides Double				
Hidden Alibi				
Under the Lilacs				

LIBERTY

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Born to Gamble (A) 1012	H. B. Warner-Onslow Stevens	July 10	85	Nov. 2
Old Homestead, The 1011	Mary Carlisle-Lawrence Gray	Aug. 10	73	

MAJESTIC

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Reckless Roads	Judith Allen-Regis Toomey	July 1	66	

MASCOT

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Confidential (G)	Donald Cook-Evalyn Knapp	Oct. 18	65	Oct. 20
Harmony Lane (G)	D. Montgomery-Evelyn Venable	Aug. 25	84	Aug. 31
Ladies Crave Excitement (G)	Norman Foster-Evalyn Knapp	June 22	69	June 29
Streamline Express (G)	Victor Jory-Evelyn Venable	Sept. 7	71	Sept. 14
Waterfront Lady (G)	Ann Rutherford-Frank Albertson	Oct. 5	68	Dct. 20

Coming

Doughnuts and Society	Louise Fazenda-Maude Eburne			

(THE RELEASE CHART--CONT'D)

METRO-GOLDWYN-MAYER

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Ah, Wilderness! (G)	Wallace Beery-Lionel Barrymore	Nov. 29†	98	Nov. 23
(Exploitation: Jan. 18,'36, pp. 82, 83; Feb. 22,'36, p. 98.)				
Anna Karenina (G)	Greta Garbo-Fredric March	Sept. 6†	95	July 9
Baby Face Harrington (G)	Charles Butterworth-U. Merkel	Apr. 12	63	Mar. 30
Bishop Misbehaves, The (G)	Edmund Gwenn - Maureen O'Sullivan	Sept. 13†	86	Nov. 9
Bohemian Girl, The	Laurel and Hardy	Feb. 14,'36†	72	
(See "In the Cutting Room," Dec. 14.)				
Bonnie Scotland (G)	Laurel and Hardy	Aug. 29†	82	Sept. 14
Broadway Melody of 1936 (G)	Jack Benny-Eleanor Powell	Sept. 20	103	Sept. 7
(Exploitation: Feb. 8,'36, p. 66.)				
Calm Yourself (G)	Madge Evans-Robert Young	June 28	60	June 23
China Seas (G)	Clark Gable - Jean Harlow - Wallace Beery	Aug. 16†	89	Aug. 5
Escapade (G)	William Powell-Luise Rainer	July 5	89	July 18
Exclusive Story (G)	Franchot Tone-Madge Evans	Jan. 17,'36†	73	Jan. 18,'36
Flame Within, The (A)	Ann Harding-Herbert Marshall	May 17	73	May 18
Garden Murder Case, The (G)	Edmund Lowe-Virginia Bruce	Feb. 21,'36†	62	Feb. 8,'36
Here Comes the Band (G)	Ted Lewis-Virginia Bruce	Aug. 30†	67	Aug. 17
I Live My Life (G)	Joan Crawford-Brian Aherne	Oct. 4†	98	Oct. 5
(Exploitation: Feb. 15,'36, p. 83.)				
It's In the Air (G)	Jack Benny-Una Merkel	Oct. 11†	80	Nov. 16
Kind Lady (G)	Aline MacMahon-B. Rathbone	Dec. 8†	78	Dec. 7
Last of the Pagans (G)	Mala-Lotus Long	Dec. 20†	84	Dec. 14
Mad Love (A)	Peter Lorre-Frances Drake	July 12	69	July 8
Murder in the Fleet (G)	Robert Taylor-Jean Parker	May 24	70	May 18
Murder Man, The (G)	Spencer Tracy-Virginia Bruce	July 19	70	July 20
Mutiny on the Bounty (G)	Clark Gable-Charles Laughton-Franchot Tone	Nov. 8†	133	Nov. 9
(Exploitation: Jan. 18,'36, p. 80; Jan. 25,'36, p. 68; Feb. 1,'36, p. 65; Feb. 15,'36, p. 82; Feb. 22,'36, pp. 95, 98.)				
Night at the Opera, A (G)	Marx Brothers	Nov. 15†	96	Oct. 26
(Exploitation: Jan. 18,'36, pp. 80, 82; Feb. 22,'36, pp. 94, 100; Feb. 29,'36, p. 74.)				
No More Ladies (A)	Joan Crawford-R. Montgomery	June 14	82	June 3
O'Shaughnessy's Boy (G)	Wallace Beery-Jackie Cooper	Sept. 27†	88	Oct. 6
(Exploitation: Jan. 18,'36, p. 86; Feb. 29,'36, p. 78.)				
Perfect Gentleman, The (G)	Frank Morgan-C. Courtneidge	Nov. 22†	73	Dec. 28
Public Hero No. 1 (A)	Chester Morris-Jean Arthur	May 31	89	May 26
Pursuit (G)	Chester Morris-Sally Eilers	Aug. 9†	82	Aug. 8
Rendezvous (G)	Wm. Powell-Rosalind Russell	Oct. 25†	9[illegible]	Nov. 9
Riffraff (G)	Jean Harlow-Spencer Tracy	Jan. 3,'36†	9[illegible]	Dec. 28
(Exploitation: Feb. 22,'36, p. 96.)				
Rose Marie (G)	J. MacDonald-Nelson Eddy	Jan. 31,'36†	113	Jan. 16,'36
(Exploitation: Feb. 15,'36, p. 85; musical analysis, Feb. 22,'36, p. 23.)				
Smilin' Through	Norma Shearer-Fredric March-Leslie Howard	Aug. 23	100	Oct. 22,'32
(Re-release)				
(Exploitation: Feb. 8,'36, p. 85.)				
Tale of Two Cities, A (G)	Ronald Colman-Elizabeth Allan	Dec. 27†	126	Dec. 7
(Exploitation: Jan. 25,'36, p. 64; Feb. 15,'36, p. 83.)				
Three Godfathers (G)	Chester Morris-Irene Hervey	Mar. 6,'36†	82	Feb. 22,'36
Three Live Ghosts (G)	Richard Arlen-Cecilia Parker	Jan. 10,'36†	62	Jan. 4,'36
Tough Guy (G)	Jackie Cooper-Joseph Calleia	Jan. 24,'36†	77	Feb. 8,'36
Voice of Bugle Ann, The (G)	Lionel Barrymore-M. O'Sullivan	Feb. 7,'36†	72	Feb. 15,'36
Whipsaw (G)	Myrna Loy-Spencer Tracy	Dec. 13†	82	Dec. 14
(See "In the Cutting Room," Jan. 18,'36.)				
Wife vs. Secretary (G)	Clark Gable - Myrna Loy - Jean Harlow	Feb. 28,'36†	89	Feb. 22,'36
Woman Wanted (G)	Joel McCrea-Maureen O'Sullivan	Aug. 2†	68	July 27

Coming

Absolute Quiet	Stuart Erwin-Ann Loring	
Great Ziegfeld, The	William Powell - Myrna Loy - Luise Rainer	
Kelly the Second	Patsy Kelly-Pert Kelton	
Mob Rule	Sylvia Sidney-Spencer Tracy	
Moonlight Murder	Chester Morris-Madge Evans	Mar. 27,'36†
Petticoat Fever	Rob't Montgomery-Myrna Loy	Mar. 13,'36†
(See "In the Cutting Room," Feb. 29,'36.)		
Robin Hood of El Dorado, The	Warner Baxter-Ann Loring	Apr. 10,'36†
Romeo and Juliet	Norma Shearer-Leslie Howard-John Barrymore	
San Francisco	Clark Gable-J. MacDonald-Spencer Tracy-Jack Holt	
Small Town Girl	Janet Gaynor-Robert Taylor	Mar. 20,'38†
(See "In the Cutting Room," Feb. 15,'36.)		
Tarzan Escapes	Johnny Weissmuller - Maureen O'Sullivan	
Unguarded Hour	Loretta Young-Franchot Tone	Apr. 3,'36†

MITCHELL LEICHTER - BEAUMONT

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Desert Guns	Conway Tearle	Jan. 2,'38†	85	
Judgment Book	Conway Tearle	Sept. 18†	67	
Riddle Ranch	Black King	Dec. 18†	58	
Trail's End	Conway Tearle	Aug. 15†	57	

Coming

Devil's Gold	Conway Tearle
Hell's Hacienda	Conway Tearle
Senior Jim	Conway Tearle
Three Fingers	Conway Tearle
Whistling Skull	Conway Tearle

MONOGRAM

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Cheers of the Crowd (G) 3028	Russell Hopton-Irene Ware	Aug. 5	61	Aug. 3
Dawn Rider, The 3033	John Wayne-Marion Burns	June 20	57	
Healer, The (G) 3004	Ralph Bellamy-Karen Morley	June 15	77	June 1
Honeymoon Limited (G) 3018	Neil Hamilton-Irene Hervey	July 1	70	June 22
Keeper of the Bees, The (G) 3002	Neil Hamilton-Betty Furness	July 15	78	June 15
Make a Million (G) 3019	Charles Starrett-Pauline Brooks	July 25	64	June 29
Paradise Canyon (G) 3036	John Wayne-Marion Burns	July 20	52	May 18

PARAMOUNT

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Accent on Youth (A) 3452	Sylvia Sidney-Herbert Marshall	Aug. 23†	77	July 18
Annapolis Farewell (G) 3503	Tom Brown-Sir Guy Standing	Sept. 8†	82	Aug. 31
Anything Goes (G) 3533	Bing Crosby-Ethel Merman	Jan. 24,'36†	92	Feb. 22,'36
Bar 20 Rides Again (G) 3525	Wm. Boyd-Jimmy Ellison	Dec. 13†	83	Dec. 7
Big Broadcast of 1938, The (G) 3511	Jack Oakie-Burns & Allen	Sept. 20†	97	Sept. 21
Bride Comes Home, The (G) (3530)	Claudette Colbert-F. MacMurray	Jan. 3,'36†	83	Nov. 23
(Exploitation: Jan. 18,'36, p. 83; Feb. 8,'36, p. 83; Feb. 22,'36, p. 98.)				
Call of the Prairie (G) 3541	Wm. Boyd-Jimmy Ellison	Mar. 6,'38†	67	Feb. 1,'36
College Scandal (G) 3445	Arline Judge-Kent Taylor	June 21	79	June 6
Collegiate (G) 3529	Joe Penner-Jack Oakie	Dec. 27†	81	Dec. 28
(Exploitation: Jan. 18,'36, p. 83; Feb. 8,'36, p. 83; Feb. 22,'36, p. 94.)				
Coronado 3524	Betty Burgess-Johnny Downe	Nov. 29†	76	
(See "In the Cutting Room," Oct. 19.) (Exploitation: Feb. 1,'38, p. 66.)				
Crusades, The (G) 3508	Loretta Young-Henry Wilcoxon	Oct. 25†	125	Aug. 19
(Exploitation: Feb. 8,'36, pp. 80, 85; Feb. 22,'36, p. 97.)				
Desire (A) 3539	Marlene Dietrich-Gary Cooper	Feb. 28,'36†	95	Feb. 8,'36
Dr. Jekyll and Mr. Hyde 3459 (Re-issue)	Fredric March-Miriam Hopkins	July 5	85	Dec. 26,'31
Drift Fence 3536	Larry Crabbe-Kath. Do Mille	Feb. 14,'36†	58	
Eagle's Brood, The (G) 3517	Wm. Boyd-Jimmy Ellison	Oct. 25†	60	Oct. 12
Every Night at Eight (G) 3501	George Raft-Alice Faye	Aug. 2†	80	Aug. 10
Give Us This Night	Jan Kiepura-Gladys Swarthout	Mar. 8,'36†		
(See "In the Cutting Room," Nov. 23.)				
Glass Key, The (G) 3444	George Raft-Claire Dodd	May 31	77	May 25
Goin' to Town (A) 3442	Mae West-Paul Cavanagh	May 17	71	May 11
Hands Across the Table (A) 3515	C. Lombard-Fred MacMurray	Oct. 18†	80	Oct. 19
(Exploitation: Feb. 1,'36, p. 66.)				
Here Comes Cookie (G) 3507	George Burns-Gracie Allen	Aug. 30†	65	Aug. 24
Her Master's Voice (G) 3531	Edw. E. Horton-P. Conklin	Jan. 17,'36†	75	Feb. 22,'36
Hopalong Cassidy 3506	Wm. Boyd-Paula Stone	Aug. 23†	59	
It's a Great Life 3528	Joe Morrison-Rosalind Keith	Dec. 20†	63	
(See "In the Cutting Room," Sept. 28.)				
Klondike Annie (A)	Mae West-Victor McLaglen	Feb. 21,'36†	81	Feb. 15,'36
(Exploitation: Feb. 22,'36, p. 96.)				
Last Outpost, The (A) 3505	Cary Grant-Gertrude Michael	Oct. 11†	77	Oct. 12
Little America (G) 3514	Admiral Byrd	Oct. 4†	52	Oct. 5
Man on the Flying Trapeze, The (G) 3451	W. C. Fields-Mary Brian	July 26	66	Aug. 10
Mary Burns, Fugitive (G) 3521	Sylvia Sidney-Melvyn Douglas	Nov. 15†	84	Nov. 10
Men Without Names (G) 3416	Fred MacMurray-Madge Evans	June 28	68	June 29
Milky Way, The (G) 3535	Harold Lloyd-Adolphe Menjou	Feb. 7,'36†	88	Feb. 1,'36
Millions in the Air (G) 3526	John Howard-Wendy Barrie	Dec. 13†	72	Nov. 10
(Exploitation: Jan. 25,'36, p. 64; Feb. 8,'36, p. 83.)				
Nevada (G) 3523	Larry Crabbe-Kathleen Burke	Nov. 28†	59	Nov. 10
Paris in Spring (G) 3448	Tullio Carminati-Mary Ellis	July 5	83	June 1
People Will Talk (G) 3443	Chas. Ruggles-Mary Boland	May 24	67	Apr. 8
Peter Ibbetson (G) 3518	Gary Cooper-Ann Harding	Nov. 8†	85	Nov. 9
Preview Murder Mystery (G)	Gail Patrick-Reginald Denny	Feb. 28,'36†	65	Feb. 15,'36
Rose of the Rancho (G) 3516	John Boles-Gladys Swarthout	Jan. 10,'38†	82	Jan. 11,'36
(See musical analysis, Jan. 11,'36, p. 45; exploitation: Jan. 18,'38, p. 84; Feb. 8,'38, p. 83.)				
Scoundrel, The (A) 3437	Noel Coward-Julie Haydon	June 7	66	May 4
Scrooge (G) 3527	Seymour Hicks-Donald Calthrop	Dec. 20†	73	Dec. 21
Shanghai (A) 3449	Charles Boyer-Arline Judge	July 19	76	July 20
Ship Cafe (G) 3520	Carl Brisson-Arline Judge	Nov. 1†	66	Nov. 2
Smart Girl (A) 3450	Kent Taylor-Ida Lupino	July 26	70	July 27
Soak the Rich (A) 3532	Mary Taylor-Walter Connolly	Jan. 17,'36†	87	Feb. 15,'36
So Red the Rose (G) 3522	Margaret Sullavan-R. Scott	Nov. 22†	83	Nov. 10
(Exploitation: Feb. 29,'36, p. 76.)				
This Woman Is Mine 3447	Gregory Ratoff - John Leder - R. Bennett-Kath. Sergrave	Aug. 9†	75	
Timothy's Quest (G) 3534	Eleanore Whitney-Dickie Moore	Jan. 31,'38†	65	Jan. 25,'36
Two Fisted (G) 3513	Lee Tracy-Grace Bradley	Oct. 4†	65	Nov. 2
Two for Tonight (G) 3509	Bing Crosby-Joan Bennett	Sept. 13†	61	Sept. 7
Virginia Judge, The (G) 3512	Walter C. Kelly-Marsha Hunt	Sept. 27†	60	Sept. 28
Virginian, The 3460 (Re-issue)	Gary Cooper - Richard Arlen - Walter Huston-Mary Brian	June 14	83	
Wanderer of the Wasteland (G) 3502	Gail Patrick-Dean Jagger	Sept. 20†	68	Nov. 15
Wings Over Ethiopia (G) 3518		October Special	52	Oct. 26
Without Regret (A) 3504	Elissa Landi-Kent Taylor	Aug. 18†	75	Aug. 17
Woman Trap (G) 3537	Gertrude Michael-Geo. Murphy	Feb. 14,'35†	63	Feb. 8,'36

Coming

Bar 23	Wm. Boyd-Jimmy Ellison	Apr. 24,'36†	
Big Brown Eyes	Joan Bennett-Cary Grant		
Border Flight	John Howard-Frances Farmer		
Brazen	Mary Ellis-Walter Pidgeon	Apr. 17,'36†	
Concertina	Fred MacMurray-C. Lombard		
Desert Gold	Larry Crabbe-Marsha Hunt	Mar. 27,'36†	
Florida Special	Jack Oakie-Sally Eilers	Apr. 24,'36†	
F Man	Jack Haley-Adrienne Marden	Mar. 13,'36†	72
(See "In the Cutting Room," Jan. 11,'36.)			
If I Had a Million (Re-issue)	Gary Cooper-George Raft		95 Nov. 12,'32
I Loved a Soldier	Marlene Dietrich-Charles Boyer		
Moon Is Our Home, The	Margaret Sullavan-Henry Fonda	Apr. 10,'36†	
(See "In the Cutting Room," Feb. 1,36.)			
Palm Spring	Frances Langford - Sir Guy Standing	Apr. 3,'36†	
(See "In the Cutting Room," Feb. 1,'36.)			
Poppy	W. C. Fields-Richard Cromwell		
Reunion	Herbert Marshall-G. Michael	Apr. 17,'36†	
(See "In the Cutting Room," Feb. 8,'36.)			
Sky Parade	Jimmy Allen-Katharine DeMille		
(See "In the Cutting Room," Jan. 11,'36.)			
Thirteen Hours by Air	Fred MacMurray-Joan Bennett	Mar. 27,'36†	
(See "In the Cutting Room," Jan. 11,'36.)			

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Too Many Parents	Frances Farmer-Collin Tapley	Mar. 20,'36†		
Trail of the Lonesome Pine, The (G)	Henry Fonda-Sylvia Sidney	Mar. 13,'36†	106.	Feb. 29,'36

(See production article, Jan. 18,'36, p. 36.) (Exploitation: Feb. 29,'36, p. 73.)

PRINCIPAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Front Page Madness	Richard Bird-Nancy Burns	Oct. 11	60.	

Coming

Let's Sing Again	Bobby Breen-George Houston			

PURITAN

Title	Star	Rel. Date	Running Tims Minutes	Reviewed
Bulldog Courage	Tim McCoy-Joan Woodbury	Dec. 30†	60.	
I'll Name the Murderer	Ralph Forbes-Marien Schilling	Jan. 27,'36†	76.	
Man from Guntown	Tim McCoy-Billie Seward	Aug. 15†	61.	
Rip Roaring Riley	Lloyd Hughes-Marion Burns	July 20†	55.	
Roarin' Guns	Tim McCoy-Rosalinda Price	Jan. 27,'36†	67.	
Skybound	Eddie Nugent-Lona Andre	Sept. 25†	60.	
Suicide Squad	Norman Foster-Joyce Compton	Dec. 25†	60.	

Coming

Border Cabellero	Tim McCoy-Lois January	Mar. 1,'36†	64.	
Rogues Tavern, The	Wallace Ford-Barbara Pepper	Mar. 1,'36†	61.	

REGAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Daredevils of the Earth	Ida Lupino-Cyril McLaglen	Jan. 1,'36†	50.	
Fighting Fury	Kazan, Wonder Dog—John King	Sept. 1†	61.	
Lost City, The (G)	Wm. Boyd-Claudia Dell	June †	79.	Mar. 9
Scandals of Paris	Wendy Barrie-Zelma D'Neill	Dec. 4†	63.	
Thunderbolt	Kane Richmond-Bobby Nelson	Jan. 2,'36†	54.	
Wolves of the Underworld	Godfrey Tearle	Dec. 4†	55.	

REPUBLIC

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Burning Gold 3550	William Boyd	Dec. 1†	60.	
Cappy Ricks Returns (G) 3506	R. McWade-Florine McKinney	Sept. 23	66½.	Sept. 14
Crime of Doctor Crespi, The 3546	Erich von Stroheim - Harriet Russel	Oct. 21†	63.	
Dancing Feet 3525	Ben Lyon-Joan Marsh	Jan. 31,'36†	72.	

(Exploitation: Feb. 15,'36, p. 81.)

Forbidden Heaven 3502	Charles Farrell-Charlotte Henry	Oct. 5†	67.	

(See "In the Cutting Room," Oct. 5.)

Frisco Waterfront (G) 3516	Ben Lyon-Helen Twelvetrees	Dec. 7†	66.	Dec. 7
Hitch Hike Lady (G) 3537	Alison Skipworth-James Ellison	Dec. 28†	76.	Dec. 21

(Exploitation: Feb. 1,'36, p. 62.)

House of a Thousand Candles 3505	Mae Clarke-Phillips Holmes	Feb. 29,'36†		
Lawless Nineties, The	John Wayne-Ann Rutherford	Feb. 15,'36†		
Lawless Range 3562	John Wayne-Sheila Mannors	Nov. 4†	59.	
Leathernecks Have Landed, The (G) 3501	Lew Ayres-Isabel Jewell	Feb. 22,'36†	67.	Feb. 29,'36
Leavenworth Case, The (G) 3526	Norman Foster-Jean Reuverol	Jan. 20,'36†	68.	Jan. 11,'36
Melody Trail (G) 3567	Gene Autry-Ann Rutherford	Oct. 14†	60.	Oct. 19
New Frontier, The 3556	John Wayne-Muriel Evans	Oct. 6†	54.	

(See "In the Cutting Room," Sept. 28.)

Oregon Trail 3560	John Wayne-Ann Rutherford	Jan. 16,'36†		
Racing Luck (G) 3547	William Boyd	Dec. 28†	60.	Dec. 7
Red River Valley 3566	Gene Autry-Frances Grant	Feb. 24,'36†		
Return of Jimmy Valentine, The (G) 3531	Roger Pryor-Charlotte Henry	Feb. 22,'36†	72.	Feb. 16,'36
Sagebrush Troubadour 3566	Gene Autry-Barbara Pepper	Dec. 2†	54.	
Singing Vagabond, The (G) 3569	Gene Autry-Ann Rutherford	Jan. 5,'36†	52.	Dec. 14
Spanish Cape Mystery, The 3530	Helen Twelvetrees-Donald Cook	Oct. 17†	73.	

(See "In the Cutting Room," Sept. 7.)

$1,000 a Minute (G) 3532	Roger Pryor-Leila Hyams	Nov. 15†	69.	Nov. 9
Tumbling Tumbleweeds 3566	Gene Autry-Lucile Browne	Sept. 9	57.	
Two Sinners (G) 3507	Otto Kruger-Martha Sleeper	Sept. 16	72.	Oct. 5
Westward Ho (G) 3556	John Wayne-Sheila Mannors	Aug. 19†	60.	Aug. 3

Coming

Federal Agent 3546	William Boyd	Mar. 15,'36†		
Galloping Minstrel	Gene Autry	Mar. 30,'36†		
Girl from Mandalay, The	Kay Linaker-Conrad Nagel			
King of the Pecos	John Wayne-Muriel Evans	Mar. 9,'36†		
Laughing Irish Eyes 3522	Evalyn Knapp-Phil Regan	Mar. 10,'36†		

RKO RADIO

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Alice Adams (G) 541	Katharine Hepburn-Fred MacMurray	Aug. 23	99½.	Aug. 10
Annie Oakley (G) 606	Barbara Stanwyck-Preston Foster	Nov. 15†	90½.	Nov. 9
Another Face (G) 815	Wallace Ford-Phyllis Brooks	Dec. 20†	66.	Nov. 23

(Reviewed under the title, "Two Faces")

Arizonian, The (G) 536	Richard Dix-Margot Grahame	June 26	75½.	June 8
Becky Sharp (A) 4101	Miriam Hopkins-C. Hardwicke	June 26	75.	June 22
Break of Hearts (A) 533	K. Hepburn-Charles Boyer	May 31	80.	May 25
Chatterbox (G) 617	Anne Shirley-Phillips Holmes	Jan. 17,'36†	66.	Dec. 29
Fang and Claw (G) 543	Frank Buck	Dec. 20	74.	Jan. 4,'36

(Exploitation: Feb. 22,'36; p. 96.)

Follow the Fleet (G) 613	Fred Astaire-Ginger Rogers	Feb. 21,'36†	110.	Feb. 22,'36
Freckles (G) 636	Carol Stone-Tom Brown	Oct. 4	66.	Oct. 6
Hi Caucho 606	John Carroll-Steffi Duna	Oct. 11†	59.	

(See "In the Cutting Room," Aug. 17.)

His Family Tree (G) 604	James Barton-Maureen Delany	Sept. 20†	68½.	Oct. 6
Hooray for Love (G) 535	Gene Raymond-Ann Sothern	June 14	72.	May 25
Hot Tip (G) 542	James Gleason-Zazu Pitts	Aug. 18	69.	Aug. 31
I Dream Too Much (G) 610	Lily Pons-Henry Fonda	Dec. 27†	95.	Nov. 23

(Exploitation: Jan. 16,'36, pgs. 82, 83.)

Informer, The (A) 532	V. McLaglen-Margot Grahame	May 24	91.	May 4
In Person (G) 609	Ginger Rogers-George Brent	Nov. 22†	87.	Nov. 9
Jalna (G) 540	Ian Hunter-Kay Johnson	Aug. 9	78.	Aug. 17
Lady Consents, The (G) 622	Ann Harding-Herbert Marshall	Feb. 7,'36†	76½	Jan. 16,'36
Last Days of Pompeii, The (G) 501	Dorothy Wilson-Preston Foster	Oct. 18.	96.	Oct. 12
Love on a Bet (G) 620	Gene Raymond-Wendy Barrie	Mar. 6,'36†	77.	Feb. 8,'36
Muss 'Em Up (G) 619	Preston Foster-Marg't Callahan	Feb. 14,'36†	68½	Jan. 25,'36
Nitwits, The (G) 534	Wheeler and Woolsey	June 7	81½.	May 25
Old Man Rhythm (G) 539	Buddy Rogers-Betty Grable	Aug. 2	75.	Sept. 23
Powder Smoke Range (G) 603	Hoot Gibson-Boots Mallery	Sept. 27†	71½.	Aug. 31
Rainmakers, The (G) 605	Wheeler and Woolsey	Oct. 25†	78.	Oct. 12
Return of Peter Grimm, The (G) 602	Lionel Barrymore-Helen Mack	Sept 13†	82½.	Aug. 31
Seven Keys to Baldpate (G) 611	G. Raymond-Margaret Callahan	Dec. 13†	68.	Dec. 7
She (G) 537	Helen Gahagan-Randolph Scott	July 12	94½.	July 13
Sylvia Scarlett (G) 614	Katharine Hepburn-Cary Grant	Jan. 3,'36†	94½	Jan. 18,'36
Three Musketeers, The (G) 544	Margot Grahame-Walter Abel	Nov. 1	96.	Oct. 12
To Beat the Band (G) 607	Helen Broderick-Hugh Herbert	Nov. 6†	67½.	Oct. 26
Top Hat (G) 601	Fred Astaire-Ginger Rogers	Sept. 6†	99½.	Aug. 24
Two in the Dark (G) 616	Walter Abel-Margot Grahame	Jan. 10,'36†	74.	Dec. 21
We're Only Human (G) 612	Preston Foster-Jane Wyatt	Dec. 27†	66.	Dec. 14

Coming

Dancing Pirate	Charles Collins-Steffi Duna			
Farmer in the Dell	Fred Stone-Jean Parker	Mar. 27,'36†		

(See "In the Cutting Room," Jan. 16,'36.)

Mary of Scotland	Katharine Hepburn-Fredric March			
Murder on the Bridle Path	Helen Broderick-James Gleason			

(See "The Puzzle of the Briar Pipe," "In the Cutting Room," Feb. 15,'36.)

One to Two	William-Powell-Jean Arthur			
Silly Billies	Wheeler and Woolsey	Mar. 20,'36†		

(See "Wild West," "In the Cutting Room," Jan. 16,'36.)

Thoroughbreds All	Louise Latimer-John Arledge	Apr. 3,'36†		

(See "In the Cutting Room," Feb. 6,'36.)

Witness Chair, The	Ann Harding-Walter Abel			
Yellow Dust 616	Richard Dix-Leila Hyams	Mar. 13,'36†	66½	

(See "In the Cutting Room," Nov. 16.)

STATE RIGHTS

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Angels in White	Tala Birell	Zeidman			

(See "In the Cutting Room," Feb. 29,'36.)

Rest Cure, The (G)	Reginald Denny	Regal Product'ns		*65.	Feb. 15,'36
Rustler's Paradise (G)	Harry Carey	Ajax Pictures	June	61.	May 11
Struggle for Life (G)		Foy Productions	June	53.	June 20
Vanishing Riders, The (G	Bill Cody	Spectrum Pictures	July	58.	July 18

SUPREME

Title	Star	Rel. Date	Ruaning Tims Minutes	Reviswed
Courageous Avenger	Johnny Mack Brown	Dec. 12†		
Kid Ranger, The	Bob Steele	Feb. 5,'36†		
Trail of Terror	Bob Steele	Dec. 20†		
Valley of the Lawless	Johnny Mack Brown	Jan. 25,'36†		

Coming

Desert Phantom, The	Johnny Mack Brown	Mar. 10,'36†		
Sundown Sanders	Bob Steele	Mar. 25,'36†		

TWENTIETH CENTURY - FOX

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bad Boy* 615	James Dunn-Dorothy Wilson	Oct. 25†	56.	

(See "In the Cutting Room," Sept. 26.)

Black Sheep* (A) 543	Edmund Lowe-Claire Trevor	June 14	75.	May 18
Charlie Chan in Egypt* (G) 544	Warner Oland-"Pat" Paterson	June 21	72.	June 8
Charlie Chan in Shanghai* (G) 610	Warner Oland-Irene Hervey	Oct. 11†	70.	Sept. 14
Charlie Chan's Secret* (G) 626	Warner Oland-Rosina Lawrence	Jan. 10,'36†	71.	Oct. 26
Country Doctor* 636	Dionne Quintuplets - Jean Hersholt	Mar. 6,'36†		

(See "In the Cutting Room," Feb. 6, '36.)

Curly Top* (G) 549	Shirley Temple-John Boles	July 26	74.	July 27
Dante's Inferno* (A) 611	Claire Trevor-Spencer Tracy	Aug. 23†	66.	Aug. 10
Daring Young Man, The* (G) 528	James Dunn-Mae Clarke	May 24	75.	Apr. 27
Doubting Thomas* (G) 542	Will Rogers-Billie Burke	June 7	73.	Apr. 20
Dressed to Thrill* (G) 605	Clive Brook-Tutta Rolf	Aug. 16†	66.	July 13
Every Saturday Night (G) 637	June Lang-Thomas Beck	Feb. 7,'36†	62.	Feb. 8,'36
Farmer Takes a Wife, The* (G) 606	Janet Gaynor-Henry Fonda	Aug. 2†	91.	July 20
Gay Deception, The* (G) 602	Francis Lederer-Frances Dee	Sept. 13†	76.	Aug. 24
Ginger* (G) 545	Jackie Searl-Jane Withers	July 5	74.	July 27
Hard Rock Harrigan* 548	Paul Kelly-Arline Judge	Feb. 21,'36†	62.	Feb. 15,'36

(See "The Roughneck," "In the Cutting Room," Jan. 11,'36.)

Here's to Romance* (G) 609	Nino Martini-Genevieve Tobin	Oct. 4†	86.	Aug. 31
Here Comes Trouble* (G) 633	George O'Brien-Irene Hervey	July 19	60.	July 6
In Old Kentucky* (G) 601	Will Rogers-Dorothy Wilson	Nov. 22†	84.	July 13
It Had to Happen (G) 831	George Raft-Rosalind Russell	Feb. 14,'36†	79.	Feb. 15,'36
King of Burlesque, The* (G) 625	Warner Baxter-Alice Faye	Jan. 3,'36†	86.	Jan. 4,'36
Littlest Rebel, The* (G) 624	Shirley Temple-John Boles	Dec. 27†	73.	Nov. 30

(Exploitation: Feb. 8,'36, p. 61; Feb. 15,'36, p. 83; Feb. 22,'36, p. 97.)

Man Who Broke the Bank at Monte Carlo, The (G) 620	Ronald Colman-Joan Bennett	Nov. 29	66.	Nov. 16
Metropolitan (G) 618	Lawrence Tibbett-Virginia Bruce	Nov. 8†	79.	Dot. 26

(Exploitation: Feb. 22,'36, p. 98.)

Music Is Magic* (G) 619	Alice Faye-Ray Walker	Nov. 1†	66.	Dec. 12
My Marriage* (G) 630	Claire Trevor-Kent Taylor	Jan. 31,'36†	66.	Nov. 23
Navy Wife* (G) 808	Claire Trevor-Ralph Bellamy	Nov. 20†	72.	Jan. 25,'36
Orchids to You* (G) 546	Jean Muir-John Boles	July 12	74.	June 27
Our Little Girl* (G) 639	Shirley Temple-Joel McCrea	May 17	65.	June 15

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Paddy O'Day* (G) 627	Jane Withers-Pinky Tomlin	Jan. 17,'36†	78	Nov. 2
Prisoner of Shark Island, The (G) 638	Warner Baxter-Gloria Stuart	Feb. 28,'38†	93.	Feb. 22,'36
Professional Soldier (G) 628	V. McLaglen-Freddie Bartholomew	Jan. 24,'36†	78.	Jan. 4,'38
Redheads on Parade* (G) 604.	John Boles-Dixie Lee	Aug. 30†	77	July 13
Show Them No Mercy (G) 621	Rochelle Hudson-Cesar Romero	Dec. 6†	76	Nov. 2
Silk Hat Kid* (G) 347	Lew Ayres-Mae Clarke	July 10	67	Aug. 31
Steamboat Round the Bend* (G) 612	Will Rogers-Anna Shirley	Sept. 6†	80	Aug. 9
Thanks a Million (G) 617	Dick Powell-Ann Dvorak	Nov. 13†	87	Nov. 2
(Exploitation: Feb. 8,'36, p. 82; Feb. 15,'36, p. 83; Feb. 22,'36, p. 100.)				
This Is the Life* 614	Jane Withers-John McGuire	Oct. 18†	65	
Thunder Mountain* (G) 607.	Geo. O'Brien-Barbara Fritchie	Sept. 27†	88	Sept. 21
Thunder in the Night*(G)813.	Edmund Lowe-Karen Morley	Sept. 20†	67	July 13
Under the Pampas Moon* (G) 341	Warner Baxter-Kotti Gallian	May 31	78	May 23
Way Down East (G) 616	Rochelle Hudson-Henry Fonda	Oct. 23†	84	Aug. 24
Welcome Home* (G) 803	James Dunn-Arline Judge	Aug. 9	72	July 27
Whispering Smith Speaks* (G) 623	George O'Brien-Irene Ware	Dec. 20†	67	Dec. 21
Your Uncle Dudley* (G) 822.	Edward Everett Horton	Dec. 13†	68	Nov. 23

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Captain January* 635	Shirley Temple-Guy Gibbee	Apr. 17,'36†		
(See "In the Cutting Room," Feb. 1,'36.)				
Champagne Charlie* 829	Paul Cavanagh-Helen Wood	May 1,'36†		
(See "In the Cutting Room," Dec. 14.)				
Charlie Chan at the Circus* 640.	Warner Oland-June Lang	Mar. 27,'36†		
(See "In the Cutting Room," Feb. 13,'36.)				
Country Beyond, The* 643	Rochelle Hudson-Paul Kelly	Apr. 3,'38†		
(See "In the Cutting Room," Feb. 29,'36.)				
Everybody's Old Man* 834	Irvin S. Cobb-Rochelle Hudson	Mar. 20,'36†		
(See "In the Cutting Room," Jan. 18,'36.)				
Gentle Julia (G) 641	Jane Withers-Tom Brown	Apr. 24,'36†	*64.	Feb. 29,'36
Human Cargo	Claire Trevor-Brian Donlevy			
Little Miss Nobody	Jane Withers-Ralph Morgan			
Message to Garcia, A 832	Wallace Beery - John Boles - Barbara Stanwyck	Apr. 10,'36†		
(See "In the Cutting Room," Jan. 4,'36.)				
O'Malley of the Mounted* 639.	George O'Brien-Irene Ware	Mar. 27,'36†		
Poor Little Rich Girl, The*	Shirley Temple-Alice Faye			
Private Number	Loretta Young	May 13,'36†		
Song and Dance Man (G) 642.	Paul Kelly-Claire Trevor	Mar. 13,'36†	72.	Feb. 22,'36
Under Two Flags	Ronald Colman-Victor McLaglen-Claudette Colbert-R. Russell	May 8,'36†		
Zero Hour	Fredric March-Warner Baxter-Lionel Barrymore			

(Asterisk (*) denotes Fox Pictures. Others 20th Century Productions.)

UNITED ARTISTS

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Barbary Coast (G)	Miriam Hopkins - Edward G. Robinson - Joel McCrea	Sept. 27†	90	Oct. 3
Brewster's Millions (G)	Jack Buchanan-Lili Damita	May 20	78	Apr. 13
Call of the Wild, The (G)	C. Gable-Loretta Young	Aug. 9	91	May 4
Dark Angel, The (G)	Merle Oberon - Fredric March-Herbert Marshall	Sept. 6†	105	Sept 14
Escape Me Never (A)	Elisabeth Bergner-Hugh Sinclair	June 27	103	Sept 14
Ghost Goes West, The (G)	Robert Donat-Jean Parker	Feb. 7,'36†	85.	Jan. 4,'36†
(Exploitation: Jan. 25,'38, p. 63; Feb. 8,'38, p. 83; Feb. 22,'36, p. 96.)				
Let 'Em Have It (A)	Richard Arlen-Virginia Bruce	May 17	93	June 8
Little Lord Fauntelroy (G)	Freddie Bartholomew - Dolores Costello Barrymore	Mar. 8,'36†	*97.	Feb. 29,'36
Melody Lingers On, The (G)	Josephine Hutchinson - George Houston	Nov. 9†	87	Nov. 9
Modern Times (G)	Chas. Chaplin-Paulette Goddard	Feb. 21'36†	87.	Feb. 8,'36
(Exploitation: Feb. 15,'36, p. 81; Feb. 22,'36; p. 100.)				
Nell Gwyn (A)	Anna Neagle-Cedric Hardwicke	June 14	73	July 14
Red Salute (G)	B. Stanwyck-Robert Young	Sept. 13†	78	Sept. 21
Sanders of the River (G)	Leslie Banks-Paul Robeson	July 4	93	Apr. 20
Splendor	Miriam Hopkins-Joel McCrea	Nov. 23†	77	
(See "In the Cutting Room, Nov. 2.) (Exploitation: Feb. 29,'36, p. 78.)				
Strike Me Pink (G)	Eddie Cantor-Ethel Merman	Jan. 24,'36†	100.	Jan. 25,'38
(Exploitation: Feb. 1,'36, p. 63; Feb. 8,'36, p. 83; Feb. 15,'36; p. 81; Feb. 29,'36, pp. 72, 75.)				
Thunder in the East	Charles Boyer-Merle Oberon	May 13	79.	Dec. 1,'34
(Reviewed under the title, "The Battle.")				

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Amateur Gentleman, The (G)	Douglas Fairbanks, Jr. - Elissa Landi	Mar. 20,'38†	100.	Feb. 22,'36
Man Who Could Work Miracles, The	Roland Young	May 1,'38†		
Moscow Nights (A)	H. Baur-Penelope Dudley Ward	July 10,'38†	76	Nov. 30
One Rainy Afternoon	Francis Lederer-Ida Lupino	Apr. 24,'36†		
(See "In the Cutting Room," Feb. 29,'36.)				
These Three (G)	Miriam Hopkins-Merle Oberon-Joel McCrea	Mar. 13,'36†	*90.	Feb. 29,'36
Things to Come	Raymond Massey			

UNIVERSAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Affair of Susan, The 9034	Zazu Pitts-Hugh O'Connell	Oct. 7†	63	
(See "Alone Together," "In the Cutting Room," Sept. 7.)				
Alias Mary Dow (G) 8011	Sally Eilers-Ray Milland	May 27	88	July 6
Border Brigands 8083	Buck Jones	May 27	58	
Chinatown Squad (G) 6017	Lyle Talbot-Valerie Hobson	May 20	63	June 8
Dangerous Waters (G) 9032	Jack Holt-Robert Armstrong	Feb. 3,'36†	67.	Feb. 8,'36
Diamond Jim (G) 9003	Edward Arnold-Binnie Barnes	Sept. 2†	93	July 20
Don't Get Personal (G) 9025.	James Dunn-Sally Eilers	Feb. 17,'38†	64.	Feb. 29,'36
East of Java 9029	Chas. Bickford-Elizabeth Young	Dec. 2†	72	
(See "In the Cutting Room," Sept. 28.) (Exploitation: Feb. 8,'36, p. 84.)				
Fighting Youth (G) 9017	Charles Farrell-June Martel	Sept. 30†	66	Dec. 7
Great Impersonation, The 9014	Edmund Lowe-Valerie Hobson	Dec. 9†	67	
(See "In the Cutting Room," Sept. 28.)				
His Night Out (G) 9021	E. E. Horton-Irene Hervey	Oct. 21†	74	Nov. 2
Invisible Ray, The (G) 9013	Karloff-Bela Lugosi	Jan. 20.'36†	73.	Jan. 25,'36
(Exploitation: Jan. 18,'36, p. 82; Jan. 25,'36, p. 63.)				
Ivory Handled Gun 9042	Buck Jones-Charlotte Wynters	Nov. 11†	59	
King Solomon of Broadway (G) 9018	Edmund Lowe-Dorothy Page	Sept. 30†	74	Sept. 21
Lady Tubbs (G) 8034	D. Montgomery-Alice Brady	July 15	68	July 6
Magnificent Obsession (G) 8006	Irene Dunne-Robert Taylor	Jan. 6,'36†	112.	Jan. 11,'36
(Exploitation: Jan. 18,'36, p. 82; Feb. 8,'36, p. 81, 83, 84.)				
Manhattan Moon (G) 8026	Ricardo Cortez-Dorothy Page	Aug. 5	69	Oct. 10
Next Time We Love (G) 8004.	Marg't Sullavan-James Stewart	Jan. 27,'36†	87.	Feb. 6,'36
Outlawed Guns (G) 8086	Buck Jones-Ruth Channing	July 29	62	Oct. 26
Raven, The (A) 8016	Karloff-Bela Lugosi	July 22	61	June 15
Remember Last Night? (A) 9011	Edw. Arnold-C. Cummings	Nov. 4†	81	Oct. 12
(Exploitation: Jan. 18,'36, p. 83.)				
She Gets Her Man (G) 6018	Zasu Pitts-Hugh O'Connell	Aug. 19	64	Aug. 10
Silver Spurs 9044	Buck Jones-Muriel Evans	Feb. 10.'38†		
Storm Over the Andes (G) 9026.	Jack Holt-Mona Barrie	Sept. 16†	84	Oct. 10
Stormy (G) 9016	Noah Beery, Jr.-Jean Rogers	Nov. 11†	66	Oct. 10
Sunset of Power 9043	Buck Jones-Dorothy Dix	Dec. 23†		
Sweet Surrender 9012	Frank Parker-Tamara	Nov. 25†	78	
Three Kids and a Queen(G)9023.	May Robson-Henry Armetta	Oct. 28†	90	Oct. 26
Throwback, The 9041	Buck Jones-Muriel Evans	Sept. 16†	60	
(See "In the Cutting Room," Aug. 10.)				
Werewolf of London (A) 8013.	Henry Hull-Valerie Hobson	June 3	73	May 4

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Banished 9046	Buck Jones	May 23,'36		
Dracula's Daughter 9006	Otto Kruger-M. Churchill	Apr. 20,'36†		
For the Service 9043	Buck Jones-Beth Marion	Apr. 8,'36†	65	
Her Excellency the Governor 9013	Binnie Barnes			
Love Before Breakfast (G)9007.	Carole Lombard-Preston Foster	Mar. 9,'36†	70.	Feb. 29,'36
She Married a Million 9033		Apr. 27,'36†		
Show Boat	Irene Dunne-Allan Jones	May 4,'36†		
(See "In the Cutting Room," Feb. 1,'36.)				
Song of Joy 9010	Marta Eggerth			
Sutter's Gold	Edward Arnold - Lee Tracy - Binnie Barnes	Apr. 13,'36†	63	
(See "In the Cutting Room," Jan. 11,'36.)				

VICTORY

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bars of Hate	Regis Toomey-Sheila Terry	Nov. 1†	63	
Danger Ahead	Lawrence Gray-Sheila Mannors	Aug. 1†	63	
Face in the Fog, A	June Colyer- Lloyd Hughes	Feb. 1,'38†		
Fighting Coward	Ray Walker-Joan Woodbury	Dec. 15†	70	
Hot Off the Press	Jack La Rue-Virginia Pine	Sept. 13†	57	
Taming the Wild	Rod La Rocque-Maxine Doyle	Feb. 13,'36†		

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Kelly of the Secret Service		Apr. 1,'38†		
Rio Grande Romance		Mar. 13,'36†		

WARNER BROTHERS

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Alibi Ike (G) 813	Joe E. Brown-O.De Havilland	June 15	72	July 27
Boulder Dam 913	Ross Alexander-Patricia Ellis	Mar. 7,'36†		
(See "Backfire," "In the Cutting Room," Dec. 7.)				
Broadway Gondolier (G) 303	Dick Powell-Joan Blondell	July 27	98	July 8
Dangerous (A) 910	Bette Davis-Franchot Tone	Jan. 4,'36†	78	Nov. 30
(Exploitation: Feb. 1,'36, p. 66; Feb. 8,'36, p. 83, 86.)				
Don't Bet on Blondes (G) 813.	Warren William-Claire Dodd	July 13	60	July 27
Dr. Socrates (G) 909	Paul Muni-Ann Dvorak	Oct. 19†	70	Oct. 19
Freshman Love (G) 922	Patricia Ellis-Warren Hull	Jan. 18,'36†	65.Feb.	1,'36
Frisco Kid (A) 907	James Cagney-Marg't Lindsay	Nov. 30†	77	Nov. 2
Front Page Woman (G) 812	Bette Davis-George Brent	July 20	82	July 25
Going Highbrow (G) 818	Guy Kibbee-Zasu Pitts	July 8	87	Sept. 7
I Live for Love (G) 919	Dolores Del Rio-E. Marshall	Sept. 28†	64	Oct. 12
Little Big Shot (G) 918	Sybil Jason-Robert Armstrong	Sept. 7†	72	Aug. 3
Man Hunt (G) 923	Marguerite Churchill-W. Gargan	Feb. 15,'36†	65.Jan.	11,'36
Miss Pacific Fleet (G) 918	Joan Blondell-Glenda Farrell	Dec. 14†	66	Nov. 30
Moonlight on the Prairie (G)928.	Dick Foran-Sheila Mannors	Nov. 2†	63	Oct. 28
Page Miss Glory (G) 905	Marion Davies-Dick Powell	Sept. 7†	92	July 13
Personal Maid's Secret (G) 920.	Margaret Lindsay-Warren Hull	Oct. 26†	58	Dec. 21
Petrified Forest, The (G) 904.	Leslie Howard-Bette Davis	Feb. 8,'36†	83.Jan.	18,'36
Special Agent (G) 908	George Brent-Bette Davis	Sept. 14†	78	Aug. 24
Stars Over Broadway (G) 917.	Pat O'Brien-Jane Froman	Nov. 23†	89	Nov. 9
(Exploitation: Feb. 1,'36, p. 63.)				
Stranded (G) 808	Kay Francis-Geo. Brent	June 29	78	June 29
We're in the Money (G) 820	Joan Blondell-Glenda Farrell	Aug. 17	65	July 27
Widow from Monte Carlo, The (G) 921	Dolores Del Rio-W. William	Feb. 1,'38†	60.Jan.	4,'36

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Angel of Mercy	Kay Francis-Ian Hunter			
Anthony Adverse	Fredric March-O. De Havilland			
Big Business	Guy Kibbee-Warren Hull			
Colleen (A) 903	Ruby Keeler-Joan Blondell-Jack Oakie-Dick Powell	Mar. 21,'36†	*100.Feb.	1,'38
Gentleman from Big Bend, The.	Warren William-June Travis			
(See "In the Cutting Room," Feb. 15,'36.)				
Charge of the Light Brigade	Errol Flynn			
Golden Arrow, The	Bette Davis-George Brent			
(See "In the Cutting Room," Feb. 8,'36.)				
Green Light	Leslie Howard			

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Green Pastures, Ths	Rex Ingram			
Hard Luck Dame (See "Men on Her Mind," "In the Cutting Room," Jan. 11,'36.)	Warrsn William-Bette Davis			
Hsarts Divided	Marion Davies-Disk Powell			
I Married a Doctor (See "In the Cutting Room, Feb. 29,'36.)	Pat O'Brien-J. Hutchinson	Apr. 25,'36†		
Invitation to a Murder	Marguerite Churchill-Gale Sondergard			
Law in Her Hands, The	Margaret Lindsay-Warren Hull			
Lovely Lady	Kay Francis			
Midsummer Night's Dream (G)	All Star		132	Ost. 12
Murder in the Big House	Craig Reynolds-June Travis			
Nowhere	Ress Alexander-Beverly Roberts			
Over the Wall	James Cagney			
Two Against the World	Humphrey Bogart-Beverly Roberts			
Walking Dead, The 614 (See "In ths Cutting Room," Jaa. 11,'35.)	Karloff-Marguerits Churchill	Mar. 14,'36†	66	
Way of a Pirate, The	Guy Kibbee-Sybil Jason			

OTHER PRODUCT (FOREIGN)

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Abdul the Damned (A)	Nils Asther	Assoc. British		85	June 1
Black Forest Maiden	Walter Janssen	Casino	July 5	85	
Brown on Resolution (G)	Betty Balfour	Gaumont-British		85	June 1
Car of Dreams (G)	John Mills	Gaumont-British		72	Oct. 12
Come Out of the Pantry (G)	J. Buchanan-F. Wray	United Artists		70	Dec. 14
Divine Spark, The (G)	Marta Eggerth-Phillips Holmes	Gaumont-British		82	July 13
Four Musketeers, The	Fritz Kampers	Casino	July 27	90	
Golden Taiga (G)	A. Novosseltsev	Amkino		93	Aug. 17
Heart's Desire (G)	Richard Tauber	Assoc. British		87	Oct. 1
Honours Easy (A)	Greta Nissen	Assoc. British		80	Aug. 26
I Give My Heart (A)	Gitta Alper	Assoc. British		85	Nov. 16
Invitation to the Waltz (G)	Lilian Harvey	Assoc. British		80	Nov. 16
La Maternsile (A)	Paulette Elambsrt	Metropolis	Oct. 14	80	Nov. 16
Land of Promise, The (G)		Zionist Org. of America	Nov. 20	57	Dec. 7
Last Days of Pompeii, The	Maria Corda-V. Varconi	Trans-America	Dec. 14	65	
McGlusky the Sea Revsr (G)	Jack Doyle	Assoc. British		60	July 27
Men on Wings (G)	Koval-Samborsky	Amkino	June 7	85	June 16
Music Hath Charms (G)	Henry Hall	Assoc. British		65	Nov. 6
My Life for Maria Isabel	Peter Voss	Casino	July 20	85	
Peasants (A)	E. Younger	Amkino	Aug. 28	105	Sept. 14
Pag of Old Drury (A)	Anna Neagls-Cedric Hardwicke	B. & D		75	Sept. 21
Peter Vinogradov (G)	B. N. Livaoniv	Amkino	June 26	88	July 13
Private Secretary, Ths (G)	Edw. Everett Horton	Twickenham		75	Oct. 5
Rich Uncle, The (G)	Angelo Musco	Metropolis	June 28	88	July 18
Scotland Yard Mystery (G)	Gerald DuMaurisr	B. I. P.		75	June 6
Shs Shall Havs Musis (A)	June Clyde	Twickenham		75	Dec. 21
Sight Unseen I Love You	Willy Forst	Casino	Aug. 4	85	
Soviet Journey (G)		Amkino		91	Aug. 17
Student's Romance, The (G)	Grets Natzler	Assoc. British		78	Aug. 10
Sunday Night Whsn the Village Band Plays	Harry Liedtks	Casins	Aug. 11	90	
Sunny Youth (G)	A. Shubnaya	Amkino	Aug. 17	70	Aug. 26
Swedsnhisms (G)	Tutta Rolf	Scandinavian	Sspt. 5	88	Oct. 5
Tolle Bomberg	Hans Adalbert	Casino	July 12	85	
Turn of the Tide (G)	J. Fisher Whits	Not determined		80	Nsv. 2
Two Hearts in Harmony (G)	Bernics Claire	Assoc. British		55	Nov. 30
Young Forest (G)	Marja Bogda	Golden State	Jan. 1,'38	90	Dec. 14

SHORT FILMS

[All dates are 1935 unless otherwise stated]

CELEBRITY

Titls	Rel. Date	Min.
COMICOLOR CARTOONS		
Mary's Little Lamb	May 1	7
Summertims	June 30†	1 rl.
Sinbad ths Sailor	July 30†	1 rl.
Thres Bears, The	Aug. 30†	1 rl.
Balloon Land	Sept.30†	1 rl.
Simple Simon	Nov. 15†	1 rl.
Humpty Dumpty	Dec. 30†	1 rl.
Ali Baba	Jan. 30,'36†	9
Tom Thumb	Mar. 30,'36†	7

COLUMBIA

Title	Rel. Date	Min.
BARNEY GOOGLE		
No. 1—"Ttsched In th' Haid"	Oct. 24†	7
No. 2—"Patch Mah Britchss"	Dec. 19†	7
BROADWAY COMEDIES		
Allmony Aches (Andy Clyde)	June 29	19
Ants in ths Pantry (3 Stooges)	Feb. 6,'36†18½	
Captain Hits the Ceiling, The (All Star)	July 28	19
Do Your Stuff (Radio Rogues)	June 15	19
Double Trouble (Andy Clyde)		
Gobs of Trouble (All Star)	July 12	16
His Marriags Mixup (Harry Langdon)	Oct. 31†	18
Hoi Polisi (3 Stooges)	Aug. 29†	19
Honeymoen Bridge (Leon Errol)	Oct. 3†	19
Hot Paprika (Andy Clyde)	Dec. 12†	18½
I Don't Rsmembsr (Harry Langdon)	Dec. 26†	18½
It Always Happsns (Andy Clyde)	Sept. 15†	19
Just Speeding (All Star)	Jan. 23,'36†18	
Leather Necker, The (Harry Langdon)	May 9	20
Oh My Nerves (All Star)	Oct. 17†	17
Movie Maniacs (3 Stooges)	Feb. 20,'36†	
Pardon My Scotch (3 Stoogss)	Aug. 1†	21
Peppery Salt, Ths (Andy Clyde)		
Share the Wealth (Andy Clyde)		
Stags Fright (All Star)	Juns 1	16
Star Gazing (Radio Rogues)	Sspt. 26†	19
Three Little Beers (3 Stooges)	Nov. 28†	17
Tramp, Tramp, Tramp (Andy Clyde)	May 22	20
Unrelatsd Rslations (All Star)	Jan. 9,'38†	
Yoo Hoo Hollywood (All Star)	Nov. 14†	18
COLOR RHAPSODIES		
Bon Bon Parade	Dec. 5†	8½
Cat, a Bell and Mouss, A	May 10	7
Dr. Bluebird	Feb. 5,'36†	8½
Football Bugs		
Glee Works		
Little Rover	June 28	9
Monkey Love	Sept. 12†	8
Neighbors	Aug. 15†	8
KRAZY KAT CARTOONS		
8. Garden Galeties	Aug. 1†	7
9. Happy Family, A	Sept. 26†	7
10. Kannibal Kapers	Dec. 27†	7
11. Bird Stuffer, Ths	Feb. 1,'36†	7
LAUGHING WITH MEDBURY		
Strange Championships	July 20	10
NEW WORLD OF SPORT SERIES		
Feminine Invasion, Ths	Oct. 26†	11
Flying Feet	May 3	10
Hunter's Paradise	Nov. 30†	11
Ice Cut-Ups	Feb. 6,'36†10½	
Jump Horse Jump	Sept. 27†	11
Spills and Splashes	Aug. 5	10
Stop, Look and Guess		
Tense Moments	Aug. 20	10
Tomorrow's Champions	July 23	10
Water Thrills	Juns 20	10
SCRAPPY CARTOONS		
Let's Ring Doorbells	Nov. 7†	7
Puppet Murder Case, The	June 21	7
Scrappy's Big Moment	July 28	7
Scrappy's Boy Scouts	Jan. 2,'36†	7
Scrappy's Ghost Story	May 24	7
Scrappy's Pony	Feb. 27,'36†	7
Scrappy's Trailer	Aug. 29†	7
SCREEN SNAPSHOTS		
No. 1—	Sept. 13†	10
No. 2—	Oct. 11†	10
No. 3—	Nov. 8†	10
No. 4—	Dec. 6†	10
No. 5—	Jan. 2,'36†10½	
No. 6—	Jan. 31,'36†10½	
No. 7—	Feb. 28,'36†10½	
STARS OF TOMORROW		
No. 1—	Aug. 1†	11
No. 2—	Sept. 7†	11
No. 3—	Nov. 27†	11
No. 4—	Nov. 16†	10
No. 5—	Jan. 15,'36†11	
No. 6—	Jan. 17,'38†10½	
VOICE OF EXPERIENCE		
No. 1—	Sept. 15†	10½
No. 2—	Sept. 29†	10½
No. 3—	Oct. 13†	10½
No. 4—	Oct. 28†	10½
No. 5—	Nov. 12†	10½
No. 6—	Nov. 27†	10½
No. 7—	Dec. 12†	10½
No. 8—	Jan. 2,'36†11	
No. 9—	Feb. 2,'36†	

DU WORLD

Titls	Rel. Date	Mia.
SEMI-FEATURES AND SHORTS		
Cathedrals	Oct. 1†	16

EDUCATIONAL

[Distributed through Twentieth Century-Fox]

Titls	Rel. Date	Min.
CORONET COMEDIES		
Brain Busters, The	Jan. 10,'36†16	
He's a Princs	Oct. 18†	18
Just Another Murder	Oct. 4†	17
Mixed Policies	Jan. 17,'36†20	
Stylish Stouts	Aug. 23†	17
FROLICS OF YOUTH		
Choose Your Partners	Dec. 13†	20
Flicksr Fever	Sspt. 26†	20
It Never Rains	May 24	20
Knockout Drops	Des. 6†	19
MIRTHQUAKE COMEDIES		
Magic Word, Ths	July 5	17
MUSICAL COMEDIES		
Moonlight and Melody	Oct. 11†	21
Perfect Thirty-Sixs	Dec. 20†	18
Rhythm of Parss	Sept. 27†	21
Thanks, Mr. Cupid	Jan. 24,'38†.2 rls.	
SONG AND COMEDY HITS		
College Capers	Sept. 27†	12
Easy Pickin's	Dec. 27†	10
Hillbilly Love	Oct. 11†	11
Hurray for Rhythm	Aug. 16†	11
Radio Rascals	Aug. 2†	11
Rodeo Day	Sept. 13†	11
Seeing Nellie Home	Dec. 20†	11
Sorority Blues	Dec. 6†	11
Spooks	Apr. 17,'36†.1 rl.	
Way Out West	Oct. 25†	11
SPECIAL		
Wings Over Mt. Evsrest	July 19†	22
STAR PERSONALITY COMEDIES		
Amateur Husband, The	Aug. 16†	18
E-Flat Man	Aug. 9†	21
Friendly Spirits	May 31	20
Giv'im Air	Feb. 14,'36†18	
Gold Bricks	Mar. 20,'36†.2 rls.	
Grand Slam Opera	Feb. 21,'36†21	
Ladies Lovs Hats	Nov. 1†	20
Light Fantastic, Ths	Juns 28	18
Penny Wiss	Sept. 6†	18
Three on a Limb	Jan. 3,'38†19	
Timid Young Man, Ths	Oct. 25†	20
White Hope, The	Mar. 27,'36†.2 rls.	
PAUL TERRY-TOONS		
Aladdin's Lamp	Nov. 15†	8
Alpine Yodeler	Feb. 21,'36†.8	
Amateur Night	July 5	8
Barnyard Amateurs	Mar. 6,'36†.8	
Bird Land	Aug. 23†	8
Chain Letters	July 26	8
Circus Days	Sept. 6†	8
Feud, The	Jan. 10,'38†.8	
Foiled Again	Oct. 4†	8
Football	Oct. 18†	8
Foxy-Fox, Ths	July 19	8
Hey Diddls Diddle	Sept. 20†	8
Home Town Olympics	Feb. 7,'38†.8	
June Bride, A	Nov. 1†	8
King Loonsy XIV	June 7	8
Mayflower, The	Dso. 27†	8
Moans and Grsans	Juns 28	8
Modern Red Riding Hood, A	May 17	8
19th Hole Club, The	Jan. 24,'36†.8	
Off to China	Mar.20,'38†.1 rl.	
Opera Night	May 31	8
Southern Horss-pitality	Nov. 29†	8
Western Trail, The	Apr. 3,'36†.1 rl.	
Wolf in Cheap Clothing, A	Apr. 17,'36†.1 rl.	
Ye Olde Toy Shop	Dec. 13†	8
TREASURE CHEST		
Clever Critters	Sept. 20†	8
Dog Days	July 12	8
Fisherman's Luck	Jan. 31,'36†.8	
Gangsters of the Dsep	Nsv. 1†	8
Hold That Line	Oct. 11†	7
Game of Jai-Alai, Ths	Dec. 27†	9
Legend of the Lsi	Mar. 27,'36†.1 rl.	
Manhattan Tapestry	Jan. 31,'36†.1 rl.	
Seeing Eys, The	Jan. 17,'36†10	
Ski-Scrapers	May 24	8
Sunday Sports in Mexico	Nov. 8†	10
TUXEDO COMEDIES		
Dame Shy	Aug. 2†	16
Just Plain Folks	Mar. 13,'36†.2 rls.	
Kiss the Brids	Sspt. 13†	21
One Big Happy Family	Nov. 15†	21
Ye Old Saw Mill	Aug. 30†	17
YOUNG ROMANCE		
All for Ons	June 21	16
Bewars of Blondss	Feb. 7,'36†20	
Lovs in a Hurry	May 17	16
Love in September	Mar. 8,'38†.2 rls.	
Way Up Thar	Nov. 8†	16

FIRST DIVISION

Title	Rel. Date	Min.
MUSICAL MOODS (Technicolor)		
Irish Melody		6
Italian Caprice	Dec. 1†	6
Mediterranean Songs	Nov. 1†	7
NEWSLAUGHS		
No. 1	Nov. 20†	1 rl.
No. 2		1 rl.
No. 3	Dec. 30†	1 rl.
No. 4	Jan. 20,'36†.1 rl.	
No. 5	Feb. 20,'36†.1 rl.	
6 THRILLING JOURNEYS		
Craters of the Moon	Nov. 15†	1 rl.
Old Faithful Speaks		6
Desp Sea Harvest	Jan. 15,'38†.1 rl.	

(THE RELEASE CHART--CONT'D)

Title	Rel. Date	Min.
Ride Along Dude	Feb. 15,'36†	1 rl..
City of Proud Memories	Dec. 28†	1 rl..

HOFFBERG

Title	Rel. Date	Min.
Beautiful Blue Danube	Feb. 4,'36†	9....
Golden Harbor	Mar. 16,'38†	10....
It's a Bird	Jan. 20,'36†	17....
Life of Theodore Roosevelt	Feb. 1,'36†	19....
Personalities on Parade	Feb. 5,'36†	9....
Tough Breaks	Mar. 1,'36†	18....
Symphony of the Seasons	Jan. 27,'36†	9....
Young Explorer	Mar. 2,'36†	10....
INTERNATIONAL VARIETIES		
No. 1—	Feb. 14,'36†	8....
No. 2—	Feb. 28,'36†	8....
No. 3—	Mar. 8,'36†	10....
No. 4—	Mar. 22,'36†	10....
No. 5—	Apr. 10,'36†	7....
No. 6—	Apr. 22,'36†	7½..
WORLD EXPLORATIONS		
1. Nomads of the Jungle	Feb. 3,'36†	8....
2. Nomads of the South Seas	Feb. 17,'36†	8....
3. Nomads of the Past	Mar. 3,'36†	8....
4. Nomads of the Air	Mar. 17,'36†	5½..
5. Nomads in the Making	Apr. 3,'36†	6....
6. Nomads of the River	Apr. 17,'36†	6....
7. Nomads of the Plains	May 3,'36†	5½..
8. Nomads of the Sea	May 17,'36†	5½..

IMPERIAL

Title	Rel. Date	Min.
COLOR CLASSICS		
Towers of Melody		8....
Hidden Treasures		8....
Southern Beauties		8....
EDGAR GUEST POETIC GEMS		
After the Storm		
Boyhood		8....
Couldn't Live Without You		
Old Prospector, The		8....
Sea Dreams		8....
Early in the Mornin'		8....
NOVELTIES		
Cities of the Past		
Nero		8....
Every Dog Has Its Day		9....
Napoleon's Waterloo		9....
Hobo Hero		9....
PORT O' CALLS		
Peacock Throne		9....
City of the Sun		9....
Jungle Bound		
Last Resort		9....
Love's Memorial		
Mother Ganges		9....
Children of the Nile		9....
Seventh Wonder		9....
WORLD IN COLOR		
Beneath Coral Seas		8....
Inspiration of Old Love Songs		8....
Isle of June		
Dream Harbor		8....
Street of Memory		8....
Maori		8....
Melody Isle		
Under the Southern Cross		8....

MGM

Title	Rel. Date	Min.
CHARLEY CHASE		
Count Takes the Count, The	Feb. 22,'36†	20....
Infernal Triangle	Aug. 17†	20....
Life Hesitates at 40	Jan. 18,'38†	15....
Manhattan Monkey Business	Nov. 9†	21....
Nurse to You	Oct. 5†	
Public Ghost No. 1	Dec. 14†	20....
Vamp 'Til Ready	Mar. 28,'36†	20....
CHIC SALE SPECIAL		
Perfect Tribute, The	Aug. 15†	19....
CRIME DOESN'T PAY		
No. 2—Alibi Racket	Sept. 14†	18....
No. 3—Desert Death	Oct. 19†	21....
No. 4—Thrill for Thelma, A	Nov. 23†	18....
No. 5—Hit and Run Driver	Dec. 28†	20....
FITZPATRICK TRAVEL TALKS		
Beautiful Banff and Lake Louise	Oct. 5†	8....
Historic Mexico City	Sept. 7†	9....
Honolulu, Paradise of the Pacific	Nov. 2†	8....
Japan in Cherry Blossom Time	Mar 21,'36†	
Modern Tokyo	Dec. 28†	9....
Rural Mexico	Nov. 30†	8....
Sacred City of the Mayan Indians	Feb. 22,'38†	7....
Victoria and Vancouver	Jan. 25,'36†	9....
HARMAN-ISING (Happy Harmonies)		
13—Barnyard Babies	May 25	
14—The Old Plantation	Sept. 21†	11....
15—Honeyland	Oct. 19†	10....
16—Alias St. Nick		10....
17—Run, Sheep, Run	Dec. 14†	10....
18—Bottles	Jan. 11,'36†	
M-G-M MINIATURES		
Great American Pie Company	Nov. 9†	11....
How to Sleep	Sept. 14†	
Important News	Feb. 29,'36†	10....
Let's Dance	Jan. 4,'36†	8....
Primitive Pitcairn	Dec. 7†	9....
Trained Hoofs	Oct. 12†	
West Point of the South	Feb. 1,'36†	8....
Air Hoppers	Jan. 18,'36†	10....
M-G-M SPORTS PARADE		
Air Hoppers	Jan. 18,'36†	10....
Basketball Technique	Aug. 31†	8....
Crew Racing	Dec. 21†	10....
Football Teamwork	Sept. 8†	8....
Gymnastics	Oct. 26†	9....
Water Sports	Oct. 26†	8....
MUSICAL REVUES		
Pirate Party on Catalina Isle	Nov. 21	20....
Starlit Days at Lido	Sept. 28†	20....
ODDITIES		
Pitcairn Island Today	July 6	10....
Prince, King of Dogs	July 6	9....
OUR GANG		
Divot Diggers	Feb. 8,'36†	15....
Follies of 1936	Nov. 30†	18....
Little Papa	Sept. 21†	20....
Little Sinner	Oct. 26†	18....
Lucky Corner, The	Mar. 14,'36†	16....
Pinch Singer	Jan. 4, '36†	18....
Sprucin' Up	June 1	17....
SPECIAL		
Audioscopiks		8....
Lucky Beginners	Aug. 3†	20....
TODD-KELLY		
All-American Toothache	Jan. 25,'36†	20....
Hot Money	Nov. 16†	18....
Slightly Static	Sept. 7†	19....
Top Flat	Dec. 21†	20....
Twin Triplets	Oct. 12†	

PARAMOUNT

Title	Rel. Date	Min.
BETTY BOOP CARTOONS		
Betty Boop and Grampy	Aug. 16†	7....
Betty Boop and Little Jimmy	Mar. 27,'36†	
Betty Boop and the Little King	Jan. 31,'36†	7....
Henry, the Funniest Living American	Nov. 22†	7....
Judge for a Day	Sept. 20†	8....
Language All My Own, A	July 19	7....
Little Nobody	Dec. 27†	7....
Little Soap and Water, A	June 21	7....
Making Stars	Oct. 18†	7....
Not Now	Feb. 28,'36†	7....
COLOR CLASSICS		
Dancing on the Moon	July 12	7....
Kids in the Shoe, The	May 10	7....
Little Stranger	Mar. 13,'36†	
Musical Memories	Nov. 8†	7....
Somewhere in Dreamland (Technicolor)	Jan. 17,'36†	9....
Time for Love	Sept. 6†	7....
HEADLINERS		
Accent on Girls (Ina Ray Hutton and Her Melodears)	Dec. 27†	
Bebes in Hollywood	Oct. 18†	10....
Cab Calloway's Jitterbug Party	May 24	8....
Cavalcade of Music, The	Oct. 4†	8....
Excuse My Gloves (Jack Doyle - Betty Jane Cooper - Ted Husing)	June 14	10....
Follow the Leader (Isham Jones and His Orchestra)	July 26	10....
Magic of Music, The (Richard Himber and His Orchestra)	Aug. 2†	11....
Moscow Moods (Yacha Bunchuk and Orch.	Jan. 17,'36†	11....
Movie Melodies on Parade (Andre Kostelanetz-Mary Eastman)	Feb. 7,'36†	11....
Musical Cocktail (Anson Weeks and His Orchestra)	July 5	10....
Parade of the Maestros (Red Nichols, Ferde Grofe, Emery Deutsch and their orchestras)	Nov. 15†	10....
Radio Rhapsody (Johnny Green and Orch.	Dec. 6†	10....
Sirens of Syncopat')	Aug. 23†	9....
Star Reporter (Phil Spitalny and His Musical Ladies)	Feb. 28,'36†	
Symphony in Black (Duke Ellington and His Orchestra)	Sept. 13†	10....
PARAMOUNT PICTORIAL NEW SERIES		
No. 1—Song Makers of the Nation (Hoagy Carmichael)—Venice, the City in the Sea (Technicolor)—Flame Fighters	Aug. 16†	11....
No. 2—Making Money—Deep Sea Delicacies—Song Makers of the Nation (Jeen Schwartz)	Sept. 13†	10....
No. 3—Nesting Time—Reflections—Song Makers of the Nation (Tot Seymour and Vee Lawnhurst)	Oct. 11†	9....
No. 4—Jewelry—Made to Order—Let's Listen to Latin America	Nov. 8†	10....
No. 5—Manhattan Rhapsody—Animal Buddies—Man of Many Faces	Dec. 6†	10....
No. 6—The Latest from Peris—Shifting Sands—Nature's Sideshow	Jan. 3,'36†	10....
No. 7—Mountain Moods—Camera Hounds—Song Makers of the Nation (Ralph Rainger and Leo Robin)	Jan. 31,'36†	7....
No. 8—	Feb. 28,'36†	10....
No. 9—	Mar. 27,'36†	
PARAMOUNT VARIETIES		
Broadway Highlights No. 1	May 17	10....
Broadway Highlights No. 2	June 28	10....
Broadway Highlights No. 3	Aug. 9†	10....
Broadway Highlights No. 4	Sept. 27†	10....
Broadway Highlights No. 5	Dec. 13†	10....
Collie, The	Feb. 21,'36†	10....
Countryside Melodies (Technicolor)	Nov. 29†	6....
Famous People at Play	June 14	10....
Here Comes the Zoo	Mar. 13,'36†	
Hollywood Extra Girl	Aug. 23†	11....
Lucky Stars	Dec. 27†	10....
Manhattan Rhythm	May 3	10....
March of the Presidents	Sept. 27†	10....
Movie Milestones (No. 1)	July 26	10....
Movie Milestones (No. 2)	Jan. 31,'36†	10....
Nature Speaks	July 12	10....
No Motor to Guide Him	June 7	10....
Popular Science (color)	May 31	10....
Shorty at Coney Island	Jan. 10,'36†	10....
Shorty Goes South	Sept. 13†	10....
Spring Night	Nov. 1†	8....
POPEYE THE SAILOR		
Adventures of Popeye, The	Oct. 25†	8....
Brotherly Love	Mar. 6,'36†	
Choose Your "Weppins"	May 31	7....
Clean Shaven Man, A	Feb. 7,'36†	7....
Dizzy Divers	July 26	7....
For Better or Worser	June 28	7....
King of the Mardi Gras	Sept. 27†	7....
Sinbad the Sailor (Special)	Jan. 31,'36†	2 rls.
Spinach Overture, The	Dec. 6†	8....
You Gotta Be a Football Hero	Aug. 30†	7....
Vim, Vigor and Vitality	Jan. 3,'36†	7....
PARAMOUNT SOUND NEWS		
Two Editions Weekly		
POPULAR SCIENCE (Cinecolor)		
No. 1	Sept. 20†	9....
No. 2	Nov. 29†	10½..
No. 3	Jan. 24,'36†	11....
No. 4	Mar. 27,'36†	
SCREEN SONGS		
It's Easy to Remember (Richard Himber and Orch.	Nov. 29†	10....
I Wished on the Moon (Abe Lyman and Orchestra	Sept. 20†	8....
No Other One (Hal Kemp and Orchestra	Jan. 24,'36†	8....
GRANTLAND RICE SPORTLIGHTS (NEW SERIES)		
No. 11—Animal Intelligence	May 17	10....
No. 12—Top Form	June 7	10....
No. 13—Hollywood Hobbies	July 5	10....
No. 14—Jungle Waters	Aug. 2†	10....
No. 15—Making Manhandlers	Aug. 30†	10....
No. 16—Hooked Lightning	Sept. 27†	10....
No. 17—Jumping Champions	Oct. 25†	10....
No. 18—Sport on the Range	Nov. 22†	10....
No. 19—Sporting Network	Dec. 20†	10....
No. 20—What's the Answer	Jan. 17,'36†	10....
No. 21—Finer Points	Feb. 14,'36†	10....
No. 22—Winged Champions	Mar. 13,'36†	

RKO RADIO

Title	Rel. Date	Min.
BLONDE and RED HEAD SERIES		
Pickled Peppers	June 7	19½..
CLARK & McCULLOUGH SERIES		
Alibi Bye Bye	June 14	21½..
DUMBBELL LETTERS		
No. 19	June 7	5....
No. 20	June 20	5....
No. 21	Jan. 3,'36†	
No. 22	Feb. 21,'36†	
EASY ACES		
Capital Idea	Oct. 4†	10....
Etiquette	Dec. 13†	
Jolly Old London	Aug. 30	9½..
Little New New York	June 14	10....
Six Day Grind	July 26	10½..
Tricks of the Trade	Sept. 6†	10....
Unusualities	Aug. 9†	9½..
Winter at the Zoo	Jan. 31,'36†	10½..
World Within, A	Nov. 1†	10....
FOUR STAR COMEDIES		
Salesmanship Ahoy	July 19	18½..
HEADLINER SERIES		
No. 5—Drawing Rumors	July 12	17....
No. 1—Night Life	Sept. 21†	21....
No. 2—Tuned Out	Nov. 15†	20....
No. 3—Camera Cranks	Jan. 17,'36†	19....
No. 4—Wedtime Story, A	Mar. 20,'36†	21....
EDGAR KENNEDY COMEDIES		
Edgar Hamlet	July 5	20½..
Gasoloons	Jan. 3,'36†	
Happy Tho Married	Nov. 1	18....
In Love at 40	Aug. 30†	19....
Sock Me to Sleep	May 17	20....
Will Power	Mar. 6,'36†	15½..
MAJOR BOWES' AMATEUR THEATRE OF THE AIR		
No. 1	Sept. 6†	17½..
No. 2	Sept. 20†	17½..
No. 3	Oct. 4†	20....
No. 4	Oct. 18†	18½..
No. 5	Nov. 8†	18....
MARCH OF TIME		
No. 5	Aug. 16†	20....
No. 6	Sept. 20†	21....
No. 7	Oct. 18†	20....
No. 8	Nov. 15†	20....
No. 9	Dec. 13†	
No. 10	Jan. 7,'36†	
No. 11	Feb. 17,'36†	24....
MUSICALS		
Night at the Biltmore Bowl, A	June 21	17½..
MUSICOMEDIES SERIES (Ruth Etting)		
Melody in May		19....
Ticket or Leave It	May 26	21....
PATHE NEWS		
Released twice a week		
PATHE REVIEWS		
Released once a month		
PATHE TOPICS		
Released seven times a year		
RADIO FLASH COMEDIES		
Newly Weds	Aug. 2†	19....
Radio Barred	Feb. 7,'36†	15½..
Where There's a Will	Oct. 4†	18....
Worm Burns, The	Dec. 6†	17....
RADIO MUSICAL COMEDIES		
Aladin from Manhattan	Feb. 28,'36†	
Foolish Hearts	Dec. 27†	18....
Metropolitan Nocturne	Aug. 23†	18....
Mismanaged	Oct. 25†	19½..
RAINBOW PARADE CARTOONS		
Bird Scouts	Sept. 20†	7....
Felix the Cat and the Goose That Laid the Golden Egg	Feb. 7,'36†	7½..
Hunting Season	Aug. 9	7....
Merry Kittens, The	May 31	7....
Molly Moo Cow and the Indians	Nov. 15†	7½..
Molly Moo Cow and Robinson Crusoe	Feb. 28,'36†	
Neptune Nonsense	Mar. 20,'36†	
Parrotville Post Office	June 28	7½..
Putting on the Dog	July 19	7½..
Rag Dog	July 19	7½..
Toonerville Trolley	Jan. 17,'36†	7....
SMART SET		
All Business	Feb. 14,'38†	18½..
Framing Father		16½..
Quiet Fourth, A	Aug. 9†	15....
Returned Engagement, A	Oct. 11†	21....
Too Many Surprises	Dec. 3†	20½..
SPECIALS		
Going on Two	Sept. 17	17....
Trip Thru Fijiland, A	May 10	14½..
SPORTS WITH BILL CORUM		
Bugles from Blue Grass	Oct. 11†	10½..
Gentlemen's Sports		11....
Inside the Ropes	Aug. 16†	10....
Tomorrow's Halfbacks	Jan. 24,'36†	

(THE RELEASE CHART--CONT'D)

Title	Rel. Date	Min.
Winter Sports		
STRUGGLE TO LIVE		
Beach Masters	Nov. 8†	10½
Hermits of Crabland	Sept. 27†	9
Neptune Mysteries	Aug. 16†	9
Winged Pagentry	Feb. 14,'36†	10
SUERBA COMEDIES		
Counselitis	Nov. 22†	18
Down The Ribber	Mar. 27,'36†21	
Home Work	Sept. 20†	19
Uppercutlets	Jan. 24,'36†	
VAGABDND ADVENTURE SERIES		
Quebec	Aug. 2	9½
Roumania	June 28	11
WORLD ON PARADE		
Land of the Eagle	Aug. 23†	11
Land of Evangeline	Nov. 22†	16½
Morocco	Jan. 10,'36†	
Spain's Romantic Isle, Marjorca	Oct. 18†	19½

STATE RIGHTS

Title	Rel. Date	Min.
AL BONDY (General Electric)		
Excursions in Science No. 1		8
METROPOLIS-TAPERNDUX		
Bolero		14
NORTON		
Alchemist's Hourglass, The		18
PAT GARYN		
D'Mahoney-George Bout		17
PHIL BROWN		
Norwegian Sketches		10
REGAL		
Broadway Nights	Oct. 14†	11
SACK (National Pict.)		
Tubal Cain		15

20TH CENTURY-FOX

Title	Rel. Date	Min.
ADVENTURES OF THE NEWSREEL CAMERAMAN		
Armies of the World		10
Filming Feminine Headliners		10
Hazardous Occupations		10
Man's Mania for Speed		10
MAGIC CARPET SERIES		
Geneva-by-the-Lake		10
Italian Riviera		10
West Indies Cruise		10
Winter Magic		10

UNITED ARTISTS

Title	Rel. Date	Min.
MICKEY MDUSE		
15. Mickey's Garden	July 31†	8
16. Mickey's Fire Brigade (Color)	Sept. 4†	8½
17. Pluto's Judgment Day	Sept. 28†	9
18. On Ice	Nov. 6†	8
19. Mickey's Polo Team	Feb. 15,'36†	
SILLY SYMPHONIES		
12. Cookie Carnival, The	May 23†	8
13. Who Killed Cock Robin?	June 26†	10
14. Music Land	Oct. 10†	8½
15. Three Orphan Kittens	Nov. 21†	9
16. Broken Toys	Dec. 19†	8
17. Cock of the Walk	Jan. 9,'36†	8

UNIVERSAL

Title	Rel. Date	Min.
CARTUNE CLASSICS		
No. 4—Springtime Serenade	May 27	1 rl.
No. 5—Three Lazy Mice	July 15	9
No. 6—Fox and the Rabbit, The	Sept. 30	8
GDING PLACES with LDWELL THOMAS		
No. 9	May 27	10
No. 10	June 17	10
No. 11	July 1	10
No. 12	July 22	9
No. 13	Aug. 19	10
No. 14	Nov. 25†	9
No. 15	Dec. 9†	9
No. 16	Dec. 23†	10
No. 17	Jan. 20,'38†	
No. 18	Mar. 9,'36†	
No. 19	Mar. 23,'36†	
MENTDNE MUSICAL COMEDIES		
Carnival Time (Jean Sargent-Jack Fulton)	Jan. 22,'38†	19
Clubhouse Party (No. 6-B) (Ray Perkins)	Dec. 25†	2 rls.
Great Idea, A (No. 1-B)	Aug. 28	2 rls.
Gus Van's Music Shoppe (No. 5-B)	Dec. 4†	20
Harlem Bound (No. 4)	Nov. 8†	20
Here's the Gang (No. 13-A)	May 8	20
On Your Radio Dial (No. 3)	Oct. 23†	19
Signing Off	Feb. 19,'38†19	
Speedy Justice (No. 2-B)	Sept. 25†	20
NOVELTIES		
Skits 'n' Sketches	Feb. 24,'36†	
DSWALD CARTODNS		
Alaska Sweepstakes	Feb. 17,'36†	8
Amateur Broadcast	Aug. 26	7
At Your Service	July 8	8
Bronco Buster	Aug. 5	7
Case of the Lost Sheep, The	Dec. 9†	7
Doctor Oswald	Dec. 30†	
Monkey Wretches	Nov. 11†	1 rl.
Quail Hunt, The	Oct. 7	8
Slumberland Express	Mar. 9,'36†	
Soft Ball Game	Jan. 27,'36†	
Towne Hall Follies	June 3	8
Two Little Lambs	Mar. 11	8½
STRANGER THAN FICTION SERIES		
No. 10—Novelty	June 3	10
No. 11—Novelty	June 24	10
No. 12—Novelty	July 15	10
No. 13—Novelty	Aug. 19	10
No. 14—Novelty	Nov. 18†	9
No. 15—Novelty	Dec. 2†	9
No. 16—Novelty	Dec. 16†	9
No. 17—Novelty	Jan. 13,'36†	9
UNIVERSAL COMEDIES		
Bring 'Em Back a Lie (Sterling Holloway)	Aug. 14	2 rls.
Double Crossed (Van Ronkel No. 5)	July 3	20
Father Knows Best (Sterling Holloway)	July 20	2 rls.
His Last Fling (Van Ronkel No. 6)	July 31	20
My Girl Sally (Sterling Holloway (Van Ronkel No. 4)	June 5	19
Would You Be Willing? (Van Ronkel No. 3)	May 27	2 rls.
You Can Be Had	Jan. 8,'38†15	
UNIVERSAL SPECIAL		
Camera Thrills	Sept. 30	21

VITAPHONE

Title	Rel. Date	Min.
BIG TIME VAUDEVILLE REEL		
Vitaphone Billboard (Jane and Katherine Lee	Feb. 15,'36†	11
Vitaphone Casino (Buster West-Radio Rubes		10
Vitaphone Celebrities (Remington Singers	Jan. 25,'36†	11
Vitaphone Headliners (Nick Lucas-Four Mullen Sisters	Dec. 14†	10
Vitaphone Spotlight (Conville-Dale	Mar. 7,'36†	1 rl.
Vitaphone Troupers (Four Trojans-Aunt Jemima	Jan. 4,'38†	10
Vitaphone Varieté (Louis Prima and Drch.	Nov. 18†	1 rl.
BIG V. COMEDIES		
Pretty Polly (Polly Moran	June 1	19
Serves You Right (Shemp Howard	June 15	20
Husband's Holiday (Hobart Cavanaugh	July 6	17
High, Wide and Hansom (Herb Williams	July 20	2 rls.
Watch the Birdie (Bob Hope	Aug. 10	20
On the Wagon (Shemp Howard-Roscoe Ates	Aug. 24	20
Keystone Hotel (Old Timers	Sept. 21†	20
Vodka Boatmen (Yacht Club Boys	Oct. 5†	20
Lonesome Trailer (El Brendel	Dec. 28†	20
Officer's Mess, The (Shemp Howard	Nov. 9†	2 rls.
Double Exposure (Bob Hope	Nov. 23†	21
Lucky Swede, The (El Brendel	Dec. 21†	21
While the Cat's Away (Shemp Howard	Jan. 4,'36†	20
They're Off (Yacht Club Boys	Jan. 18,'38†	21
Slide, Nellie, Slide (Herman Bing-Paula Stone	Feb. 1,'36†	21
Shop Talk (Bob Hope	Feb. 15,'38†	21
Joe Palooka in Fer the Love of Pete (Shemp Howard-Robert Norton	Mar. 14,'36†	2 rls.
Calling All Tars (Bob Hope	Mar. 25'36†	2 rls.
No. 13—Billboard Frolics		7
BRDADWAY BREVITIES		
Main Street Follies (Hal LeRoy	May 11	20
Love Department, The (Bernice Claire	May 18	20
$50 Bill (Eleanore Whitney-12 Aristocrats	May 25	20
Better Than Gold (Fifi D'Orsay	June 8	20
Springtime in Holland (Dorothy Dare-Felix Knight (Technicolor)	June 22	20
Film Follies, The (Ray Perkins	June 29	22
Surprise (Duncan Sisters	July 27	21
Romance of the West (Dorothy Dare-Phil Regan (Technicolor)	Aug. 3	21
Lady in Black, The (Countess Olga Albani	Aug. 17	20
Dublin in Brass (Morton Downey	Sept. 7†	20
Oh Evaline (Hal LeRoy-Eleanor Whitney	Sept. 14†	20
Doorman's Opera (Charlotte Arren-Johnny Broderick	Sept. 28†	20
Tickets Please (Georgie Price	Oct. 12†	21
Regular Kids (Meglin Kids	Oct. 19†	20
Check Your Sombrero (Armida-Tito Coral	Nov. 2†	21
Rooftops of Manhattan (Deane Janis-Gil Lamb	Nov. 16†	21
Trouble in Toyland (Gus Edwards' Stars of the Future	Nov. 30†	20
Okay, Jose (El Brendel	Dec. 7†	21
Katz' Pajamas (Fifi D'Orsay	Dec. 14†	21
Broadway Ballyhoo (Owen, Hunt and Paree	Dec. 28†	21
Carnival Day (Henry Armetta-Felix Knight	Jan. 11,'36†21	
Double or Nothing (Phil Harris-Leah Ray	Jan. 18,'38†21	
Study and Understudy (Bernice Claire	Jan. 25,'36†22	
Between the Lines (Winifred Shaw-Warren Hymer	Feb. 8,'36†22	
King of the Islands (Carolyn Marsh-Harris Twins	Feb. 22,'38†21	
Wash Your Step (Hal LeRoy-Preisser Sisters	Mar. 7,'36†.2 rls.	
Paris in New York (Irene Bordoni	Mar. 21,'36†.2 rls.	
LOONEY TUNES		
No. 7—Buddy's Lost World	May 18	1 rl.
No. 8—Buddy's Bug Hunt	June 22	7
No. 9—Buddy Steps Out	July 20	7
No. 10—Buddy, the Gee Man	Aug. 24	7
No. 11—Cartoonist's Nightmare, A		7
No. 12—Hollywood Capers	Oct. 19	7
No. 13—Gold Diggers of '49		7
No. 14—Plane Dippy	Dec. 21†	7
No. 15—Alpine Antics	Jan. 4,'36†	7
No. 16—Phantom Ship, The	Feb. 1,'38†	1 rl.
No. 17—Boom, Boom	Feb. 29,'36†	1 rl.
MELDDY MASTERS		
Dave Apollon and His Band	June 8	10
Borrah Minnevitch and His Harmonica Rascals	July 6	10
Rubinoff and Drchestra	Aug. 10	10
Phil Spitalny All Girl Orchestra	Sept. 14†	10
Johnny Green and Orchestra	Oct. 12†	10
Claude Hopkins and Orch	Nov. 9†	10
Jack Denny and Orchestra	Oct. 7†	10
Red Nichols and Orchestra	Jan. 4,'38†10	
B. A. Rolfe and Orchestra	Feb. 1,'36†11	
Jolly Coburn and Orchestra	Feb. 22,'36†11	
Little Jack Little and Drchestra	Mar. 28,'36†	1 rl.
MERRIE MELDDIES (In Color)		
No. 7—My Green Fedora	June 8	1 rl.
No. 8—Into Your Dance	July 13	7
No. 9—Country Mouse, The		
No. 10—Merry Old Soul, The	Aug. 17	7
No. 11—Lady in Red, The	Sept. 21	7
No. 12—Little Dutch Plate	Oct. 19†	7
No. 14—Flowers for Madame	Nov. 30†	7
No. 15—I Wanna Play House	Jan. 18,'36†	7
No. 16—Cat Came Back, The	Feb. 8,'36†	7
No. 17—Miss Glory	Mar. 7,'36†	1 rl.
SEE AMERICA FIRST E. N. NEWMAN		
No. 12—Boom Days	June 22	11
No. 13—Forward Together	July 13	11
DUR DWN UNITED STATES		
No. 1—Curious Industries (Harry Von Zell	Sept. 7†	11
No. 2—Playgrounds (James Wallington	Oct. 5†	11
No. 3—Camera Hunting (Paul Douglas	Nov. 2†	11
No. 4—Nature's Handiwork	Nov. 30†	11
No. 5—Odd Occupations	Dec. 28†	12
No. 6—Steel and Stone	Jan. 25,'36†11	
No. 7—Markets	Feb. 22,'36†	
No. 8—Day's Journey, A	Feb. 22,'38†	1 rl.
No. 9—Harbor Lights	Mar. 21,'36†	1 rl.
PEPPER POT		
Moving Melodies (J. Fred Coots-Lillian Shade	June 8	10
All Colored Vaudeville (Adelaide Hall	June 22	10
Rah, Rah, Radio (Ralph Kirbery	July 6	10
What's the Idea? (Lew Pollack	Aug. 17	11
Nutville (Radio Ramblers	Sept. 7†	10
All American Drawback (Edgar Bergon	Oct. 5†	10
'Wee' Men (Singer's Midgets	Nov. 2†	10
Seein' Stars (Easy Aces	Nov. 30†	10
P's and Cues	Dec. 7†	11
Can It Be Done?	Dec. 21†	10
Wild Wings	Jan. 11,'36†11	
Some Class (Charles Ahearn	Feb. 8,'36†10	
Timber Giants	Feb. 22,'36†11	
Half Wit-ness (Radio Ramblers	Mar. 21,'36†	1 rl.

SERIALS

12 Episodes Each Unless Otherwise Specified

Title	Rel. Date	Min.
BURROUGHS-TARZAN		
New Adventures of Tarzan, The (Herman Brix)	June 10 (each)	2 rls.
MASCOT		
Adventures of Rex and Rinty	Aug. 27†	2 rls.
Rex, King of Wild Horses-Rin Tin Tin, Jr.	(each)	
Fighting Marines, The (Grant Withers-George Lewis	Nov. 23†	2 rls.
Miracle Rider (Tom Mix (1st episode, 5 rls., followed by 14 two-reel episodes)	May 18†	
REGAL		
Lost City, The (Wm. Boyd-Claudia Dell	June † (each)	2 rls.
REPUBLIC		
Darkest Africa (Clyde Beatty		15 episodes
STAGE and SCREEN		
Custer's Last Stand (Rex Lease-Lona Andre (1st episode, 5 rls., followed by 14 two-reel episodes)	Jan. 2,'36†	
UNIVERSAL		
Adventures of Frank Merriwell (Don Briggs-Jean Rogers	Jan. 13,'36†	
Call of the Savage (Noah Beery, Jr.	Apr. 15 (each)	20
Flash Gordon (Buster Crabbe-Jean Rogers (13 episodes)	Apr. 6,'36†	
Roaring West (Buck Jones (15 episodes)	July 8 (each)	20
Rustlers of Red Dog (John Mack Brown	Jan. 21† (each)	20
Tailspin Tommy in the Great Air Mystery (Clark Williams-Jean Rogers	Oct. 21† (each)	20

PRODUCTIONS IN WORK

TITLE	WRITER AND DIRECTOR	CAST	STAGE OF PRODUCTION
COLUMBIA			
"The King Steps Out"	From the operatta by Fritz Kreisler. Screen play, Sidney Buchman. Director: Josef von Sternberg.	Grace Moore, Franchot Tone, Walter Connolly, Elisabeth Risdon, Victor Jory, George Hassel, Raymond Walburn, Johnny Arthur, Otto Fries, Stanley Fields.	Editing
"Bless Their Hearts"	Original, Sarah Addington. Screen play, Doris Anderson, Laure Braze. Director: Elliott Nugent.	Melvyn Douglas, Mary Astor, Edith Fellows, Donald Meek, Margaret Armstrong, Charles Arnt, George McKay, Romaine Callender, Olaf Hytten.	Shooting
"Panic on the Air"	Original, Theodore A. Tinsley. Screen play, Harold Shumate. Director: D. Ross Lederman.	Lew Ayres, Florence Rice, Wyrley Birch, Edwin Maxwell, Gene Morgan, Bennie Baker, Mary Alper, Jonathan Hale.	Shooting
EXCELSIOR			
"Aces and Eights"	Original, Arthur Durlam. Screen play, Arthur Durlam, Joseph O'Donnell. Director: Sam Newfield.	Tim McCoy, Luana Walters, Wheeler Oakman, Rex Lease, John Merton, Charles Stevens, Frank Glennon, Earl Hodgins.	Shooting
METRO-GOLDWYN-MAYER			
"Romeo and Juliet"	From the play by William Shakespeare. Screen play, Talbot Jennings. Director: George Cukor.	Norma Shearer, Leslie Howard, John Barrymore, Edna May Oliver, William Henry, C. Aubrey Smith, Reginald Denny, Basil Rathbone, Henry Kolker, Violet Kemble Cooper, Ralph Forbes, Conway Tearle.	Shooting
"San Francisco"	Original story, Robert Hopkins. Screen play, Anita Loos. Director: W. S. Van Dyke.	Clark Gable, Jeanette MacDonald, Spencer Tracy, Jack Holt, Ted Healy, Shirley Ross, Al Shean, Jessie Ralph.	Shooting
"Unguarded Hour"	Adaptation, Horace Jackson, Howard Emmett Rogers. Director: Sam Wood.	Loretta Young, Roland Young, Lewis Stone, Robert Greig, E. E. Clive, Jessie Ralph, Henry Daniell, Aileen Pringle, Dudley Digges.	Shooting
"Moonlight Murder"	Original, Albert Cohn, Robert T. Shannon. Screen play, Florence Ryerson, Edgar Allan Woolf. Director: Edwin L. Marin.	Chester Morris, Madge Evans, Leo Carrillo, H. B. Warner, J. Carol Naish, Robert McWade, Benita Hume, Katharine Alexander, Leonard Scely, Duncan Renaldo.	Shooting
"Mob Rule"	Original, Norman Krasna. Screen play, Bartlett Cormack. Director: Fritz Lang.	Sylvia Sidney, Spencer Tracy, Eric Linden, Frank Albertson, Lewis Stone.	Shooting
"Absolutely Quiet"	Original, George F. Worts. Screen play, Harry Clork. Director: George Seitz.	Louis Hayward, Ann Loring, Stuart Erwin, Lionel Atwill, Raymond Walburn, Harvey Stevens, Wallace Ford, J. Carol Naish, Robert Livingston.	Shooting
PARAMOUNT			
"Brazen"	Original, Harry Segall. Screen play, Samuel Ornitz, Horace McCoy. Director: Edward Ludwig.	Mary Ellis, Walter Pidgeon, Ruth Donnelly, Samuel S. Hinds, Guy Bates Post, Alan Mowbray, Norman Foster, Lucille Ward, Otto Hoffman.	Shooting
"Concertina"	Original screen story, Philip MacDonald. Screen play, Walter DeLeon, Francis Martin, Don Hartman, Frank Butler. Director: William K. Howard.	Fred MacMurray, Carole Lombard, Alison Skipworth, Lumsden Hare, Siegfried Rumann, Porter Hall, Tetsu Komai, William Frawley, Mischa Auer, George Barbier, Douglas Dumbrille, Bradley Page.	Shooting
"Border Flight"	From an original story by Ewing Scott. Screen play, Stuart Anthony. Director: Otho Lovering.	John Howard, Frances Farmer, Grant Withers, Samuel S. Hinds, Roscoe Karns, Robert Cummings.	Shooting
REGAL			
"Captain Calamity"	Original, Gordon Young. Screen play, Crane Wilbur. Director: John Reinhardt.	Marian Nixon, George Houston, Margaret Irving, Crane Wilbur, Vince Barnett, George Lewis, Harold Howard, Barry Norton, Roy D'Arcy.	Shooting
REPUBLIC			
"The Girl from Mandalay"	From the novel by Reginald Campbell. Screen play, Gordon Rigby, Lester Cole. Director: Howard Bretherton.	Kay Linaker, Conrad Nagel, Donald Cook, Esther Ralston.	Shooting
RKO RADIO			
"The Witness Chair"	Play by Rita Weiman. Screen play, Rian James, Gertrude Purcell. Director: George Nicholls, Jr.	Ann Harding, Walter Abel, Barlowe Borland, Moroni Olsen, Maxine Jennings, George Offerman, Jr., Douglas Dumbrille, Hilda Vaughan, Margaret Hamilton, Murray Kinnell.	Shooting
"Mary of Scotland"	From the play by Maxwell Anderson. Screen play, Dudley Nichols. Director: John Ford.	Katharine Hepburn, Fredric March, David Torrence, Alan Mowbray, Frieda Inescourt, Douglas Walton, Brandon Hurst, Donald Crisp, Molly Lamont, Robert Barrat, Cyril McLaglen, Anita Colby.	Shooting
"One of Two"	Original screen play, Anthony Veiller. Director: Stephen Roberts.	William Powell, Jean Arthur, Eric Blore, Lila Lee, Johnny Arthur, Paul Fix.	Shooting
TWENTIETH CENTURY-FOX			
"Under Two Flags"	From the novel by Louise de la Ramee. Screen play, W. P. Lipscomb, Walter Ferris. Director: Frank Lloyd.	Ronald Colman, Victor McLaglen, Claudette Colbert, Rosalind Russell, Nigel Bruce, Herbert Mundin, Gregory Ratoff, C. Henry Gordon, Lumsden Hare, John Carradine, Thomas Beck, Francis McDonald.	Shooting
"Zero Hour"	Screen play, Joel Sayre, Wm. Faulkner. Director: Howard Hawks.	Warner Baxter, Fredric March, June Lang, Lionel Barrymore, Gregory Ratoff, Victor Kilian, John Qualen, Paul Stanton, Paul Fix.	Shooting
"Human Cargo"	Screen play, Jefferson Parker, Doris Malloy. Director: Allan Dwan.	Claire Trevor, Brian Donlevy, Helen Troy, Frank Morgan, Alan Dinehart, Helen Troy, John McGuire, Rita Cansino, Ralf Harolde, Herman Bing.	Shooting
"The Poor Little Rich Girl"	Suggested by the stories by Eleanor Gates. Ralph Spence. Screen play, Sam Hellman, Gladys Lehman, Harry Tugend. Director: Irving Cummings.	Shirley Temple, Alice Faye, Gloria Stuart, Jack Haley, Michael Whalen, Sara Haden, Jane Darwell, Paul Stanton, Julius Tannen, Charles Coleman, Henry Armetta, Claude Gillingwater, John Wray, Mathilde Comont.	Shooting
UNITED ARTISTS			
"One Rainy Afternoon"	Adaptation and screen play, Stephen Morehouse Avery. Director: Rowland V. Lee.	Francis Lederer, Ida Lupino, Roland Young, Joseph Cawthorn, Hugh Herbert, Erik Rhodes, Countess Liev de Maigret, Georgia Caine, Donald Meek, Paul Irving, Ferdinand Munier, Fily Malyon, Lucile Ward.	Editing
UNIVERSAL			
"Dracula's Daughter"	Screen play, Garrett Fort. Director: Lambert Hillyer.	Otto Kruger, Marguerite Churchill, Edward Van Sloan, Irving Pichel, Hedda Hopper, Gloria Holden, Halliwell Hobbes, E. E. Clive, Billy Bevan, Nan Grey.	Editing
WARNER BROS.-FIRST NATIONAL			
"Murder in the Big House"	Story, Jonathan Finn. Screen play, Robert Andrews, Joe Hoffman. Director: Nick Grinde.	Craig Reynolds, June Travis, Barton MacLane, Joseph King, Joseph Crehan, Addison Richards.	Shooting
"Big Business"	Story, Edward Hartman. Screen play, George Bricker, William Jacobs. Director: Frank McDonald.	Guy Kibbee, Alma Lloyd, Olin Howland, Warren Hull.	Shooting
"Two Against the World"	Story, Michel Jacoby. Director: William McGann.	Humphrey Bogart, Beverly Roberts, Claire Dodd, Carlyle Moore, Jr.	Shooting

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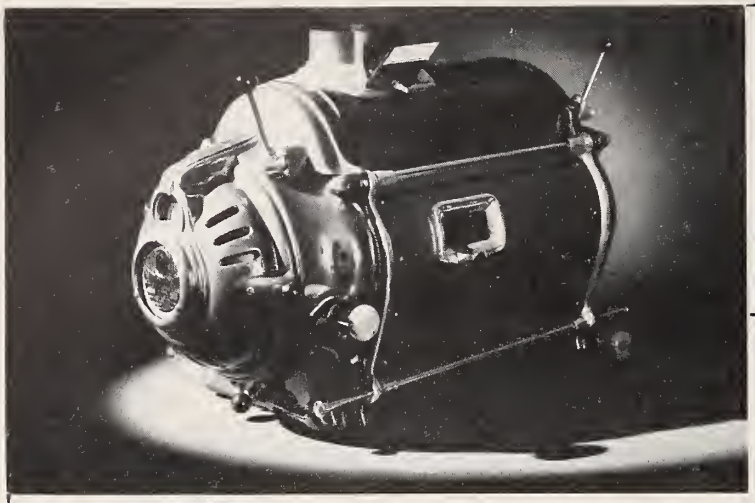
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MARCH 7, 1936

In Two Sections — Section 2



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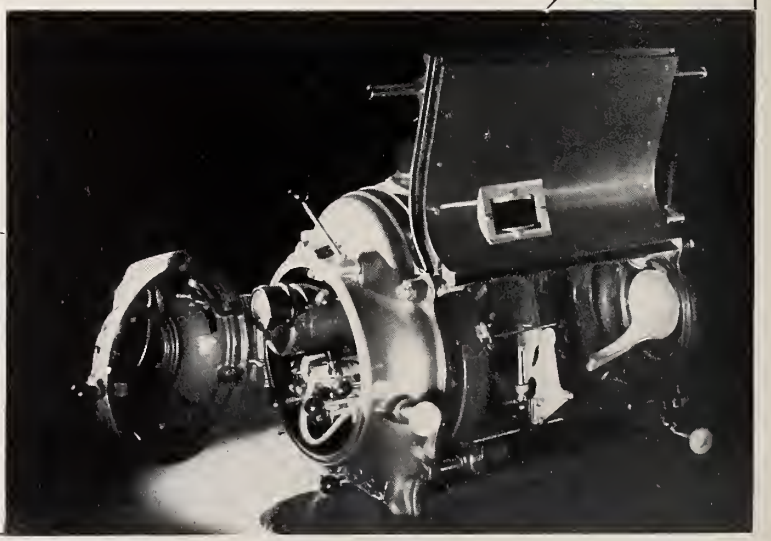
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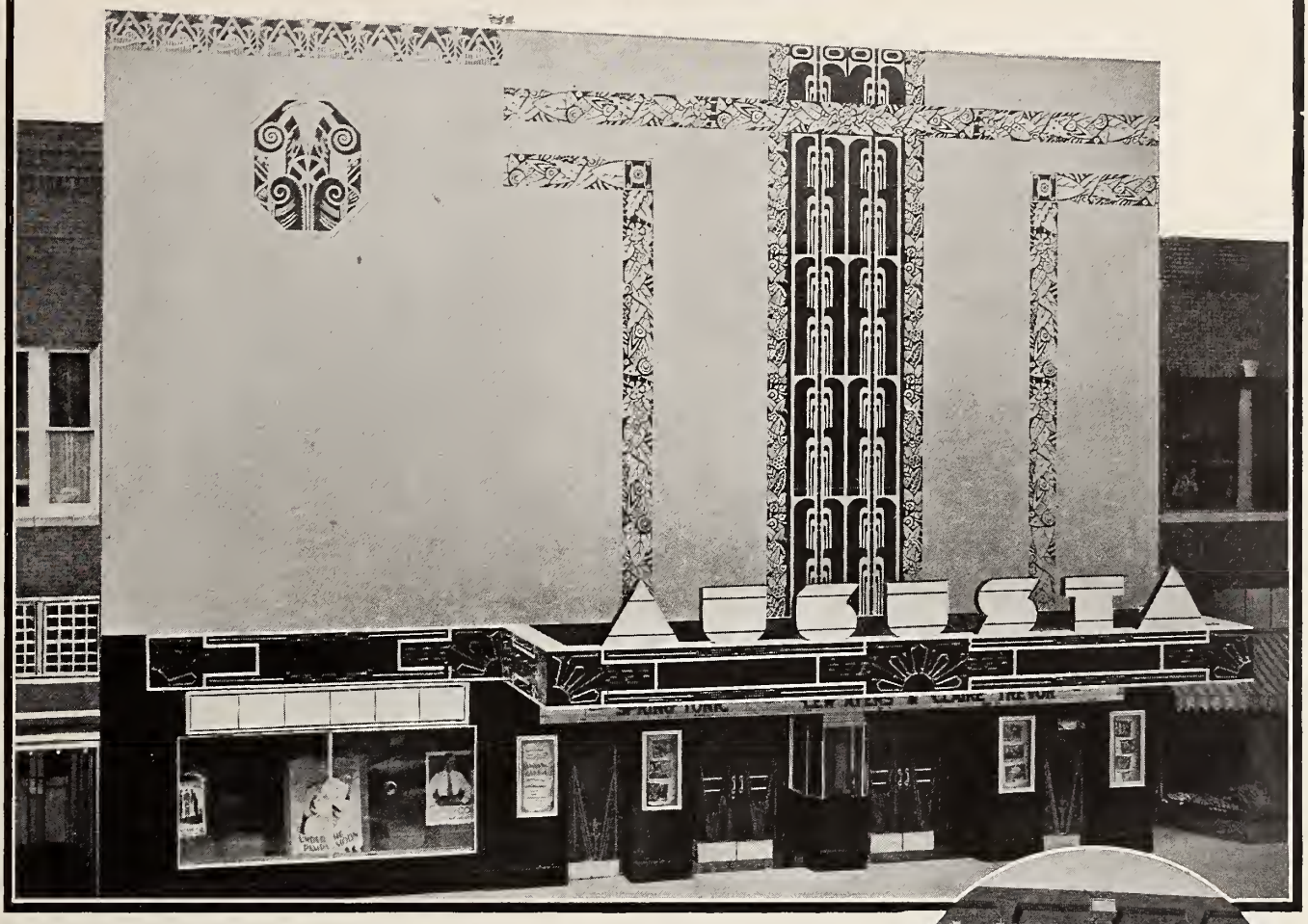
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VOLUME 122 MARCH 7, 1936 NUMBER TEN

New York Code Will Reduce Restrictions

PERMISSION to build skyscrapers over theatre auditoriums, and to eliminate aisles perpendicular to the stage, are rather radical changes in the New York City building regulations which are practically assured enactment with passage of a new code by the Board of Aldermen. According to Alderman Edward J. Sullivan, chairman of the committee which now is steering the code through legislative processes, final action is likely to be taken no later than April.

The new regulations, which will be welcome to theatre owners and architects, is expected to act as something of a spur to theatre construction in New York City. Their importance may be regarded as in a sense national, inasmuch as the New York code has always served as more or less of a pattern for similar regulations in other cities.

Fundamental changes in construction methods and the development of safer materials for both structural elements and decoration, account for much of the willingness of the municipal authorities to reduce the restrictions, some of which have been called absurd for a long time. The Merchants Association, acting under the chairmanship of John Lowry, began organized efforts for a new code about eight years ago, and new proposals were formally presented in 1932. The code now submitted, upon which open public hearings have closed, represents substantial amendments to the original proposals.

The ban on the erection of apartments and commercial structures over auditoriums long has been an obstacle to the development of theatre enterprises, since no income could be derived from vertical area over the major part of a theatre building. From the lifting of this restriction is expected the greatest impetus to theatre construction in New York.

The provision affecting aisles legalizes the plan in general use in Europe. Space between rows would be increased to a degree permitting easy passage in front of chairs, and access to seats would thus be across the house from passages along the side. While this necessitates a fewer number of rows, less seating area is taken up by aisles. The new code, of course, would not require such a seating plan—the present aisle arrangements, with no more than 14 seats to a row, would still be permitted under the new code.

Another important change proposed would effect a saving in space which the existing code has required for exit area. Instead of 8-foot open courts on each side of the auditorium for emergency exits leading to fire escapes, such passage through enclosed fireproof exits reached by open balconies would be permitted.

The new code also would allow extension of the stage apron 15 feet (this may be helpful to picture houses presenting an intimate type of stage show), and further removes the ban on the storage of scenery beneath the stage.

Greater Safety Sought As Building Increases

A REVIVAL of theatre building and remodeling in Iowa has suggested to authorities of that State a possible need for a revision of regulations covering fire and other hazards. J. Vincent Pyle, State Fire Marshal, is visiting various sections to observe conditions upon which new legislation affecting theatre construction may be based.

The fire marshal's office has displayed considerable interest in a Cedar Rapids ordinance requiring that a fireman be stationed during operating hours in each theatre seating over 1,000. The fireman is selected by the fire chief from among retired members of the department, but he is paid by the theatre at the rate of $85 per month.

New legislation setting up stricter fireproofing requirements for projection rooms, however, is regarded by the Labor Commission as certain. These probably would increase construction costs about 12%.

Drastic Code Changes Opposed in Wilmington

IN WILMINGTON, DEL., theatre interests are alarmed, rather than cheered, by changes to building regulations proposed in that city, and counter proposals have been submitted by Robert L. Mills, head of Warner maintenance in that area, to the Law Committee of the City Council. According to Joseph A. DeFiore, manager of the Park and president of the Independent Motion Picture Theatre Owners Association, the committee has promised a thorough review of the regulations, which are embodied in a bill that already has been up for second reading.

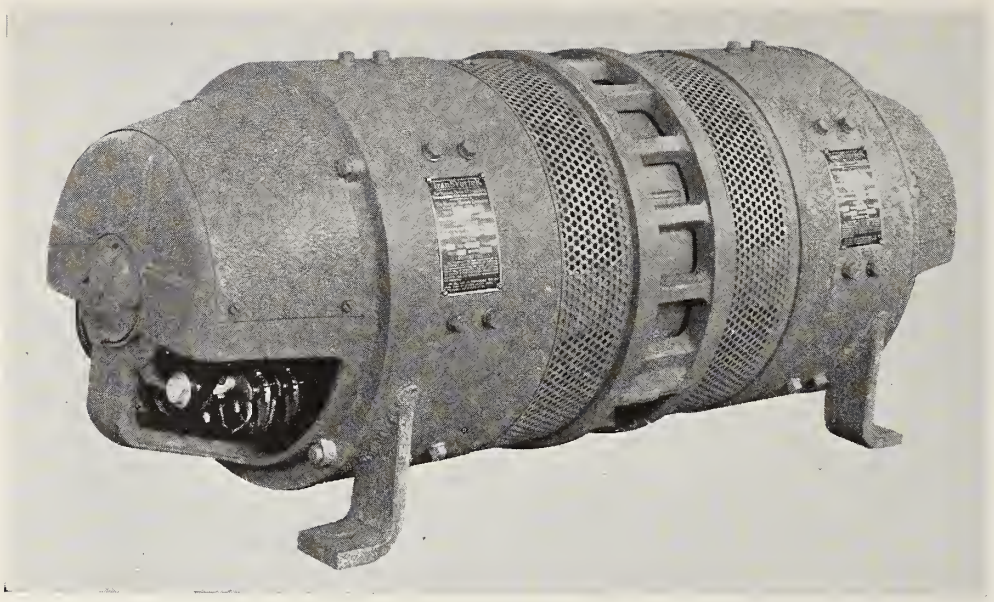
Independent operators have united with the Warner and Loew organizations in fighting the proposed changes in the local code, not only calling for revision making them less drastic, but demanding that a clause applying them, retroactively, to existing houses, be stricken out. This clause would of course affect replacement and remodeling programs being planned for many Wilmington theatres, and compel extensive revamping of others.

One of the regulations proposed would require all chairs to be at least 20 inches wide. Another stipulates that each aisle shall lead to an exit, or to a cross-aisle leading to an exit. To provide for the proposed aisle arrangement in existing theatres would of course necessitate expensive structural changes in many instances, while replacement amounting substantially to complete reseating would have to be undertaken by practically all Wilmington houses if the 20-inch chair requirement were to apply retroactively.

It is, in fact, this imposition of the new specifications upon existing theatres which

A FRONT OF GRANITE AND GLASS

■ The sketch on the opposite page is an architect's rendering of a design for a new theatre about to be placed in construction at Teaneck, N. J. The front construction is finished in cast granite, composed of the elements of natural glass, but cast instead of cut, with consequent control of coloration, lower cost and ease of application. The design is dominated by a tower built of Pyrex glass construction units. The marquee is frankly a double-face sign affording sufficient space for changeable letters, yet limited in size so as to allow an unobstructed view of the tower. The tower is translucent except for narrow steel framing members. Illumination is from within, changing color effects alternating with moving shadows. Teaneck is essentially a residential community suburban to New York City, located just over the George Washington bridge. The theatre, which is being erected by Max Aaronson of New York, will seat 1,000. Ben Schlanger is the architect.



The Hertner "Universal" Transverter newly developed for varied arc needs.

is the center of the attack. Most of the proposals call for conditions required by building codes in many cities.

One of these, affecting aisle widths, does, however, impose greater restrictions than usual in that no exception is made as to the size of the auditorium. In New York, for example, theatres seating no more than 600 can have a width of only 3 feet the full length of the aisle. The proposed requirement in Wilmington is for a width of 3 feet at the first row, with widening at a rate of an inch and a half to five running feet. For side aisles, however, the initial width would have to be only 2½ feet, while the New York code calls for 3 feet here also.

Wilmington exhibitors are demanding that motion picture houses be placed in a separate classification from stage theatres with a separate set of regulations applying to each class.

Generator Developed For Varied Arc Needs

AS A RESULT of a rather interesting situation in which the theatre management wished, in purchasing new current rectification equipment, to provide for a possible change from low-intensity to suprex, the Hertner Electric Company of Cleveland has developed a motor-generator applicable, without other equipment modification, to both types of arcs.

The experiment, for such it was originally, involved a number of circuit houses. Most of them were equipped with small motor-generator sets and low-intensity reflector arc lamps, the lamps operating at from 20 to 25 amperes. The circuit management desired to use existing lamp equipment for the present and increase the projection light by using SRA carbons at 35 amperes, with possible change later to high-intensity, low-voltage lamps. An experimental motor-generator set was built and installed in one of the theatres, and the projectors were equipped with Magnarc lamps. The latter were operated nominally at 45-46 amperes. There were also one effect machine with two arcs, each at 35 amperes and 55 volts; and a spot at 70 amperes and 55 volts. The test resulted in the addition of this type of motor-generator set to the Hertner line, under the trade name of "Universal Transverter."

One phase of the designer's problem was to meet conditions imposed by lamp equipment other than that for motion picture projection. The use of a low-voltage direct current source, while satisfactory for only suprex arcs, makes it impracticable to use a spot lamp on the arc lamps of a dissolver.

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Several methods were suggested. With static rectifiers and some types of twin-generators it is possible to connect the two sources of low voltage supply in series, operating each suprex arc from its own source of direct current; then when it is desired to operate the spot lamp, the projection arcs are cut off and the one high voltage arc supplied from the two sources in series. But in practically every installation it is desirable to be able to light the spot lamp or effect machine arcs before the projector arcs are cut off. This is not possible with the static rectifiers, or the usual two-generator units. Duplicate low-voltage, flat compound-wound generators have been used, and when connected in series, suitable voltage could be obtained for the suprex arc and the higher-voltage lamps simultaneously.

The "Universal Transverter" consists of two identical 42-volt flat compound-wound generators driven by a squirrel cage induction motor. Mechanically it is a four-bearing, ball bearing unit. The motor is self-contained with bearings on each end of the rotor shaft so that either armature may be removed and the set operated with one armature. Solid bolted flange couplings are used.

The field winding of the two generators are inter-connected in such a way that with the load shifting on one or the other generator, thus changing the operating speed of the motor slightly, constant output voltage is obtained. The two suprex arcs may be operated simultaneously, a spot arc and a suprex arc, several spot arcs with the suprex arc, with both arcs of an effect machine, or a suprex arc and both arcs of the effect machine, all of these combinations being on the assumption that the rating of the generators is not exceeded.

The rating of the Universal generators, due to the possibility of variation in loads, must be made on a different basis from that of a definite duty unit. Each generator of this Transverter has a definite, continuous capacity rating in amperes and volts. The voltage will remain practically constant regardless of the load, within the rating placed on the machine.

Projection room service calls for careful consideration of the number of lamps to be operated simultaneously and the amount of current which each lamp will be using, together with the length of time these varaious pieces of apparatus are used.

The "Universal" is available in several ratings—75 amperes, 42 volts; 100 amperes, 42 volts; 150 amperes, 42 volts; and 200 amperes, 42 volts.

Parking Problems Met In Several New Plans

AMONG NEW theatre projects reported during the last two or three weeks, several emphasize provisions for automobile parking, the importance of which is frequently overlooked despite the fact that the motion picture theatre is patronized somewhat casually and matters of convenience are always factors.

Ample area has been provided for the

parking requirements of a theatre to seat at least 1,100 which the Aubrey Realty Company is to erect in Clayton, Mo., county seat of St. Louis County. The house will be operated by the St. Louis Amusement Company. The design will provide for the addition of several hundred more seats later.

Adjoining a theatre to be constructed by the Parkview Amusement Company in Memphis will be space for 500 cars, and it is planned to have theatre attendants in control of parking and traffic.

This theatre, according to plans disclosed by Joseph Hanover, vice president of the owning company, which will also operate the house, will be of striking modern architecture, with decorative treatment being executed in such modern materials as aluminum and stainless steel. Walks and wide driveways will lead to the free parking area in the rear of the building. The capacity will be 1,000.

Karl Hoblitzelle of Dallas, head of the Interstate circuit, promises the largest theatre parking lot in the United States for the convenience of the patrons of Interstate's Tower theatre in Houston, Tex. The lot, which adjoins the Tower, has been purchased for a reported price of $90,000.

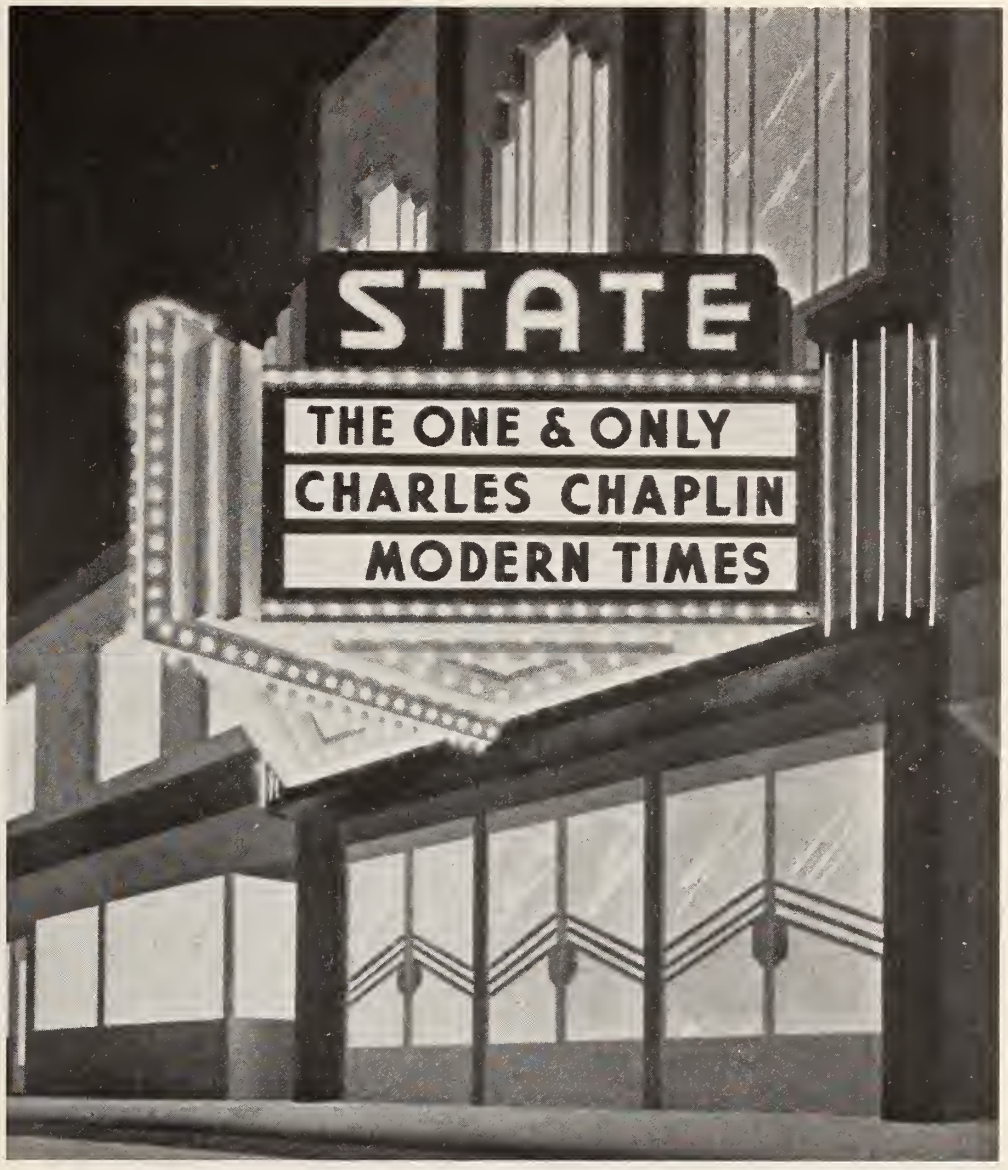
Marquee Complete with Sign Work Developed

A MARQUEE, completely constructed at the factory with steel work, sheet metal work, electrical provisions, attraction boards and name sign, has become available as the result of developmental work undertaken some time ago by the Artkraft Sign Company of Lima, Ohio, which had developed a unique type of V-shaped marquee. The equipment is shipped in units and assembled at the job, providing complete entrance effects in one installation (see accompanying illustration).

The marquee and related sign elements are built on a mass production basis for the purpose of reducing costs, and of course there is elimination of installation charges encountered when part of the construction is done locally by several contractors.

All units are standard, having been developed to fit a front of any width greater than 18 feet. Sign elements can include traveling borders, neon borders, name in neon or incandescent lamps, and any spectacular effects.

The marquee provides for the use of Artkraft embossed silhouette letters, several hundred of which are provided with each installation. The flasher is built in. Arrangements can be made for supplying a vertical display designed and built in conjunction with the marquee, as desired.



Sketch of a theatre illustrating the complete-unit Artkraft sign-marquee.

Contract for Cooling Units

THE U. S. Air Conditioning Corporation of Minneapolis, through its New York office, which is in charge of J. J. Ferretti, has entered into an agreement with the Backer Ice Machine Company of Omaha, for the distribution of Baker compressors and condensers in the theatre field. The first installation of the former's Kooler-Aire system using Baker refrigeration units wil be in the Monarch circuit's Palace theatre in Youngstown, Ohio. This will have a capacity of 150 tons of refrigeration. The house seats 2,400. A 50-ton system will be installed in the Lyceum theatre in Bayonne, N. J.

A Kooler-Aire system employing well water for cooling will be installed in the Penn theatre in Newcastle, Ohio, another Monarch house. Water will be pumped from a 120-foot well located on the theatre premises. The system will have a capacity of 40 cubic feet of conditioned air per person.

Add Domestic Glass Lenses

CONDENSING lenses of domestic raw glass have been added to the line of the Fish-Schurman Corporation of New York, which also makes condensing lenses of imported glass.

Seating Company Moves

HEYWOOD-WAKEFIELD, manufacturers of theatre chairs and other types of furniture, has leased the entire east end of the first floor at No. 1 Park Avenue for its New York offices and salesrooms, moving from the 34th location occupied since nickelodeon days (incidentally, the company is 110 years old). No manufacturing will be done henceforth in New York, but all will be confined to the main factory in Boston.

Convention Date Changed

THE ANNUAL convention of the Independent Theatre Supply Dealers Association will be held June 5-8. Later dates, which had been desired, were impossible, according to Joe Robin, executive secretary, because of inability to get accommodations at the Edgewater Beach Hotel in Chicago, where the four-day meeting will take place. Equipment exhibits are planned again this year.

Screen Studies Begun

AT THE FIRST meeting of the Projection Practice Committee of the Society of Motion Picture Engineers since the return of Harry Rubin to the chairmanship, held a little over a week ago in New York, study of projection illumination and related problems was resumed. The committee also plans further work in equipment standardization and the planning of projection rooms.

Two 600-Seat Neighborhood Theatres



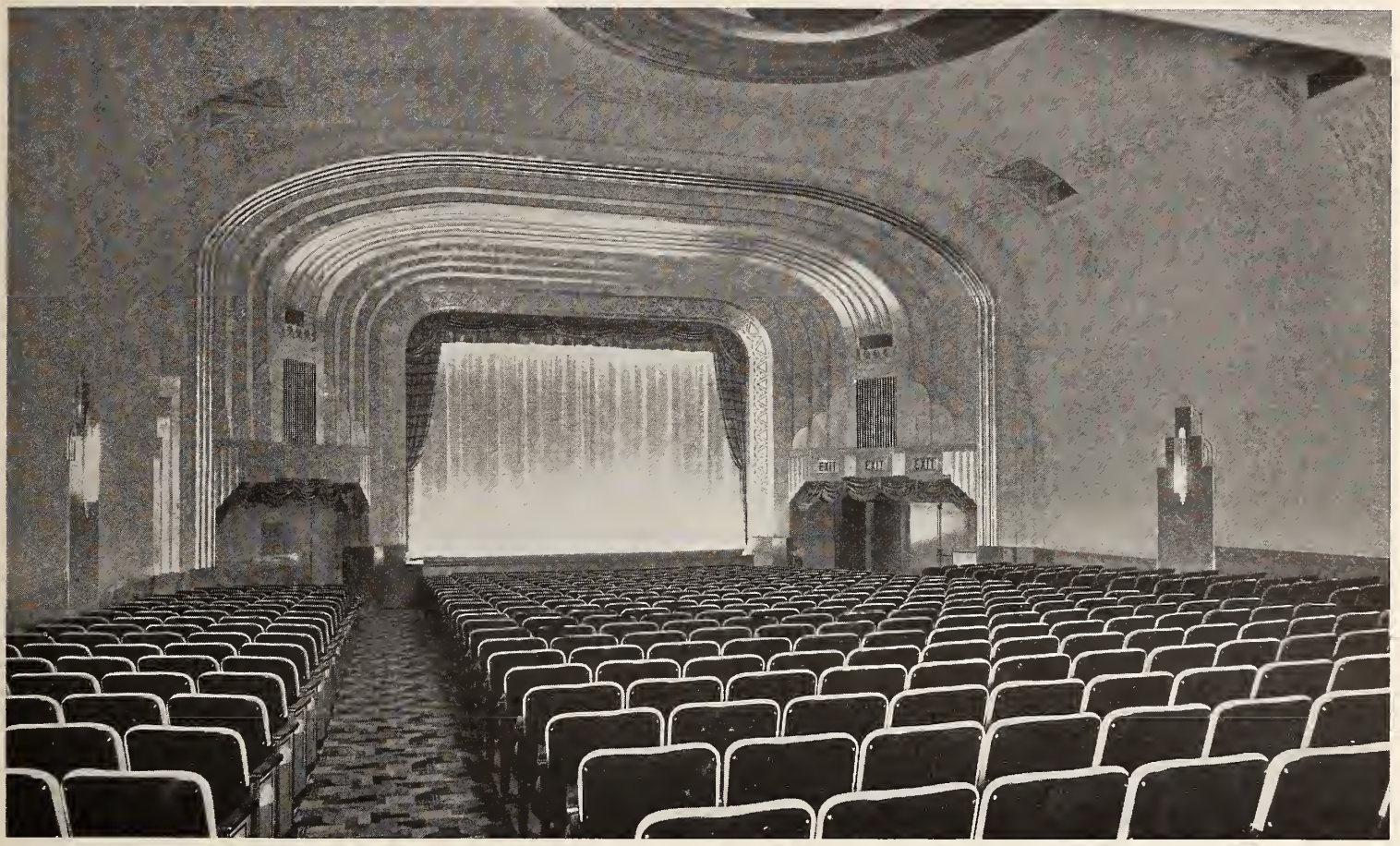


Two views of the Ascot—the auditorium and the sign-like front.

SIXTEEN THEATRES of the Consolidated Amusement Enterprises in New York, flank the Eighth Avenue subway above 160th Street as it takes to the air, threads the Bronx and jostles its way to North and West. Step off at almost any station and a Consolidated box office is not far away. Twelve of the sixteen are big houses, seating two thousand and more, each, directly tapping densely peopled areas. Four are small, new, smartly modern, situated midway between larger units in the circuit, designed and operated for the discriminating minority willing to pay more for better. Two of these are the Surrey and the Ascot, which are hereinafter described.

Policy considerations responsible for the insertion of small, emphatically "deluxe" houses periodically in a sequence of major theatres geographically dominating an area, reflect mature analysis of attendance trend, confidence in the present, and a thoughtful, logically supported faith in the future. Defensive strategy is a factor, naturally, but cultivation of new patronage through program specialization may be a more important one. Flexibility in circuit operation is another. Reduction of gross operating expense, according to Laurence Bolognino, general manager of the circuit, with increase in gross income per population unit, is a prime objective of Consolidated in these property developments.

Designed to Fit an Experiment in Policy



The Surrey auditorium, with walls of acoustic plaster bearing stenciled designs.

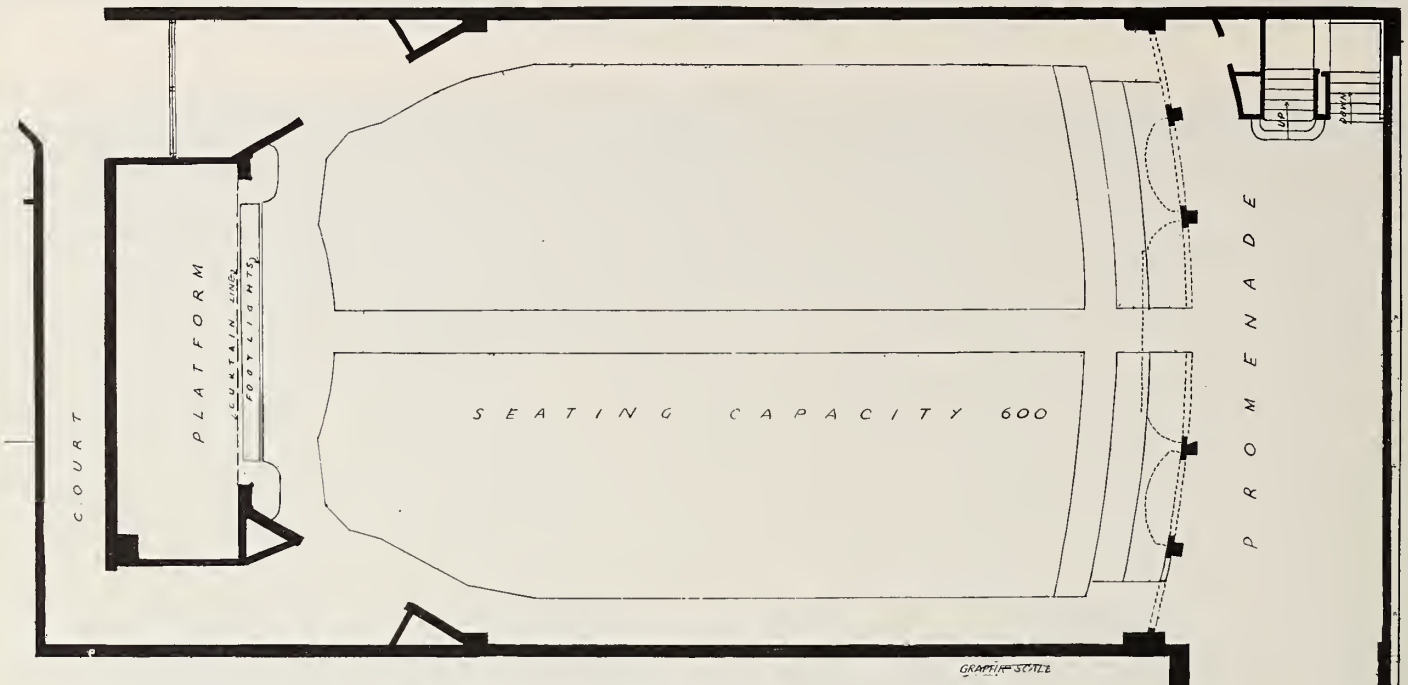
The Surrey and the Ascot are 600-seat houses, identical in many details and dimensions, and both are strictly modern. Each is located midway between two of the circuit's larger theatres. Pictures come to the Surrey and Ascot, which change programs twice weekly, immediately following exhibition at the larger houses, which change three times a week, affording one-out-of-three selection. The Surrey and Ascot charge 30c and 35c admission, against 25c at the larger theatres. They draw support from patrons disposed to wait a little while and pay a little more to see what they want to see presented in the intimate, exclusive atmosphere of the smaller houses.

POLICY OF OPERATION

This atmosphere of intimacy and exclusiveness is painstakingly accomplished in design and furnishings of the small theatres and zealously guarded in operation. Appeal is frankly to adult patronage. Programs are arranged with discouragement of juvenile interest in mind. Strict insistence upon enforcement to the letter of New York's law forbidding children under sixteen to attend theatres unless accompanied by parent or guardian, combines with a 15c and 25c juvenile admission price, comparing with a standard 10c scale at the larger houses, to keep child patronage at a minimum, ensure auditorium quiet and lobby orderliness in a neighborhood

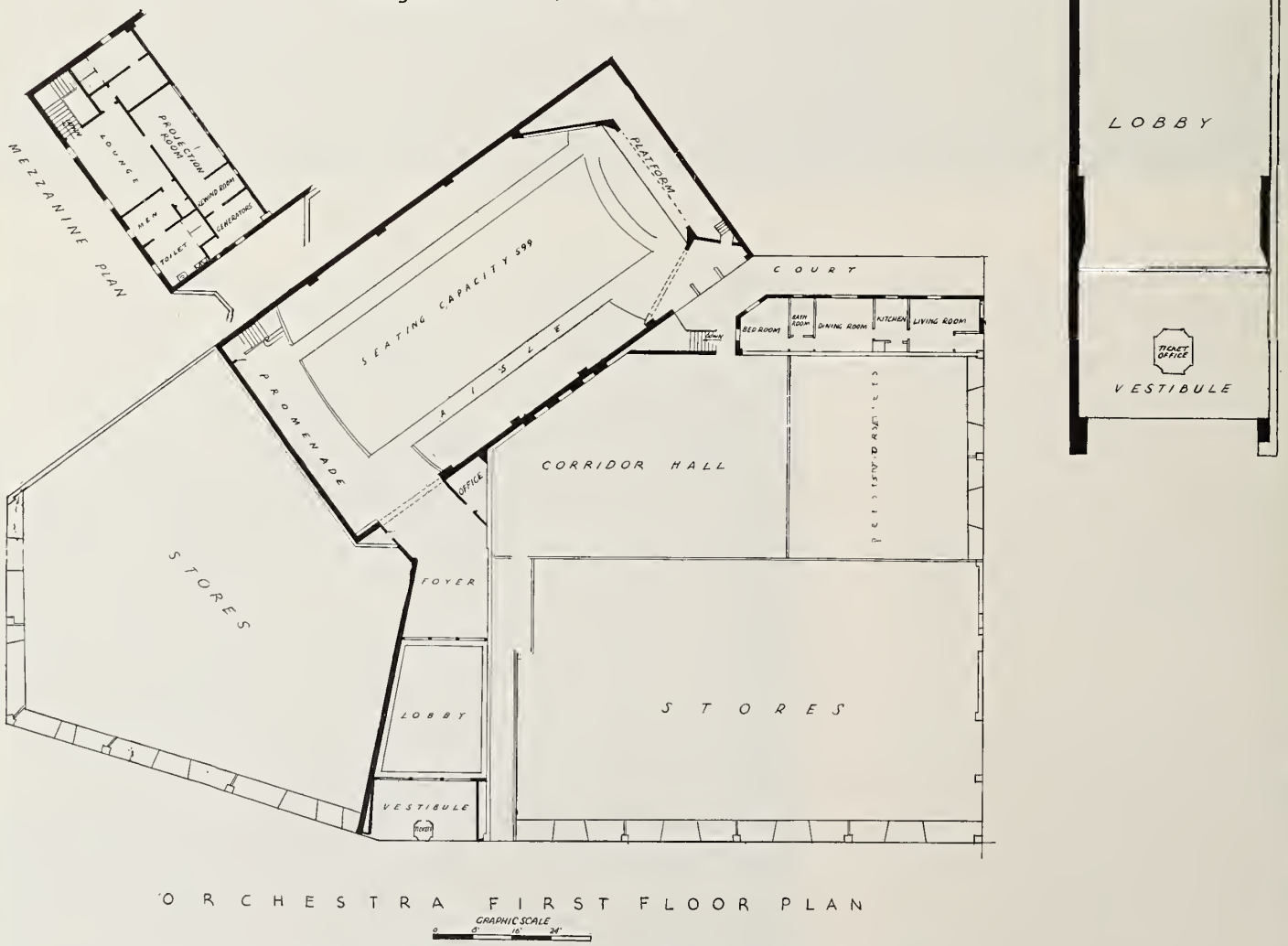


The front of the Surrey, dominated by brilliantly illuminated marquee.



FLOOR PLAN, ASCOT THEATRE, NEW YORK

Eugene DeRosa, Architect



FLOOR PLAN, SURREY THEATRE, NEW YORK

Eugene DeRosa, Architect

where these refinements were practically unknown before the opening of these new theatres.

Service standards are attuned to policy. Usherettes are coached in courtesy and are richly but not ostentatiously costumed. Smoking is permitted on the mezzanine lounge, off which men's and women's rooms are located. The screen is comfortably visible from the mezzanine.

Professional people attending the theatres are invited to register at the box office and receive a number; in case of a call, this number is unobstrusively projected upon a surface provided for that purpose at one side of the proscenium. Exploitation methods are in dignified keeping with the policy. No giveaways or similar artificial stimulants of patronage are used at any time.

Actual results of the policy in operation are definitely on the plus side as pertains to the small theatres individually. It is a little early to know how much of the patronage is distinctly new business, but watchful check conducted thus far supports an estimate that out of five persons attending one of the new, small theatres, one is drawn from each of the two larger adjacent theatres, paying from 5c to 10c *more* into the coffers of the circuit. *Three are new customers.*

Projected into the future, the plan visualizes a steadily larger, closer grouping of smaller, better theatres, with program specialization functioning in a manner calculated to increase attendance frequency. for example, *three* 600-*seat theatres serving an area currently supporting one* 1,800-*seat theatre, would offer three grades or types of entertainment, each appealing directly and constantly to the corresponding grade or type of patron.* The hypothetical advantage is as that of the rifle over the blunderbuss. Flexibility in the matter of admission scales, with a controllably higher average, is an envisioned potentiality.



View of the Ascot auditorium looking toward the mezzanine.

THEATRE PLAN AND STYLE

Both the Ascot and the Surrey theatre buildings provide space for commercial tenancy. The Ascot occupies a ground area 51 by 110 feet, with an 18-foot lobby; the Surrey 50 feet by 100, with a 24-foot lobby. The Surrey is fireproof, the Ascot semi-fireproof. Each has a terra cotta front. Each cost about $50,000 to build and $15,000 to equip and furnish. The Ascot was erected under a general contract, and the Surrey under sub-contracts. The architect for both was Eugene De Rosa.

In each theatre the 600 seats are arranged in 24 rows. Scattered chairs are provided in the mezzanine lounge.

Projection rooms in both theatres are 12 feet deep by 20 feet wide by 9 feet high. Each has two Simplex projectors with Brenkert lamphouses. Motor-generators are housed on the same level. The sound system is RCA Photophone. The projection angle is 12°. The interior of both projection rooms is finished in gray. In each house the maximum screen size is 14 x 20 feet and the screen is 18 feet from the first row of seats.

Both theatres are equipped for complete air conditioning of the auditoriums with a high velocity duct system. Mechanical refrigeration is provided, employing York units.

Acoustical plaster is employed throughout the auditorium walls. Subdued three-color concealed lighting is provided in the auditorium. Foot and border-lights and curtain control apparatus make up the stage equipment, for both theatres restrict their programs to screen material. Both prosceniums measure 25 by 20 feet.



Rear of the auditorium and the mezzanine of the Surrey.

DESIGN OF THE ASCOT

Constituting in its entirety a sign unit of maximum advertising emphasis, the front of the Ascot is finished without a marquee. An island box office faced with marble and with rounded, fluted corners is set back only slightly from the sidewalk line. Above Aluminum frames at each side which display title cards and, on occasion, stills, are panels of equal breadth running building-high and decorated with neon tubing set in four parallel, wavy lengths, red against a blue Formica backing.

Immediately above the entrance, four lines of changeable letter space, running the

(*Continued on page* 42)

Well Water Availability For the Cooling of Theatres

By J. HOMER SANFORD

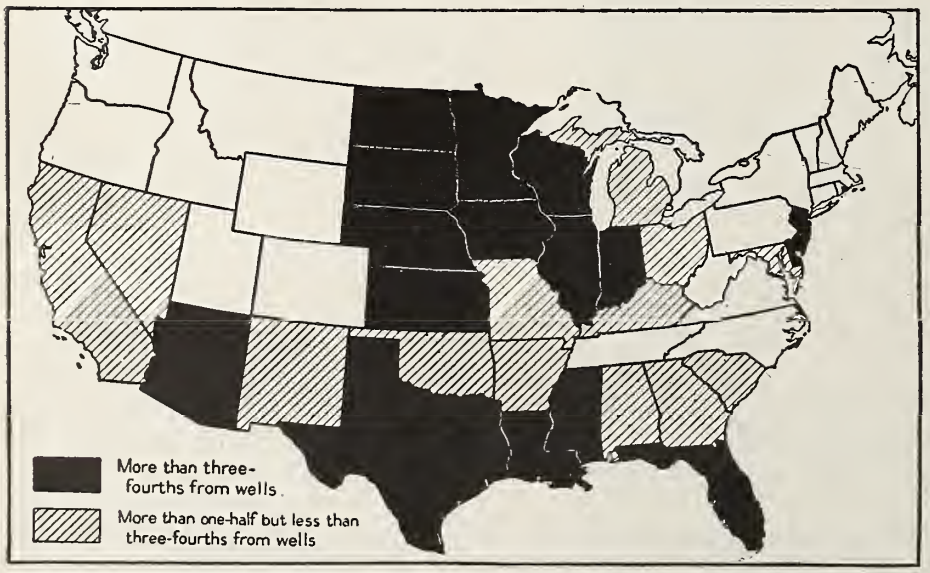
● A consulting engineer in charge of many groundwater projects discusses the economic and technical problems in developing wells

WOULD YOU avoid disappointment in the benefits anticipated from air-conditioning? Then first look carefully to whatever sources of cooling water there may be available. If you are certain of ample cold water during the hottest days of the year, there is little reason for worry on the score of gratifying results.

All too frequently theatre operators depend on what they pick up from contractors' representatives as their sole source of information on the amount and temperature of water necessary to operate the system finally selected. As a result, a misleading composite picture is usually created in the purchaser's mind out of statements that may be individually accurate enough, as made by the air conditioning engineer; the misleading factor arises because the engineer in devising his best fitted set-up to meet the job's requirements, must assume some theoretical temperature for the cooling of water.

Ordinarily, there are but two sources available: the purchase of water from the city mains, and well water. Often there may be a question of doubt as to the quantity of well water dependably available, whereupon the engineer uses the average city water temperature taken from the water department records. The purchaser is assured that when, and if, he finds he can get plenty of well water, this will be to his benefit because groundwater is ordinarily colder, and certainly cheaper, on the average.

It is a mistake to assume average temperature of water in city mains, because public water supply frequently gets very warm during torrid spells—the very time when low temperature is paramount for air conditioning! You must remember the success of air-conditioning is largely how it works on hot days, and particularly those hot days of high humidity. These occur through a period not exceeding 100 days, and the intervening mild spells will cause no concern if you make certain that your cooling water will be constant in maximum temperature irrespective of the weather.



[*Reprinted from the Engineering News Record*]

This map, prepared by the U. S. Geological Survey, shows the proportion of public water supplies derived from wells.

THE EQUIPMENT PROBLEM

Well water, when available, is the best bet, so look carefully into the possibilities of getting it. More information will be given later in this article on ways and means for doing this, but first we must consider certain facts about air-conditioning to show why it is better that the purchaser make certain what will be his peak cooling water temperatures on the torrid days, before he selects the type of air-conditioning machinery to install.

It has been my experience that notwithstanding the many explanations by air-conditioning salesmen and engineers to their prospects, many theatre managers have only vague conception of oft-repeated words like dew-point and other commonly used air-conditioning terms. The buyer usually assumes these are technical phrases which the seller understands better than he and naturally will look after them because it is his business to so do. The average air-conditioning engineer is sincere and strives to provide the best possible results from his particularly equipment. Under the stress of competition, however, he may be impelled to over-optimism concerning what his equipment will do, therefore, he may base his calculations on *assumed* cooling water temperatures that may not exist when the test comes in hot weather.

Now mechanical refrigeration can of course off-set this temperature difficulty. Manufacturers, from long experience, have learned how to operate refrigeration machinery on relatively high temperatured cooling water, but always at increasing cost for this refrigeration in proportion to the increased temperature of the cooling element. So we get right back to the fact that if you know beforehand that you have groundwater available for cooling, you can economize on both the installation and operating costs of your system.

Many theatres, moreover, are too small to afford the cost of refrigeration. For these the creation of dew-point and absorption of heat must be effected by direct contact with the chilling agency, and for them groundwater affords the best practical solution. The creation of a dew-point is a relatively simple physical phenomenon. It consists merely in changing the molecules of evaporated water in the air from gaseous to vaporized condition. Ordinarily during hot weather this hap-

(*Continued on page* 26)

A CHAT WITH AN INTERESTING PERSON OF THE THEATRE WORLD



JOSEPH D. BASSON, who says:

Good Projection Is A Union's Business

THE MOTION PICTURE theatre in New York is really quite a neighborhood affair. Of course New York is the city of Broadway, the reputation of which, though originating in the "legitimate theatre," has somehow become attached to the "movies" as well—or maybe more so. But after all the district known as *Broadway,* with its center at Times Square, holds few of the town's motion picture theatres. There are something like 800 of them in the five boroughs.

It is this huge concentration of motion picture theatres which makes Joe Basson's job quite different from that of another man in a similar post elsewhere. More theatres, a greater diversity of theatres. More projectionists, a greater labor problem in connection with projection. As head of Local 306 of the IATSE & MPMO, a body of about 1,850 members, he naturally has that *plus*-responsibility which the Big Town is apt to impose on anyone in a key position.

Because of this, his opinions should be worth repeating. There is many a problem in projection, not only with respect to operating technique, but involving organization and personnel. Now in big cities especially, "the union" is commonly looked upon as a device for the raising of wages rather than for the raising of standards. Our question to Joe Basson was right to the point:

"How do you regard the responsibility of the union to the industry and to the employer?"

His reply came quickly enough to indicate that he had pretty well established convictions on this matter. "I think it is the function of the union to see that the projectionist can, and that he does avail himself of all the knowledge of his craft and of new equipment and advances that are made in the projection end of the motion picture industry. The union should do this so that its members become more and more competent and do justice to the productions entrusted to them. In that way the patrons are given more satisfactory entertainment, which means that the box office is more likely to prosper."

If it is a function of the union to encourage and help its members toward greater skill in their craft and to inculcate in them a greater sense of responsibility, does it not follow that the individual projectionist has much to do in this direction on his own initiative?

"I believe," said Mr. Basson, "that a projectionist, in order to do full justice to the art of projection, and to keep pace with the great strides that have been made in the studios, should make it his own personal business to get thoroughly acquainted with all the new equipment, be always looking for better methods in projection. He must have a fair knowledge of electricity, mechanics, optics, sound amplification and related processes to do his job well."

It was by practicing what he now preaches that Joe Basson—Joseph D. Basson, to put the name as one seldom hears it—won the confidence of those who, a few years ago, were remaking Local 306. For eighteen years, until the theatre was closed for the construction of a new building, he was projectionist at the Rialto theatre at 42nd Street and Broadway. He employed his spare time in the invention of projection devices. There was the Basson & Stern rear shutter. The Basson and Stern changeover. A special film trap. A projector designed for rear projection. And others.

The present head of Local 306—he came into the presidency something like a year ago and was re-elected recently—was born in New York City in 1899. He attended the New York public schools, graduating from High school. Study at the law followed for a time. But somewhere about the time he was 17, he became interested in projection. A genuine, working *interest* in it has remained.

Above Mr. Basson is quoted in a reference to innovations in projection methods, and we have seen that he has designed many projection devices. We thought he might see possibilities in 16-millimeter projection for the commercial theatre, perhaps a special type of small house suited to very small communities. But he shook his head.

"It is my opinion," he replied, "that due to the necessary magnification for the use of 16-millimeter in the theatre, it would not be practicable. In the first place, the aperture is so small that it would be very difficult to get the required amount of light through to the screen, and at such great magnification it would be almost impossible to get a clear-cut picture. Furthermore, the only saving that could possibly result would be in the amount of film used to produce the picture, except that the original projector might be cheaper."

And the 2,000-foot reel?

"It won't make any difference so far as good projection is concerned. However, it will make things very inconvenient with respect to transportation. Also, I think it may saddle considerable expense upon theatres that are not now equipped for 2,000-foot reels."

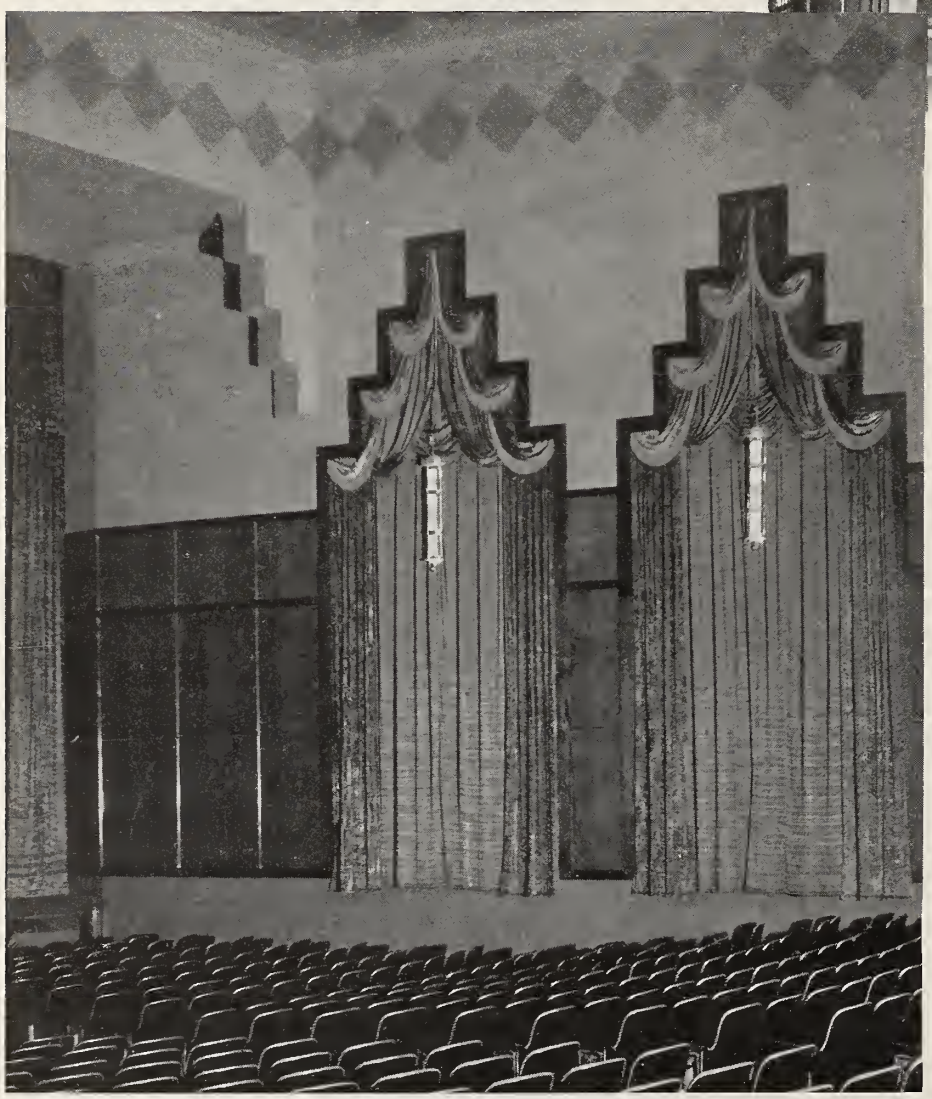
In all sections of the motion picture industry are men like Joe Basson, doing highly valuable work. Also in every field are men whose work is of small value, and other men who are distinctly detrimental to the industry they are presumed to serve. The industry needs the helpful men.

Before using up all the available space, we would like to get this in: Joe Basson was one of the original five men, who included the writer, who formed the "Candle Club" that later became the American Projection Society, which did much pioneering on behalf of the projectionist.—F. H. RICHARDSON.

Remodeling at Low Cost With Wood Veneers



The foyer, built between lobby and auditorium.



Side wall of the auditorium after wood veneer and sheetrock treatment.

[*The following description of the remodeling of the Avon theatre in Watertown, N. Y., has been prepared by the architect, Peter M. Hulsken, who conducts the Planning the Theatre Department of* BETTER THEATRES.—THE EDITOR.]

LAST SEPTEMBER there was a fire in the Avon theatre at Watertown, N. Y. The lobby, foyer and mezzanine floors were ruined, and the decorations, drapes, seats and electric light fixtures were severely damaged.

The interior design has been along classical lines. The auditorium was provided with two balconies; in fact, the theatre was of the old "Opera House" type of the "Gay Nineties" period. It had been previously remodeled several times and on each such occasion, it seemed that there was a demand for more seats, so every time a remodeling took place the required space for seats was taken from the stage and a new proscenium arch installed, so the final result was that there were *three* proscenium arches.

The question was *how* to remodel this theatre into a modern one. The first decision made was to eliminate the second balcony, which was of the gallery type. To prevent the loss of seats by removing this balcony, the first balcony had to be enlarged so as to limit the loss of seats to the minimum.

The existing proscenium arch was rather narrow, so after removing as much masonry from each side of the proscenium as this structural part of the building would allow, flare walls were built on each side so as to make the proscenium look as wide as possible.

The next serious problem was raised by the fact that the cost of the modernization of the building could not greatly exceed the cost of repairing the building into its original state as before the fire. This was a most difficult matter, since the remodeling had to include new equipment, such as decorating, drapes, carpets, seats, electric light fixtures, hardware, etc., also modernizing the front and marquee.

With careful selection of materials, the



The lobby, entrance at left.



The new front, refinished in Carrara glass.

• How modern materials were used in the Avon theatre in Watertown, N. Y., to construct a new interior in an old "Opera House" that had been damaged by fire » »



View of the new Avon auditorium, looking toward the stage.

extra cost of this modernization, including equipment, was $8,000 in excess of the contractors' proposal to repair the building into its original condition. This amount, however, included the rebuilding of the first balcony, a new front and a new projection room.

The old front which was built out of stone was covered with Carrara glass, a new ticket booth, illuminated poster frames and new doors were installed. The old marquee was repainted and modernized. The ceiling in the lobby was suspended, a new tile floor installed, illuminated poster frames provided, and ornamental plaster cornices applied.

In the foyer, a new wall was built between the foyer and auditorium, a ceiling suspended, and ornamental plaster cornices applied. The walls were decorated in layers of four shades of pale green with chromium horizontal strips.

The ceiling in the auditorium was lowered 20 feet, and this, of course, has created a great saving in fuel consumption alone. The ceiling was suspended with iron rods and metal lath, with one coat of plaster, applied. On this plaster surface 16 feet by 32 inches Nu-Wood tiles were cemented. The side walls were furred out and the lower part was plastered with keene cement to form a wainscoting. Above that to a height of 14 feet, wood-grained sheetrock—sheets of standard sizes—were fastened with chromium snap-on strips to the furring. The upper parts of the walls were carried out in 16 feet by 32 inches Nu-Wood tiles, with a Nu-Wood cornice in the angle of the ceiling and walls.

The designs in the ceiling and wall friezes were carried out in darker tiles. Draped wall panels were provided to break the plainness of the wall surface. All trim is in stained walnut. All drapes, carpets, seats, electric light fixtures, and hardware are new.

Acoustical plaster was installed at the soffit of the balcony and the rear wall above the balcony. A new projection room, 12 x 24 feet, was built above the balcony and provided with a toilet room. A new mezzanine floor was constructed, and on this floor a lounge, women's and men's rest rooms, manager's office, storage and usher rooms are located.

This mezzanine has plastered walls and ceilings, all simply decorated. The toilet rooms have tile floors and bases. The old toilet rooms and lounge in the basement were also refinished.

The old electrical installation had to be removed and a new installation provided.



Rear view of the auditorium, with its lowered ceiling and single balcony.

About People of the Theatre

NEWS OF THEIR ACTIVITIES REPORTED FROM ALL SECTIONS AND BRIEFLY TOLD

C. F. Fain has completed plans for the erection of a new $25,000 theatre at Livingston, Tex. He also plans to remodel the present theatre, which will give Livingston two modern playhouses.

Harry Botwick, who manages the State in Portland, Me., for M. & P. Theatres, is promoting Portland's second annual ice carnival.

D. P. Rathbone of Houston, Tex., will erect a $13,000 motion picture theatre building at Pasadena, Tex., giving this town its first motion picture theatre.

C. E. Smith has replaced the sound equipment in his Sussex theatre, Sussex, N. J., with new Photophone apparatus.

Solomon Brothers of McComb, Miss., will replace their present house in Columbia, Miss., with a large theatre, to seat 1,000.

Harry and Ben Blumberg were hosts recently to Philadelphia theatre folk at a "house-warming" formally opening the new quarters of the National Theatre Supply Company branch in that city. The address is 1225 Vine Street.

Thomas Ayers of Seaford, Del., has plans for the construction, during the next few months, of a 500-seat theatre there. The equipment contract with the Philadelphia branch of the National Theatre Supply Company, calls for Irwin chairs, Simplex projectors, Peerless lamps, Hertner Transverters and complete carpeting.

Work has begun in Perry, Ia., for a new theatre to be operated by the Hennepin Amusement Company of Minneapolis. The cost of the building is placed at $40,000, and it is to be completed in three months. G. C. McKinnon is in charge of the Hennepin theatres in Perry.

G. A. Ward of Mt. Pleasant, Mich., has plans by Bennett & Straight of Dearborn, Mich., for a theatre to seat 1,200. Mr. Ward, who operates the 800-seat Broadway, now the only theatre in Mt. Pleasant, will continue that house upon completion of the new theatre.

A new theatre will be built by Lewen Pizor in Phoenixville, Pa., on the site of his Rialto.

E. R. Custer has been named city manager in charge of the Ohio, Court and Athena theatres in Athens, Ohio, recently acquired by the Schine circuit.

The Grand theatre at Fitzgerald, Ga., seating more than 1,500, was formally opened February 17. The new house, operated by the Martin circuit, of which Roy E. Martin of Columbus, Ga., is president, replaces a former Grand theatre destroyed by fire.

John Sirica has been appointed city manager in Lowell, Mass., for Michael Daly, who now operates the Victory and Capitol, which were formerly part of the Frederick E. Lieberman independent circuit. Sirica was transferred from New Britain, Conn., where he has been managing Daly's Rialto for the past few months.

Jeremiah J. Lynch, formerly manager of the Paramount in Needham and the present manager of M. & P.'s Paramount in Newton, Mass., is the father of a baby boy.

Construction of a new theatre in Wilmington, N. C., will be begun next fall by North Carolina Theatres, headed by H. F. Kincey of Charlotte.

Cutler-Hammer, Inc., of Milwaukee, manufacturers of electrical control apparatus, has appointed R. J. Eckstein manager of its Cleveland office, located at 1405 East Sixth Street. Mr. Eckstein became associated with Cutler-Hammer 25 years ago. He started at the Milwaukee plant in 1911.

C. Harry Schreiber, RKO city manager in Columbus, Ohio, is the father of a baby girl, his second daughter.

The Metro theatre in Mt. Vernon, Ga., has been opened under the management of F. L. Liggett, of McRae, Ga. It is reported to be Mt. Vernon's first motion picture theatre.

Harold W. Freedman, who operates the Terrace theatre in Yonkers, N. Y., has replaced the old sound in that house with RCA Photophone.

J. J. Parker's new United Artists theatre in Pendleton, Ore., has been opened following remodeling. The house has a seating capacity of 600. Victor M. Keady, for the past six years assistant manager at the Broadway in Portland, and prior to that for a number of years with Loew's State in Los Angeles, has been named manager.

The Palace theatre in Parkersburg, W. Va., was destroyed by fire February 18. Pete Thomas, the manager, said loss in furnishings and equipment will aggregate $20,000, while the building was valued at $30,000. The theatre will be rebuilt.

Kirby-McLeroy Theatres, Inc., of Winnsboro, Tex., has been granted a State charter. The principals include Jesse G. Kirby, Jr., Karlye Kirby and Raymond McLeroy.

J. Fred Lovett, manager of E. M. Loew interests in Olneyville, R. I., is dead. He was 48 years old and had managed the Royal and Olympia, now a part of the E. M. Loew independent circuit, for seventeen years.

William Freiday, manager of the Deering theatre in Portland, Me., has been appointed chairman for the second consecutive year of the Better Homes Exposition to be held here the last of March and the first of April.

W. R. Gerhardt has taken over the Titus theatre in Mount Pleasant, Tex., and renamed it the Martin. He has installed new RCA Photophone sound equipment.

Eph Charnisky, manager of the Palace in San Antonio, has become general manager of that house and also the Highland Park, Uptown, Harlandale and State. The first four theatres have formed an operating partnership with Interstate Theatres, Inc., effective March 21, the agreement to remain in effect for ten years. The State has been operated by Interstate for some time.

Wilbur J. Vachon has been elected president of the Portland, Me., projectionists' Union for the ensuing year. Maurice Eaton has been installed as vice president, Warren Moore as financial secretary, Leslie Way as recording secretary, J. A. Russell as business agent, and Leslie Bragdon as executive officer.

DOUBLE FEATURE: SOUP WITH SOUND

Russell Mack, who manages the Colonial in Portland, Me., has opened a restaurant near the theatre, which has led to suggestions that he extend his marquee to the restaurant and book such pictures as "Love Before Breakfast," "Applesauce," "East of Java," "Ship Cafe," "Champagne" and "Home on the Range." Mr. Mack avers, "It might work. However, what would I do with a title, 'If You Could Only Cook'?"

value, and the incorporators are CHARLES P. MEAD, HELEN B. SHAW and T. H. DUVAL.

Schine's Bucyrus in Bucyrus, Ohio, a 1,200-seat house recently completed at a cost of $100,000, has been opened. MILT BRYER, who manages Schine's State in Bucyrus, will also look after the new house.

The Bigelow-Sanford Carpet Company, Inc., of New York, has transferred W. A. ENHOLM from Boston to the New York office, to be connected with the sales department. J. T. SOLEY succeeds Mr. Enholm as manager of the Boston office. The Hartford, Conn., office of the company will no longer come under the supervision of the Boston office, but will be a separate branch, with W. T. Harris in charge.

Fairfax Corporation of Richmond, Va., with a maximum capital of $15,000 has been chartered. A. D. CHRISTIAN is president.

The Interstate Amusement Corporation has been organized in Torrington, Conn. ERNEST STEEL of Torrington, LEONARD WHITE of Oswego, N. Y., and WILLIAM BANKS of Brooklyn, head this new theatre operating firm.

A monthly magazine for the Maine personnel of M. & P. Theatres, is the aim of ushers of the State in Portland, who plan to bring out *The Projector*. WILLIAM ROMANOFF and RICHARD BOND are jointly warming the editorial chair.

W. G. MCKINNEY has opened his new theatre, the Kaw, in North Topeka, Kan. It seats 350.

ARTHUR ARCE, export manager of the SOS Corporation, just back from a tour of Central American countries, reports a favorable outlook for 1936 in the export market. He also reports that the SOS 16-mm. sound-on-film Educator projector was recently awarded first prize at a fair in Barcelona, Spain.

The 350-seat Star in South Portland, Me., has been remodeled and reopened by R. E. Curran with the name changed to Seville. It is in a Spanish style.

MRS. M. K. GORMAN, as the result of a bankruptcy procedure, has transferred the Cameo in Portland to L. P. Gorman.

JOHN B. FINDLEY has been installed for the fourth term in the secretary's chair of the Westerley and Pawtucket Merchants' Association in Rhode Island. Mr. Findley heads the Westerley Theatre Operating Company.

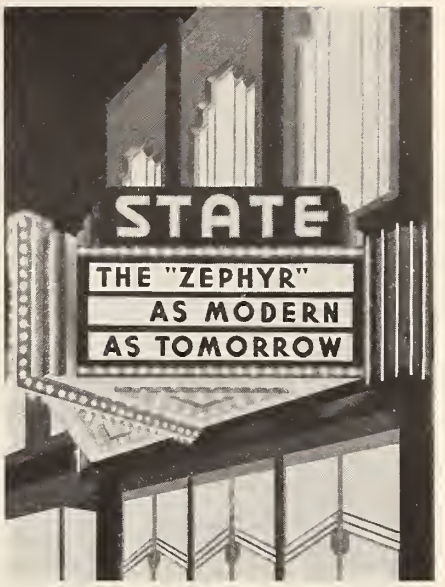
HARDWICK & TUGGLE are building a new 500-seat theatre at Neosha, Mo.

New RCA Photophone equipment has been installed in the Grand Opera House, St. Louis, 2,200-seat house which has been

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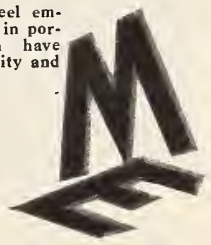
MARQUEE CONSTRUCTION in 20 Years

Steel work — roof — soffit — attraction signs — ALL built in as a UNIT! The cost is low. Why? We build the marquee complete at the factory. That cuts costs. We do the whole job, so you pay only one profit. No fussing with several contractors, each taking a profit. No interruption to business.

Your attraction signs can be read farther, from any point (no wasted old-style front), and you can say more on them. That's bound to bring business and raise profits.

Any front 18 feet wide or more can be fitted. Any design you like can be built — there's no standardization about the appearance.

Artkraft heavy gauge steel embossed silhouette letters in porcelain or Duco finish have greater brilliancy, legibility and durability. They can be seen farther. Sold individually if desired.



You may have the most modern theatre in town — but does it look the part? Is the marquee as modern as the air-conditioning plant, or the wide-range sound hookup or the acoustic treatment? Bring the front of your house up to the modernity of the interior with an Artkraft Zephyr marquee.

No matter how small or how large—there's a Zephyr marquee to meet your requirements and purse.

TERMS CAN BE ARRANGED.

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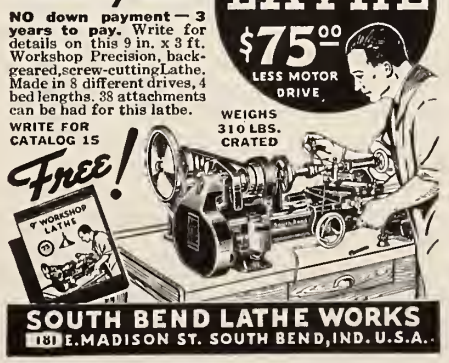
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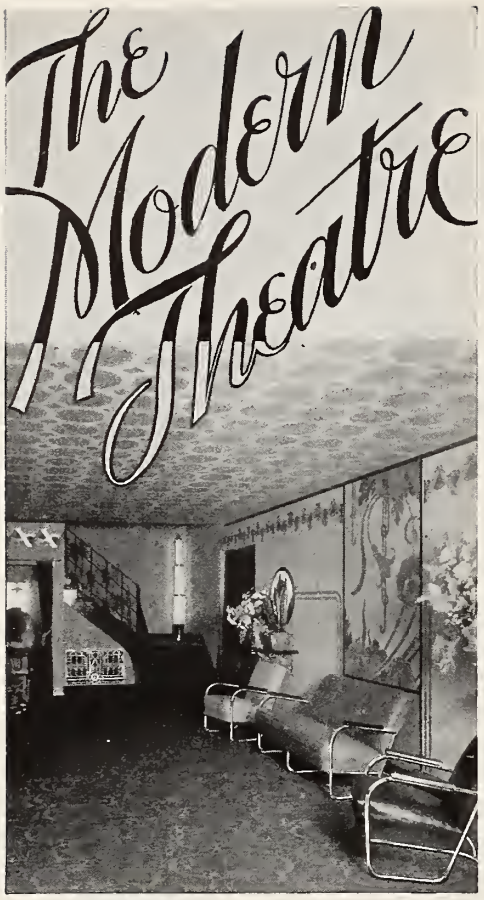
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These new electric lamps come in standard and candelabra type bases—plain, frosted or tinted.

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reopened by F. A. MACKENZIE. Other theatres having new Photophone sound systems are CHARLES ANDERSON's Alpine in Point Pleasant, W. Va.; the Pitts Fairfax in Culpeper, Va., operated by BENJAMIN T. PITTS; the Majestic in Covington, La., operated by Covington Theatres, which is headed by Dr. C. E. SCHONBERG; and MRS. ETHEL B. ADAMS's Zebulon theatre in Cairo, Ga.

A huge memorial show was held February 27 on the stage of the Carlton theatre in Providence, R. I., for the benefit of the family of the late FRED LOVETT who managed the E. M. Loew Olympia in Olneyville.

LEONARD E. CAMPBELL, formerly associated with the Temple theatre in Meridian, Miss., has been appointed manager of the Alberta in that city. The latter is operated by Mississippi Theatres, Inc. CLIFFORD D. ROBERTSON, for several years assistant manager of the Alberta, has been promoted to the managership of the Jean theatre in Laurel, Miss.

Theatres into which the latest type of Western Electric sound equipment recently has been, or is being, installed, are the LA PALOMA in Encinitas, and the STUDIO in San Bernardino, Cal.; the DELUXE in Oskaloosa, Kan.; the TEXAS in Smithville, Tex.; the PALACE in West Warwick, R. I.; the VINCE in St. Francisville, La.; the TAYLOR in Edenton, N. C.; and the VENETIAN in Portland, Ore.

STEVE BROIDY of Republic Pictures in Boston, has taken over another theatre, the Peacedale at Peacedale, R. I. He recently acquired the Academy in Northampton. The Rhode Island situation, a 500-seat house formerly operated by FRANK FAGAN, is being reconditioned for reopening in April.

J. H. GRAINGER has become manager of the Ritz theatre in Natchez, Miss. This house, formerly owned by LAZ ABRAHAM and LOUIS FRY, was recently purchased by Mississippi Theatres, Inc.

WILLIAM DECROTEAU, manager of the Arlington theatre in Boston for the E. M. Loew circuit, is mourning the death of his father.

A permit for the erection of a theatre in Alameda, Cal., has been granted LOUIS LURIE of San Francisco. The house will have a seating capacity of 700. It will cost $40,000. Arrangements have also been made for the remodeling of the Strand theatre there, by NASSER BROTHERS, at a cost of about $25,000.

Theatres in the Kansas City area are beginning to modernize their lights and lighting fixtures, reports RUBE MELCHER, independent supply man there. Most exhibitors have done very little refurbishing in this respect for several years, he states; but recently he has installed new fixtures



Front exterior view of the new Penn theatre in Washington, D. C., new Warner house designed by John Eberson, New York architect. It is conservatively modernistic in style and has a capacity of 1,450. It is managed by Dan Reynolds under the supervision of John J. Fayette, zone manager.

in complete sets for ROBERT RHOADES, Gillham theatre, Kansas City; TOM EDWARDS, Ozark, Eldon, Mo.; MIDWAY, Kansas City, Kan.; J. E. PENNINGTON, Cozy, Topeka, Kan. and FERD LEDOUX, Arcada, Holton, Kan. Most of the installations included provisions for a combination of colors.

WILLIAM MACDERMOTT, formerly assistant manager at Loew's Poli in Worcester, Mass., has been transferred to a similar position at the Poli in Springfield, Mass. MacDermott replaces WALTER KESSLER, whom the circuit has shifted to Jersey City.

ALLEN SHAPIRO of Warner's poster department in Cleveland, has been promoted to manager of the Pastime theatre at Coshocton, Ohio.

ERVIN BOCK, manager of the RKO Grand in Cincinnati, has been transferred to the RKO Capital in that city, succeeding Clarence Valentine. JAMES PENDERGAST, assistant manager at Keith's, has been placed in charge of the Grand.

The Regal theatre in San Francisco, Cal. has been opened by AARON GOLDBERG, who now has four houses on Market Street, in addition to one on Third. The new house occupies the former location of the Pompeii and was fitted out at a cost of $25,000. A policy of four changes a week at an admission price of 20c is being tried out.

JAKE MITCHELL is returning to active participation in the motion picture industry as traveling representative for Motiograph, Inc., makers of the Motiograph sound-projector. He will represent Motiograph in the field, contacting their distributors.

Sign Contracts—Ozone Purification—Seat Spacing—Toilet Maintenance

● As the title indicates, this article offers suggestions concerning a variety of matters, each of them suggested by recent inspection of many theatres

THERE HAVE been several situations, conditions and local problems which have come to my attention during recent travels among theatres; and I would like to express my ideas about them in the hope that they might help the solution of problems in the field. One of them is this:

Many sign companies throughout the country are offering to erect marquees, attraction signs and vertical signs on a weekly lease basis for periods of from three to five years. These weekly charges range from $18 to $50 per week, depending entirely upon the size and elaborateness of the display and the amount of servicing the display requires. As a general practice the change of attraction copy is not included as part of the service. With such arrangements it is quite clear that to have a good looking marquee and sign involves no capital, no investment, and the weekly cost should be charged to advertising as an expense item.

It is quite obvious that such an arrangement should be of great benefit to the theatre operator—certainly it is a sales argument for the sign company. The apparent objection is to the long-term obligation and to inability to include equitably mutual cancellation clauses in such a deal. Nevertheless, there are a lot of theatres throughout the country that need new fronts, and when there is no ready cash but reasonably good credit, this means offers a possible solution to the problem.

WHAT IS A GOOD SIGN CONTRACT?

THERE ARE, according to present practice, several very real considerations for the theatre operator to weigh before going into such an arrangement. The weekly charge must be paid regardless of whether or not the theatre is operating or closed. Further, very often the signs and marquee remain the property of the sign company at the termination of the lease period. There definitely should be a clause permitting the theatre operator to purchase outright at the end of the period all of the signs and marquee for their salvage value. The salvage value should never be more than 10% of the basic or prime cost of the signs and marquee; undoubtedly 6% of the prime cost would be more equitable as a sale price at the termination of the lease period. Most naturally, at the time of such sale, the signs and marquee should be turned over in good mechanical, structural and electrical condition, reasonable wear and tear considered.

The usual procedure is for the sign company to make some sketches of the marquee and vertical sign. When they have created one that strikes your eye, and you ask what that combination will cost, the reply is usually something like this: "$32 a week including service for a three-year period, or $28 a week including service on a five-year contract." The decision is made whether a three- or five-year term is right, and the contract is drawn up. Some time after this I am shown the sketches and asked if it is a good deal.

BASIS OF CHARGES

Upon digging into a few such deals I'm inclined to believe that many of the deals are not *good* deals—I'll even go so far as to say that some of the sign companies don't know whether they are good deals for themselves, either! In brief, there is a lot of guess work in the compilation and, frequently, the use of empirical formula which may or may not be correct.

Certainly, upon quick analysis, the following items enter into the charge:

1. *Basic or prime cost.* This includes materials of fabrication, labor of fabrication, materials of erection and labor of erection.
2. *Profit.* The sign company is entitled to profit only on the prime cost, unless they themselves carry the financial burden; more often the contract is carried by the bank or commercial credit house.
3. *Depreciation for the term of the contract.*
4. *Insurance for the term of the contract.*
5. *Interest on the prime cost.*
6. *Service.* This charge should be based upon the number of inspections made, *plus* an item for actual repairs, *plus* painting at least twice each year, and, finally, *plus* a reasonable profit for this service.
7. *Overhead.* A proper charge against the gross contract because the sign company must render service, make collections, make payments to the bank or commercial credit company, keep books, etc.

With a breakdown of the entire proposition into these seven groups anyone can analyze a given situation and definitely state whether or not the deal is a good one. The theatre operator should insist upon such a breakdown.

In general, I believe that there are advantages to this method of financing front displays. In many spots marquees and vertical signs are a very real part of our business—they change with a cycle of designs and styles almost like automobiles. Too frequently the age and condition of a theatre is indicated by its front. Many theatres need to have their "faces lifted," and this plan of financing offers a way; however, we still have the right to know just what our weekly payments include.

Finally, depending upon the type of old marquee and vertical sign, many times the newer designs with the ingenious use of neon will save in current consumption an

amount almost equal to the weekly charge on the new front.

MAINTENANCE OF TOILET ROOMS

IF I WERE asked what the most objectionable physical features in motion picture theatres throughout the country are today, I would answer as follows:

1. *The condition of toilet and rest room facilities, and in some cases the total lack of them.*

2. *The spacing between rows of seats—in some places as little as* 28 *inches, and many not more than* 30 *inches.*

Let's consider the first statement: Toilets found to be inadequate in the number of fixtures and in the care and upkeep of them; toilet rooms themselves are inadequately ventilated and need painting; floors are badly stained and new floor covering should be laid; the lighting of such rooms is dim, and lighting fixtures are dirty, fly-specked or broken, and in most every instance improperly placed; flush valves on fixtures are old, need repair, or not working at all; other toilet rooms are so filled with the odor of cheap perfume or disinfectants that one immediately says to himself, "Yes, even the manager acknowledges that this place is filthy."

IS THIS "SHOWMANSHIP"?

I recently saw a little girl approach the ticket-taker of a theatre to inquire if she left the theatre, could she come back. Being curious I stepped up to find out more about it, believing that she might want a candy bar (there was not any candy machine or booth in the theatre) or thinking she wanted to call her home on the telephone (there was not any public phone in the theatre). Her reply to me was, "You see my mother told me I could come to this theatre, but that I must not use the ladies' room, so I want to go to the ladies' room in the store next door and I want to come back to see the rest of the picture."

After the show that evening I went into the ladies' room. There were dirty old oak seats on the fixtures, cracked and unclean. The flushing mechanism and tank on one fixture would not carry away the waste, the bowls themselves were yellowish brown. The lavatory was equipped with only one faucet; where the other belonged there was only a gaping hole in the porcelain. The cold water faucet leaked and there was a dirty yellow stain in the bowl. No liquid was in the soap container, a sliver of hard soap lay on the basin. There were no towels, not even paper towels.

The floor was covered with a dirty old battleship linoleum that had been mopped for ages with dirty water and strong alkali soap until it had started to curl around the edges and crack. The window, half of which was taken up by a fan with a burned-out motor, and the other half painted with a green paint, was anything but pleasant to look at. And over all hung a pall of the odor of filth mixed with a pine oil.

This may be showmanship, but I wonder! Few adults would have the patience that the little girl had—grown people will just stay away. I have visited hundreds of theatres during the past twelve months, and this situation is *not* the worst.



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BOILER HORSEPOWER: We often hear the expression "boiler horsepower," or "5-horsepower boiler." What does it mean in practical terms? According to a standard adopted by the American Society of Mechanical Engineers, a boiler horsepower is the evaporation of 34½ pounds of water from water at 212°F. to steam at 212°F.. A 1-horsepower boiler will produce 33,479 b.t.u.'s per hour, and a 5-horsepower boiler 167,395 b.t.u.'s per hour.

•

WATER MEASUREMENT: Here is some useful inforamtion about water:

1 cubic foot of water weighs 62½ pounds.

1 cubic inch of water weighs .03617 pounds.

A column of water 1 inch square and 1 foot high weighs .434 pounds (for quick estimating, the pressure in pounds per square inch of water in a pipe is figured ½-pound per foot of height of water in the pipe).

A gallon of water weighs 8⅓ pounds.

A gallon of water is equal to 231 cubic inches.

•

NOISE MEASUREMENT: The measurement of noise is relatively a new engineering problem, but it has been of great importance in theatres since the advent of sound. The decibel is used in this country as a standard unit of sound or noise intensity. The decibel is a rather difficult unit for one to, shall we say, visualize. Loudness and intensity are two different characteristics of a noise or tone. The decibel has been established, based upon the logarithmic relationship that exists between loudness and intensity of a sound. The relationship still does not help one picture in his mind just what a decibel is. The noise of a boiler factory is about 100 decibels, normal conversation is about 25 decibels.

SEATING PLANS AND THE BOX OFFICE

NOW AS TO the spacing of seats: Theatre seats represent a substantial industry investment and *many a chair, would be at least acceptable if it were properly spaced.* The desire of the human being for personal comfort has long been recognized and has been universally accepted as the reason for the development of many innovations in the field of transportation—automobiles, buses, trains, aeroplanes; also, it has had its influence even on the design of clothing; the field of architecture has long since recognized it in the planning of hotels, apartments and houses. How do we know that in crowding in those extra two hundred seats so as to take advantage of the Saturday night rush business, the extra forty or eighty dollars taken in are not costing us equally that much if not more by keeping people away from the theatre all during the week? I have had this experience and so have you. I have sat in veneer seats with plenty of leg room and enjoyed a show more than when *cramped* into a seat with full upholstering.

HOW NOT TO SAVE

Long shows, which are becoming so much the practice, demand that we consider comfort as an extremely practical factor. And the point that I make here is that not enough emphasis has been put on the spacing of the seats.

Let's review the method by which we reseat a theatre. We call in a seating company and instruct them to draw up a seating plan for the theatre and "get as many seats in as the law will allow." So they do just that, and when we get the plan and the total cost, little time is given to examining the number of 18- and 19-inch seats, or the distance from row to row. So the only place to cut costs is to break down the seats into their component parts—maybe decide on a thinner back, a shallower spring for the seat, fewer aisle lights and a simplified end standard, etc. With much pride we reseat the theatre, then are astounded when the public indicates only casual acceptance of the "improvement."

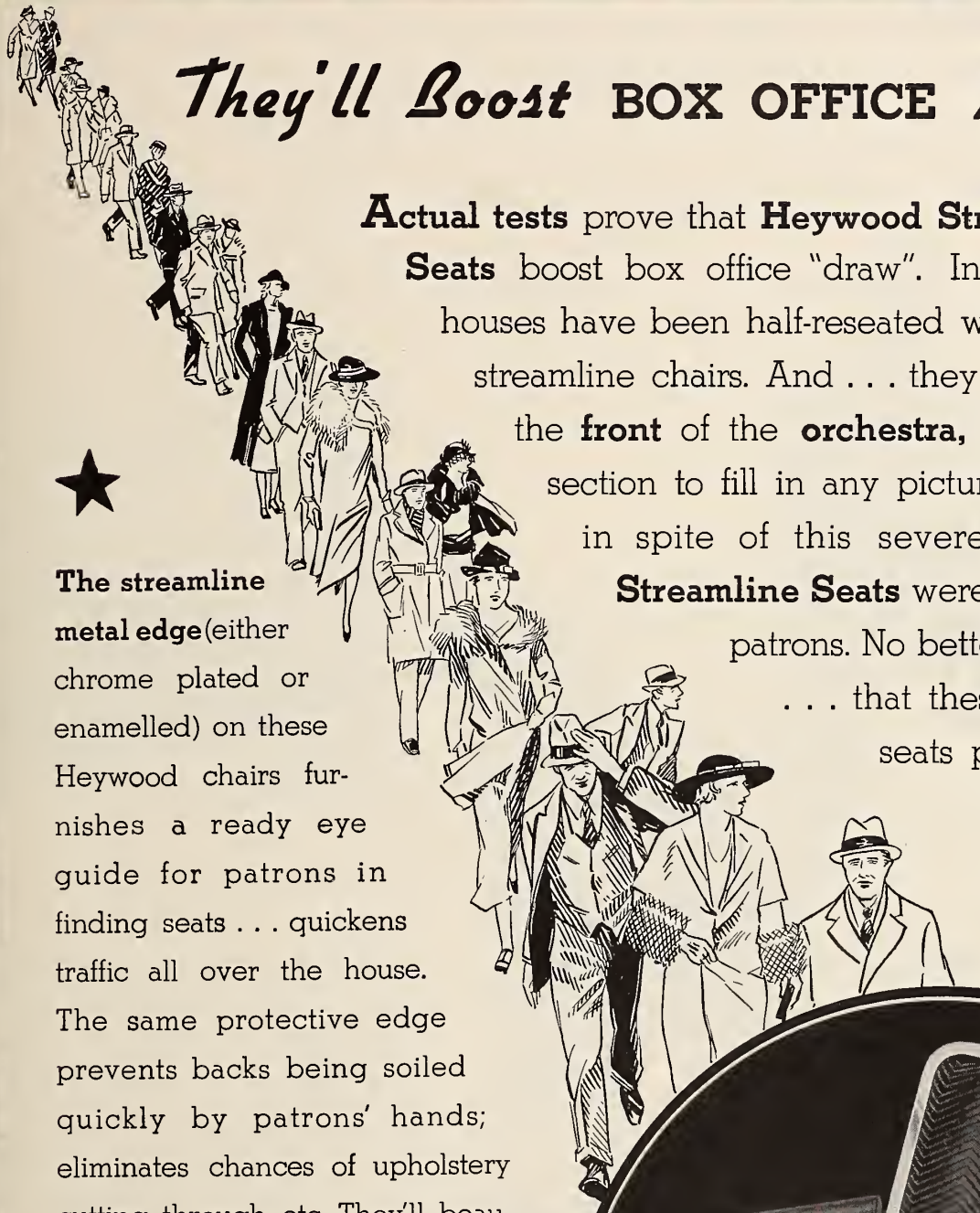
Many theatres have a long winter season, when people wear heavy coats, overshoes, mufflers, etc. If you are a fair-sized individual, try some time, in your own theatre, to sit through a double feature show with overshoes on, balancing an overcoat, etc., on your lap, and keeping your knees from touching the woman next to you—try to do all this in an 18-inch seat, in a row spaced 30 inches from back to back. Then decide whether you would take that discomfort once or twice each week as a regular diet!

OZONE FOR AIR PURIFICATION

I HAVE BEEN asked many times recently, "What about ozone for use in smoking balconies, or where air from smoking balconies is recirculated, and for eliminating odors in toilets?"

Ozone has its proper uses, and it most certainly has a place in theatres. Why the factual information on it is so hard to get hold of I do not know. Ozone generating equipment has been used in Europe for a long time for purifying municipal water supplies, swimming pools in public baths,

They'll Boost BOX OFFICE Receipts!



Actual tests prove that **Heywood Streamline Theatre Seats** boost box office "draw". In several locations, houses have been half-reseated with these modern streamline chairs. And . . . they were installed in the **front** of the **orchestra,** the most difficult section to fill in any picture house. YET . . . in spite of this severe test, **Heywood Streamline Seats** were "rushed" by early patrons. No better proof anywhere . . . that these new streamline seats put new life, class, comfort, and profit into your theatre.

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and for purifying air, but its use seems to be progressing slowly in this country. Even the people who sell ozone equipment seem to be woefully short on definite facts about the quantity of ozone generated by their equipment, and how one is to know that he is getting enough ozone, or whether one can get too much ozone. I have not come across any reports of research by any laboratory of national standing that answers all the practical questions involved.

In talking to one salesman for ozone equipment, I was told, "You see, the theatre man doesn't ask that kind of questions —they just say, 'Can you eliminate the odor in this toilet?' and we put our equipment in on a 30-day trial. At the end of that time, if the odor has been eliminated, he gives us an order for the machines and that's all there is to it."

That answer seems to be honest and to the point.

WHAT OZONE IS

Ozone is oxygen. Oxygen is the most widely distributed of all the elements. By weight, water is eight-ninths oxygen, air is one-fourth oxygen, silica (sand) is about one-half oxygen, and there is a large percentage of oxygen in chalk. Without oxygen life cannot exist, and yet it is the agency by which disintegration of the body takes place after death. Oxygen usually is found in the two-atom form, O_2, so when it is generated in the three-atom form, O_3, it is called ozone, or sometimes referred to as the allotropic form of oxygen. Ozone *does* destroy organic gases, bacteria and organic matter generally, and this is accomplished by oxidization—the third atom of oxygen, breaking away from the two atoms, combines with the organic substance and actually burns or destroys it.

OZONE GENERATION

There are several ways in which ozone can be created or generated: (1) by chemical action, (2) by electrostatic-field, (3) by electrolysis, (4) by radio-activity, (5) by ultra-violet rays, (6) by exposure of incandescent solids to air, (7) by the evaporation of water under certain circumstances. Realizing that ozone is a great purifier, you can readily see how it is possible for it to act when you read over carefully how it is generated. The air is clearer and more refreshing after a lightning and thunder storm because of the ozone generated by the electric discharges from the sky.

The simplest form of generator consists in two concentric glass tubes, the inner surface of the inner tube and the outer surface of the outer tube being coated with tin foil, and each of the tin foil conductors are connected to the terminals of an induction coil. A slow stream of dry, filtered air is passed between the tubes and due to the electrical discharge the air becomes charged with from 2% to 8% of ozone.

Another form of generator uses mica plates covered on both sides with aluminum alloy. These plates are mounted side by side, spaced so that air can pass between the plates. Alternate plates are charged and discharged. This method will produce about 50 grams of ozone per kilowatt-hour of energy with a concentration of about 2 grams of ozone for each cubic yard of air passing through the apparatus.

Of course, there are various sizes of generators made, and generators are frequently of a multiple assembly of smaller units, but aside from the fact that ozone does destroy odors, we have not yet been told *how much* ozone is considered satisfactory, and *how we can exactly adjust the output* of a given generator, or *whether an excess of ozone is objectionable* or detrimental to life or physical comfort.

Small ozone generators have no moving parts, the larger ones have a small positive blower and filter arrangement for the air forced through the apparatus. Small units for use in toilet rooms, smoking rooms or offices supposed to be of sufficient capacity for 10,000 cubic feet of space, can be purchased for as little as $40 each. The larger units for use with central air-conditioning plants cost in proportion to the size of the plant with which they are supposed to function.—J. T. K.

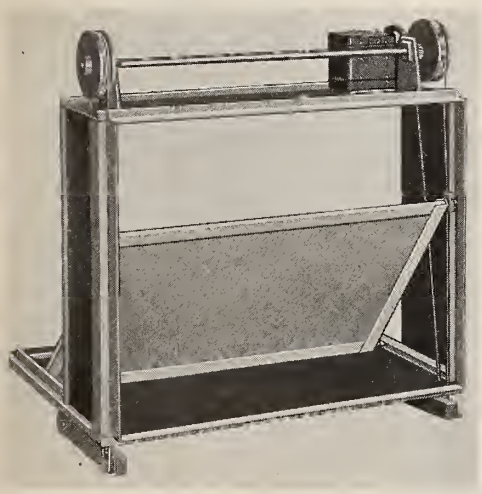
Equalizing Air Distribution By Automatic Velocity Control

CONTROL OF air distribution so that regardless of changes in outside and inside atmospheric conditions, the proper circulation of air at desired temperature and relative humidity is assured each section of the auditorium—always a problem, of course, to be attacked by the designer of an air-conditioning system—has been sought by the U. S. Air-Conditioning Corporation of Minneapolis through a special mechanical arrangement, which has been introduced into their Kooler-Aire system under the trade name of "Equalizer."

The Kooler-Aire system is of the type which may be called high-velocity, in contradistinction to any method (such as the overhead duct "pan" type) which does not depend for proper distribution on the introduction of conditioned air under substantial pressures, and the "Equalizer" has been introduced into the system as a means of obtaining the established relative velocities for all sections of the auditorium whether the system is operating at full capacity or not.

The function of such "equalizing" of velocities applies to winter as well as summer operation. In winter, the volume of air supplied by the system for heating and ventilating is less than that required for cooling. Inasmuch as the deflector (inlet) sizes are designed for maximum (hot

weather) volume, the velocity of the air when introduced into the auditorium is less without some means of control. A result is the "dumping" of air into the front area of the auditorium. Now in winter the air is warmed and it rises from the front area toward the ceiling, into the upper area into which warm air is being constantly introduced through the inlet system. The later, of course, is entering under some pressure, and it pushes the air that has risen from the front seating area back along the ceiling, at least part of it reaching the rear area, causing temperatures there that are too high and otherwise



The Kooler-Aire "Equalizer."

interfering with proper circulation of conditioned air in the rear sections of the auditorium.

The "equalizing" mechanism has been designed to meet the problem of faulty distribution automatically, with a damper arrangement atcuated through a thermostat in the auditorium. The Kooler-Aire system employs washed air taken either from wells or city mains, and includes mechanical refrigeration when local conditions require it. When deep well cold water is used for cooling, there is provided a water pump and mixing valve control for days when little cooling is wanted. On days, especially in spring and fall, when outside temperatures advise use of audience heat and no cooling whatever, the equalizer is applied to the control of air volume as well as to the distribution of the air at effective velocity.

A Tube Rectifier Following Special Transformer Plan

RECTIFICATION OF alternating current into direct current for the projection arc is effected in the Goodall rectifier recently developed, by the application of what are primarily transformer principles to the use of Tungar tubes. This rectifier, manufactured by the Good-All Electric Manufacturing Company of Ogal-

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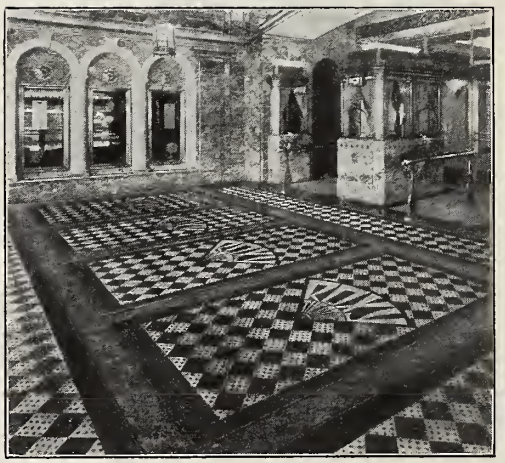
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lala, Neb., comes in two models, one of two and the other of four 15-ampere tubes. These and the related mechanism are housed in a steel case, with operating provisions including special sockets, a radial switch for regulating the current and chokes

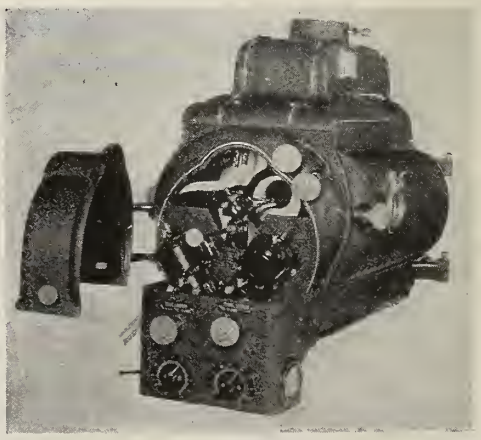


Goodall rectifier, its casing removed.

for the elimination of flicker. The rectifier is small enough to be placed under a projector at the rear, or in a corner of the projection room.

A highly accurate regulating switch has been provided for the control of voltage and amperage to a degree calculated to eliminate the necessity of a rheostat. All switches are externally operated, mounted on a box on the side of the rectifier. All incoming connections are made outside by means of boxes with removable lids. Ventilation is by passage of air from bottom to top.

Sockets are ventilated to prevent the melting of connections on tubes. Clips are of heavy berylline. The stack is over-sized and made of silicon laminations. The frame is of angle-iron steel construction, and housing finish is in baked enamel.



The Preddy high-intensity, two-motor projection lamp, shown with rear cover open exposing the mechanism, a view which accompanied a description of this lamp in the February 8th issue and which is republished to correct a typographical oversight through which the Preddy lamp was identified as that of another manufacturer.

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Hundreds of theaters modernized during the past year have found in Formica something new and up-to-date with which stirring effects are possible. They find that business picks up at once when new fronts, doors, lobby walls and ticket booths of smooth colorful Formica are there to attract the attention and admiration of patrons . . . Formica may be had in more than 50 colors. It is crack proof; simple and easy to install. It may be had with attractive inlays in metal or in contrasting colors. The total cost is small considering the revolution in appearance it often makes possible . . . Get the facts before you modernize.

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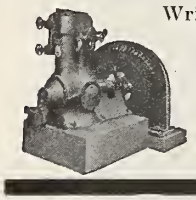
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ROCKERFELLER CENTER NEW YORK CITY

Availability of Well Water for Cooling

(*Continued from page* 12)

pens whenever moisture-burdened air strikes a cold surface not exceeding 60° temperature. Every degree under 60° adds materially to the rapidity and efficiency of moisture condensation. In general, a maximum cooling water temperature of 58° will make either the simple air-fin or water-spray methods work satisfactorily. Groundwater in the northern half of the United States averages from 52° to 56° throughout the summer, except in certain densely populated areas where heat is artifically radiated in to the ground by industries.

GROUNDWATER AVAILABILITY

The following extract from a Government publication written by Dr. O. E. Meinzer, chief of the Division of Groundwater of the United States Geological Survey, reveals interesting information about widespread existence of groundwater in the United States:

"Most of the public water supplies are obtained from wells in virtually all parts of the United States except in New England, along the borders of the Great Lakes, and in some of the mountain and piedmont areas in the East and West. . . . With the above perspective, it should be obvious that groundwater for both public and private supplies has an importance that cannot easily be exaggerated. . . . Groundwater supplies that have not been overdeveloped, have, for the most part, an advantage over supplies obtained from streams, with respect to permanence and reliability, due to the great storage capacity of natural underground reservoirs.

"This advantage was rather strikingly shown in the severe drought of 1930, when relatively little difficulty was encountered with the public supplies derived from wells."

DRILLING FOR WATER

The fact that 65% of all our public water supplies in 1933, when the above article was written, were derived from groundwater sources, is encouraging evidence that theatre owners may develop wells for their own cooling water needs in many instances. The map showing groundwater utilization in the various States may interest readers who would like to investigate possibilities of getting well water on their property.

In general, groundwater is frequently found flowing through porous sands and gravels that fill our river and stream valleys. Fortunately, most of our cities and towns are built along streams, and your theatre may be located over underground water streams flowing above the bedrock of a valley. If the bedrock lies only a few feet under the surface, there still remains a lesser possibility of getting sufficient cooling water by drilling into the rock, but the safest groundwater supply usually is found in sand and gravel rather than in rock.

Surprising as it may seem, many well

drillers are poorly informed about water that may exist above rock. Therefore, do not accept a well driller's opinion as final, even through it may seem natural to you that he should know about it, if anyone does. Go to your city water department and find out whether they obtain water from wells; where these wells are located and whether they have information of a possible buried underground valley passing in the vicinity of your property.

Inquire of dairies, ice plants and other manufacturers near you as to whether they have ever drilled wells and how deep they found the rock. Many have been amazed to learn through a little intelligent investigation that there exists near, or around them, private wells of good capacity.

One reason why well drillers ignore good water supplies at shallow depths is that they are paid on a footage basis, and because of the small return for their efforts, cannot afford to do work without drilling to considerable depth. Drillers will frequently state that they encountered "some water" above the rock but this was "surface" water, the inference being that surface water is impure or not fit for drinking, when, as a matter of fact, all water in the ground that is fit to drink is surface water that has ultimately percolated downward.

INVESTIGATING SOURCES

There are engineers with special knowledge of geology who make a business of determining where groundwater may be found. There are also certain large drilling contractors who will develop water on a guaranteed basis, but at an increased charge for this service to cover the risk. Certain engineers who specialize in groundwater study are thoroughly informed on drilling methods and can instruct an ordinary local driller how to proceed with developing the maximum yield afforded by the water bearing formations. Often the failure of local well diggers to produce ample water yield arises from lack of proper equipment or insufficient knowledge of modern drilling practice.

Many failures of wells to produce large capacity are because of the small diameters suitable only for ordinary drinking wells. These constitute a large part of the ordinary driller's business and his drilling rig may be too small for boring the large diameters necessary to high yield from shallow gravel and sand deposits.

Low-temperatured cooling water is paramount for air-conditioning. All that the conditioning machinery can do is to provided efficient or ingenious means of bringing the cooling element into more or less intimate contact with air, to chill it so that moisture be precipitated and temperature reduced.

For cold water, wells offer the cheapest and most reliable solution. Therefore, don't gamble on assumed average temperatures in the public supply. Determine *first of all* whether you can get well water. If so, a reliable conditioning unit can be determined upon with far greater certainty, and usually considerably lower installation cost.



Do Some of Your Patrons *Shiver* while Others *Perspire?*

The public rewards programs of good pictures right at your box office. But, in order to hold patronage, your patrons must be made comfortable. Your theatre's temperature must not only feel cool on *hot* days—but must also feel *comfortable* on all the cooler days in Summer, Spring and Fall. A new invention puts proper temperature control *all over the house* right at your finger tips. You can avoid excessive warmth in the back part of the house while the front rows are uncomfortably cool.

Equalized Kooler-Aire

Assures Year-round Comfort in *Every* Section of Your Theatre

The Kooler-Aire "Equalizer" positively eliminates all drafts—cold spots—overheated areas—dead air pockets. You can have it in the 1936 "Equalized" Kooler-Aire System or it may be easily added to any system which you may have. Whether the outside temperature be hot, warm, cold or cool, your inside temperature will be absolutely correct.

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Post yourself! Get all the facts. Find out why leading theatres, all over the country, are installing the "Equalizer." Send for the new booklet which explains all. Air-current diagrams explain the situation simply and completely. Fill out and mail the coupon below.



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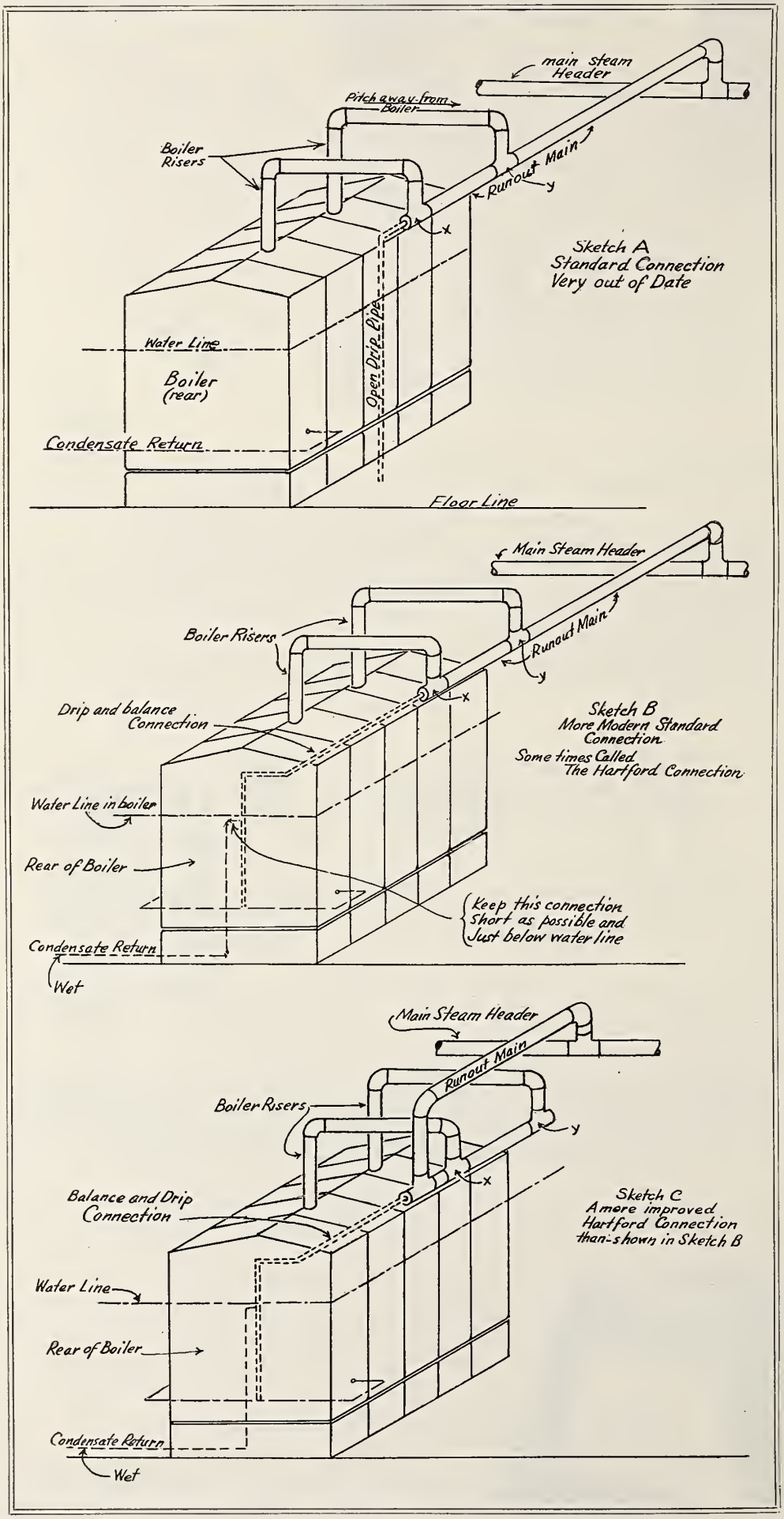
Please send book "Equalized Air Conditioning."
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Name of Theatre..... .....Capacity.....

Kind of Cooling System.....
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Efficient Boiler Connections in Heating Systems



• Outlining, with the aid of sketches, the operating characteristics of three methods, and showing how older equipment may be readily modernized

THERE ARE heating systems and heating systems, as has been pointed out in this department in the last two issues of BETTER THEATRES, with each possessing characteristics that must be considered in relation to the needs peculiar to the specific theatre involved in any contemplated installation, if efficiency, which is to say economy, is to be assured. Now, with the aid of three diagrams, we examine a particular division of a heating system, the boiler connections, not only to clarify understanding of these elements, but to show how present systems in which they are faulty, may be improved.

In *Sketch A* is shown an old-style standard connection between the boiler and the piping system that serves the radiators. This sketch represents a five-section cast iron boiler with two boiler risers. This system could have been served with one riser but by putting two on we reduced the steam velocity through the piping system about 50%. Note carefully the drip connection which is an open drip to a sump pit. Note the condensate return is a wet return because it is below the boiler water level. There are many theatres that have their boilers connected in this fashion, which to some extent is wasteful, noisy and inefficient.

Sketch B represents the same boiler as that of Sketch A, with the drip connection connected into the boiler return taps and the return condensation line connected to the drip connection high up but just below the boiler water line. With the layout shown in Sketch A you can see that an excess of pressure in the boiler would back all of the water from the boiler into the return lines. The connection shown in this sketch prevents that. The connecting of the wet return to the drip connection before it in turn joins the return taps to the boiler balances the pressure in the boiler so that any increase of steam pressure in the boiler reacts on the surface of the water in the drip connection thereby preventing the boiler water from being driven from the boiler into the return pipe. Please note in both the Sketches A and B that between the points *X* and *Y* the condensation flows in a contrary direction to the flow of steam. This creates noise.

Sketch C shows the same boiler with the main run-out connection to the main steam header connected in the rear, which means that the condensation between the points *X* and *Y* will flow in the same direction as the steam thereby reducing noise.—J. T. K.

MODERN PROJECTION

PROJECTION • SOUND REPRODUCTION • ACOUSTICS

Provisions Underway for Standardizing the 2,000-Foot Reel

● But while the technical committees proceed toward adoption of the double size on August 1, international union chiefs reassert their opposition

AFTER A SURVEY that approached being world-wide, the Research Council of the Academy of Motion Picture Arts and Sciences, with the approval of nearly all major distributors, has arranged for the adoption of the much-discussed 2,000-foot reel and has set the date for its introduction as August 1, 1936. It then is perhaps in order to review the situation from all angles with some investigation as to just how the various elements affected regard the innovation.

First of all, opposition by the IATSE & MPMO must be faced. In General Bulletin No. 297, issued by the IA general office, occurs the following:

"Don't be Duped by 'Double-Reel' Propaganda—Falsified reports are being circulated throughout this country and Canada to the effect that the International Alliance interposes no objection to the common use of 'Double-Reels.'

"Nothing is further from the truth, as the stand taken by the General Office in this matter is one of absolute and emphatic disapproval.

"The most recent development in this direction is the attempt on the part of the Academy of Motion Picture Arts and Sciences to introduce a new projection reel standard of 2,000-foot reels, twice the length of the present standard. The seemingly harmless aspect of this endeavor, coupled with the copious support and endorsation accorded it by the Motion Picture Producers and Distributors of America, is highly significant in its simplicity.

"Our Local Organizations should become keenly alive to the underlying motive of this move—*cutting in half the work required with a subsequent corresponding decrease in man-power*—and forcibly protest against the use of other than single reels, as well as exerting every influence and pressure to definitely discourage the use of other than the present standard size reels."

This the writer brought to the attention of the chairman of the distributors' committee, which is headed by J. S. MacLeod of MGM. His reply was to the effect that in adopting the 2,000-foot reel but little change was being made, insofar as has to do with projection work, for the reason that a very large percentage of theatres are now doubling up reels, with resultant costly damage to the films. He continued:

"In my opinion the sole and only reason for adoption of the larger reel is to give the large majority of projectionists exactly what they want. Whether they or the organization representing them says it is wanted or not seems immaterial because they now are using the 2,000-foot reel for projection, doubling up the 1,000-foot lengths. It therefore is quite fair to assume they want the 2,000-foot reel.

"The only objection advanced to the committee by projectionist or unions representing them are based wholly upon what I would term industrial politics. Were it not for the fact that in many theatres the 1,000-foot reels are being doubled up, we would have no reason to want to distribute features on 2,000-foot reels."

Mr. McLeod had in his possession two sample reels of the 2,000-foot capacity. It was shown, by experiment, that if the sides of one of them were pressed together, the reel did not assume its original shape when released. Pressing the sides of a rather heavy reel, made apparently from some aluminum composition, caused one of the spokes to break. The fact was pointed out that such reels had but slight stability, that while they were relatively cheap in first cost, they would be very expensive in the end; also that they would work considerable damage to films in the exchange rewinding process, even though other and better reels were used for projection.

There is yet no reliable data available as to the number of projectors that will have to be altered, more or less, in order to accommodate the larger reels. However, the committee is sending out a post-card request for information, which it is expected will supply full data in approximately a month. The questions are:

"What make and model number of projection machine do you use? Are the magazines on your projection equipment of sufficient size to accommodate a reel 15 inches in diameter? If not, what size reel will they accommodate? Are you now 'doubling' your reels onto a large reel?"

The general method as at present approved is to have laboratories continue to process films in approximately 1,000-foot lengths as now. These prints will be shipped to exchanges in cans, not mounted on reels. The first 1,000-foot length will be known as *Section A;* the second as *Section B.* The exchange will make the necessary splice and mount the combined sections on a 2,000-foot reel.

So far as recording is concerned, no change in present methods will be required, except that the first twenty divisions of *Section B* must appear on *Section A.* To accommodate the process of rewinding the Academy recommends an installation geared to a 2.75-to-1 ratio. This, of course, is to retain the old rewinding speed that not only compels the projectionist to remain beside the rewinder throughout the entire rewinding process, but increases the possibility of damage to the film.

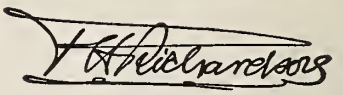
The dimensions of the new reel, as approved by the Academy, will be, as more recently revised, 15 inches over-all diameter, with a 5-inch hub, and a 1.5-inch clearance between the sides. The center bushing will be of size to provide an easy fit to all standard 5/16-inch diameter rewinder and projector spindles. The keyway will be ⅛x⅛-inch.

An opening adjacent to the film slot will be provided of such shape and size as will make for convenient attachment of the film end to the reel hub in threading. The exact construction of the reel to be approved has not been decided.

F. H. RICHARDSON'S COMMENT

• • AND ANSWERS TO INQUIRIES •





THE PART-TIME SYSTEM AND ITS EFFECT ON STANDARDS

WHILE MANY union men may honestly disagree with what I shall say, I ask that they at least give the matter very serious consideration. Here is the question now under discussion:

Many unions now have more members than they have employment for.

We will not at the moment consider the reasons that have led up to this deplorable condition. It is well understood by us all, I believe. The practical effect, however, is that in many cities this has led to compulsory part-time idleness by some or all of the men, usually the higher paid ones on the theory that they can best afford it.

Now this seems on the surface to be not only quite all right, but the fine, manly, brotherly thing to do. As is said, however, there always are two sides to every question, and this is no exception.

We are trying to build up projection to the point where full justice may and will be done, not only to the work of our producers, which improves year by year, but also to the magnificent equipments now being placed in our theatres. To do this we must encourage and build up the morale of the men themselves. We must, as fast as possible, get rid of incompetence, either by dropping the incompetents or by building up their knowledge and making them competent, which is something our unions can help to do.

Since employment conditions are what they are, what just now is needed in most unions is less men, and naturally those remaining should and must be of the best. There are not now enough jobs for all. We may as well admit that many of the one-man rooms are here to stay.

Now let us consider the effect of the part-time plan many unions have been compelled to adopt and put into force. As before said, it usually is applied only to the higher paid men, which sounds right and proper from the financial viewpoint. However, with exceptions, we may admit that in effect this means that the brunt of part-time idleness falls largely upon the very best men we have.

Now this has two exceedingly bad effects. First, it is not in the least encouraging to those men who have had the ambition, energy and interest in their work to study hard and thus become highly competent, to be compelled to lay off and loaf for *two to four days each week,* as many men, especially in the large cities, are now compelled to do, regardless of what the reasons may be. Say what we will, the effect is a distinct let-down. In the very nature of things, these men do not have the interest they would have were they working steadily. The general effect is distinctly bad.

This part-time business has a second very bad effect in that part-time men cannot be expected to have the keen personal interest in the equipment under their charge that is had by those working with it all the time. Psychologically it works out that way. The man who, for example, works only with equipment for three days a week, comes on the job, puts in his hours, leaves, and that's that. Moreover, a man who is laid off two or three days a week, knowing another chap will be on the job tomorrow, feels inclined to leave some things he might do, undone. It is simply a case of "Let George do it," which is natural enough.

I appreciate the difficulties involved. But I also appreciate the need of skill, knowledge and a high sense of responsibility in the projection room in keeping with the exalted position of the motion picture today.

FAULTS IN FILM TRAP ASSEMBLY

A NUMBER of interesting suggestions regarding methods in matters related to projection are made in a letter from Allan E. Harvey of Newman, Cal. He says:

"Dear Mr. Richardson: Reading in your columns that projectionists have not taken an interest in your fine offer to do something about tension adjustment reminds me I have not answered your letter.

"The point I had in mind both with reference to tension and lateral guiding was that the film trap assemblies in general use in theatres do not serve so well, almost every theatre showing some little detail fault in the film trap assembly on the screen. The film trap assembly developed for studio use in projecting background shots, with its improved design and materials, seems to me ought to have general use in theatres. While the requirements for steady projection in studio work are severe, it is also true that correct prints can always be obtained. In theatre projection, on the other hand, while the standards are not high, the prints available vary widely in physical condition and offer a severe handicap to the projectionist. It seems to me that this as well as other technical improvements in projection developed by the studio engineers ought to be used by theatres as far as possible. If I remember correctly, you discussed some of these improvements in your columns some time ago, but I do not recall ever seeing the improved film trap for sale in a theatre supply house.

"I would very much like to see the Technical Section of the Academy act as liaison between the laboratories and theatres. It has been my experience that the various laboratories have no time to correspond about various details in connection with the film they supply the exchanges. The exchanges are not only reluctant to contact the laboratories, but because of exhibitor relations, sometimes ignore legitimate inquiries. If the Academy would serve as a direct contact, however, certain evils in the release print output of the laboratories could be reported by interested theatre projectionists for consideration.

"Any exception is so interesting, how-

Other Articles

In addition to the material on this page, Mr. Richardson's columns of this issue also contain:

Those Who Would Join a Union	Page 31
Sound Speed and Temperature	Page 32
Suggestions from a Projectionist	Page 32
Examining Projectionists	Page 33
Projection in Alberta	Page 34
Projection Room Ventilation	Page 36
Cheap Equipment	Page 36
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Ultra-Violet Rays in Recording	Page 38

ever, I am glad to report the interest of the San Francisco Columbia exchange in their release prints. A few days ago I examined a new two-reel print which had been badly damaged during some previous projection. This print had offered severe resistance to the tension pads, showing not only the usual strain marks, but a very bad condition in the sprocket perforations, about every tenth sprocket hole being badly deformed on the driving edge. Long portions of this print in its present condition do not guide properly, allowing the picture edge and frequently the sprocket holes to show on the screne.

"The laboratory labels on this print stated the print had been processed by the laboratory and special warnings on the bands stated the print had been lubricated after hardening. As the condition of the print showed this lubrication had not been complete, I reported the matter to the exchange at once, asking them to refer the matter to their laboratory. I received a very cordial answer from the exchange and the promise they would cooperate fully.

"My attitude has been that such matters should be reported to the laboratories, as otherwise the release print production engineers cannot check fully against their routine procedure. If the Academy would serve as a contact, I have no doubt that the results would be worthwhile. In the matter of release print processing alone, a reduction of probable error of 1 per cent or 2 per cent would still be very important to the industry as a whole. Sometime, I hope, you will bring this suggestion to the attention of the Academy and of your eager readers."

As to the lack of interest in tension adjustment, it is deplorable. True, I did receive a limited number of letters commending my position in that matter, but for every one received, at least one hundred should have come. It would be useless to try to force the adoption of such a change with only lukewarm support from those who should be most interested.

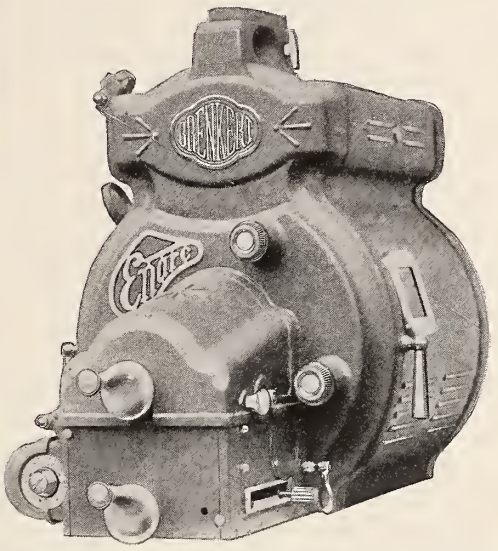
As to the suggested liaison between theatres and the Academy, it was tried out when the adoption of the S.R.P. was under advisement, with just what success I am not certain, though I believe nothing too encouraging. Each theatre is too tied up in its own local troubles to bother much with outside matters, and the Academy too has troubles of its own. The reason MOTION PICTURE HERALD and BETTER THEATRES gets attention from theatre men is because it keeps pounding week by week, and month by month, to all theatres and to the Hollywood "big bugs" as well. *It is the constant reaching to all sections of the field of motion pictures that effects results.* Were the Academy able to reach all theatres constantly and often, it doubtless could accomplish great good in this matter.

CONCERNING THOSE WHO WOULD JOIN A UNION

I HAVE RECEIVED a rather constant stream of letters asking information as to how to go about joining the

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union. Some of these come from working projectionists—the greater number by far—and some from young men who have some smattering of projection experience and desire to "bust in" so they may blossom out as full-fledged projectionists.

For the information of all and sundry joining the union is something that must be taken up with the union which it is one's wish to join. Each local union is the sole and absolute arbiter in the matter of receiving new members, or even nembers of other local unions who may wish to transfer. It can accept or reject, and that action is final.

Each union may set its own admission fee, which may be any sum it desires to name, and in some cases runs into hundreds of dollars. Each union may oblige applicants for membership to pass any examination it may wish to, or none at all. Neither I nor anyone else, except he be a member of the union you may wish to join, can help anyone to join a union. In fact, any attempt in that direction doubtless would arouse resentment, unions being very jealous of the membership right.

SOUND SPEED AND TEMPERATURE

D. L. VERNON of Minneapolis, Minn., asks, "To decide an argument, how fast does sound travel and does it travel faster in warm than in cold air?"

Answering this query, authoritative text books on physics give the speed of sound as 1086.7 feet per second when the temperature is zero Centigrade and the air pressure 76 centimeters. This figure represents the average of results obtained by two well-known scientists over an extended series of experiments.

Sound speed is wholly independent of both pitch and air pressure, but it does vary with temperature. It increases about 2 feet with every degree, centigrade, rise in temperature. There also is a variation in speed of sound as density and elasticity of the medium through which it is passing varies.

PRACTICAL SUGGESTIONS FROM A PROJECTIONIST

FROM CARL DORR, projectionist at the Strand theatre in Walhalla, S. C., comes this most interesting and helpful letter:

"Dear Mr. Richardson: It seems a little strange to be calling you *Mr. Richardson* when from reading your columns in BETTER THEATRES and MOTION PICTURE HERALD for so long a time I feel as through I knew you personally. Like other projectionists I sincerely appreciate your efforts to place projection on the level of a profession, where it most certainly belongs.

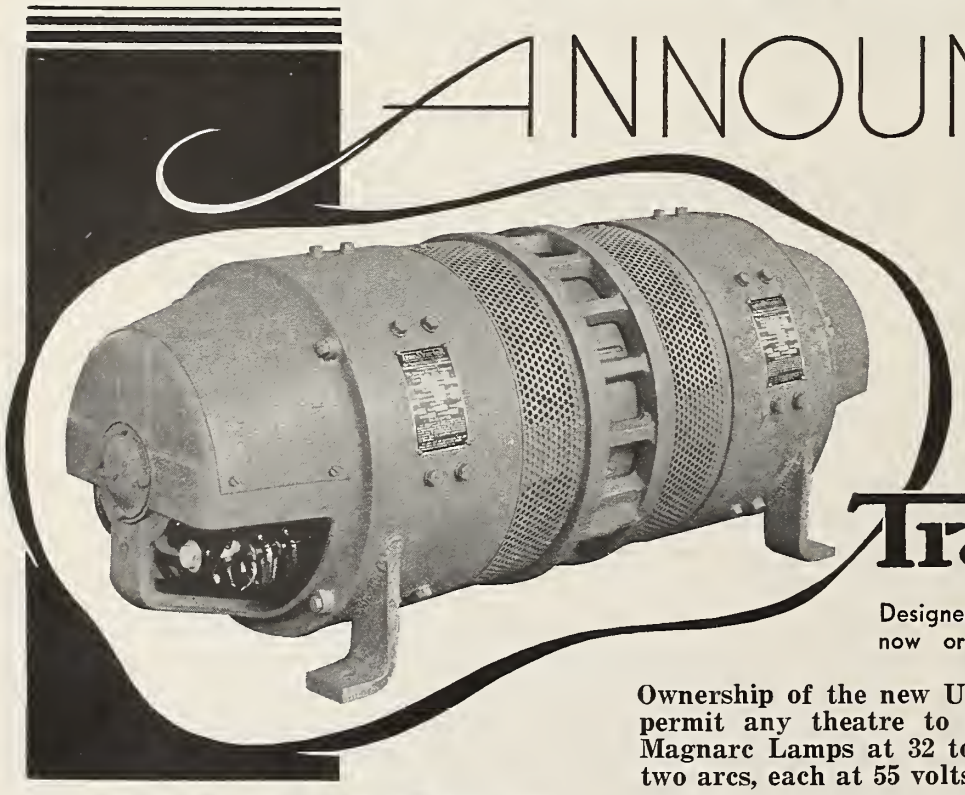
"I have been in the profession four years only, but try hard to be worthty of the title projectionist. Where I now am, and have been for eight months, we have the latest type DeForest sound and Powers 6B projectors equipped with Peerless light sources taking current through rectifiers.

"I have a few suggestions for projectionists using DeForest equipmens. First, to eliminate noise due to scratched sound track, using the exciter to the left (when the exciter to the right is in use it is against a stop pin and cannot be moved to the left), shift it a little to the left of normal position—enough so that the illumination on the right side of the sound track (where scratches usually are) is reduced. Then place the gain control at higher position than normal in order to compensate for loss of frequency response caused by reduced illumination.

"Other causes of motor boating noise and mushy sound may be (1) impedance pad roller (filter roller) stuck, (2) pad roller on top of sound scanning slit block stuck, (3) a small bit of dirt caught between the impedance roller and the arm supporting its outer bearing. Because of the small clearance between these parts it is advisable to keep a sharp on this.

"Another possible cause of mushy sound with DeForest equipment is to loose driving belt. Still another is excessive tension on the pivot screws supporting each end of the filter roller on the soundhead and incorrect centering of side adjustment of pivots (pivot screws) on impedance rollers. I trust these suggestions may be of some value to brother projectionists using DeForest equipments.

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"And now may I ask what is the average entry fee to IA unions in a city of 50,000 population?"

Your question cannot be answered. It varies widely, each union having the power to fix its initiation fee. If all its jobs are taken and new members therefore are not wanted, it may be set at an absolutely prohibitive figure. If the condition be otherwise, the fee may be quite reasonable. It seems unjust to outsiders, but I can assure you it would be quite all right were all members of all unions thoroughly capable. Unfortunately, however, this is not always the case, and under that circumstance keeping a really high-grade projectionist out to protect an incompetent man in his job is unfair to all concerned. But it is a situation that is extremely hard to cope with.

In New York City, for example, there are a great many more men in the union that there are jobs for. Most of them are competent, willing and able to do their full duty. But there is a number of incompetent men—some of them very incompetent if judged by proper standards—and the pity is that high-grade men are compelled actually to lay off one to three days a week in order to provide them with work.

As to your suggestions for DeForest equipments, I pass them along, with the remark that while there may be a reason, I can see none for moving the spare lamp over. Why not just move the one in use a bit to the left? Anyhow, this sort of letter is intended to be helpful and doubtless will be appreciated by many projectionists handling DeForest equipments. Great good would result if we had more correspondents willing to give pointers on various troubles they have encountered with different equipments and how they were successfully handled.

EXAMINING AND LICENSING PROJECTIONISTS

RECENTLY I published a lengthy discussion regarding the licensing of projectionists, based upon the procedure followed in Alberta, Canada. More recently I wrote my old friend, G. P. Barber, chief inspector of theatres for the province of Alberta, asking that he set forth his impression of the effect of their very stiff examinations and high license fees. It is to be borne in mind that Mr. Barber has had every opportunity to form an unbiased opinion. He has responded with a discussion addressed to projectionists rather than to me. He writes:

"The request which prompted these opinions of mine was worded thus—'Will you kindly give me your views on the benefits derived from an examination for projectionists.' The reason that Mr. Richardson specifies projectionists is because, as you all know, projection matters have been his particular line of endeavour for many years, and while I shall try to keep to the subject of projectionsists throughout, it may be reasonably argued that all or any kind of examination is beneficial, since it has for its object the drawing out of the one examined and is similar in meaning to the root 'educe'

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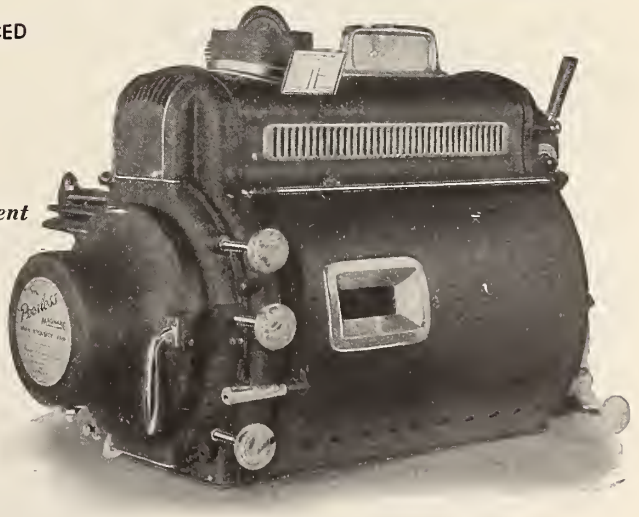
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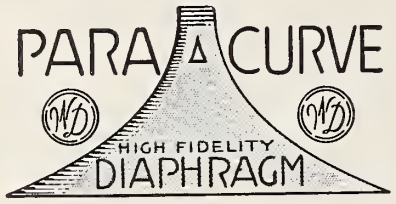
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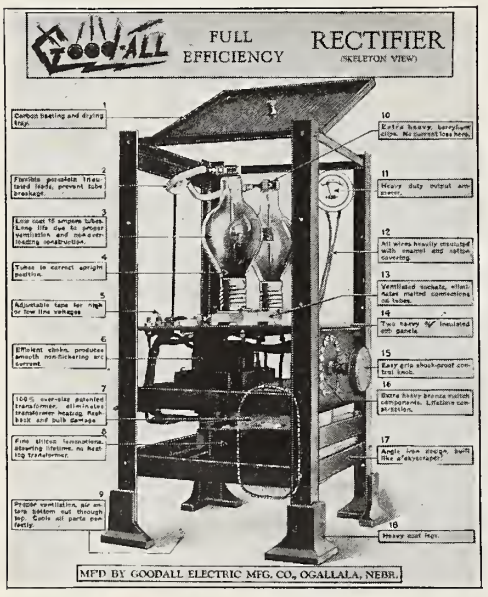
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of the word educate meaning to lead, or to draw out.

"The average youngster taking up projection work for the first time soon gets the notion he has arrived. He can make a splice, use the oil can, trim carbons, thread 'er up and never miss a changeover, so that's all there is to it. He certainly can not see any need for a lengthy apprenticeship. Show me the kid who hasn't reasoned thus and I'll show you the 'dud.' This is natural and is the necessary foundation, provided he receives the inevitable jolt in the right manner and just at the correct point in his mental evolution.

"He may get this jolt any time, of course, but he is sure to get it on his initial examination which follows his period of apprenticeship. So what happens? He discovers that the now familiar routine of splicing, threading, and changing over is anything but the whole show, and that if he is to be as good as he thought he was he will have to do some rehearsing along other lines if the show must go on. This, then, should be the cue for the preparation of examination questions, not to confuse, not to trick, but to arouse a desire to learn, to know and to apply.

"In projection, perhaps more than in any other class of work, examinations were first instituted as a public safety measure. It did not necessarily help much the person examined at that time, except to list him as a license holder and make him eligible to hold a job.

"In some cases that's all the examination was intended to do, as that was about all the ballyhoo showman wanted in those days—'protection in the event of fire or panic.' He was hiring a licensed man and perhaps didn't trouble to mention that the man had only received his license that day. All licenses were the same to him, anyway. There was no sort of classification based on length of experience or size of theatre.

"We can not blame anybody in particular, but accept such conditions as a natural mark of the beginning. The wonder is, however, there were not more serious accidents when we recall the risks taken.

"Many people imagine that all exhibitors opposed the adoption of more stringent regulations and the introduction of examination for projectionists. *But the real exhibitors encouraged the idea.* He altered his theatre to meet the new order of things, purchased up-to-date equipment, and what is more to his credit, recognized the advantages of an examination system which gave him the choice of classified projectionsists.

"He conceded that while a knowledge of, say, optics may be far removed from the question of public safety, together with several other things which are now considered to be a necessary part of examination papers, he nevertheless gradually came to depend upon the licensing of projectionists by examination in his selection of the men most suitable for the care and operation of the equipment he had so painstakingly chosen and purchased.

"It would be a narrow point of observation to say that an examination benefits only the projectionist. It does, of course, develop his sense of responsibility, and as he moves through the stages of apprentice, of third-, second-, and first-class ratings, his desire grows for a more complete understanding of the many technical phases of the work. But all this reacts in results upon the industry in general. The present-day exhibitor demands and recognizes a better class of projectionists than he did even five years ago, because the public know projection when they see it, although they may not be able to analyse their preferences. It is for the projectionist to analyse, and examinations teach him how."

Beyond asking that what Mr. Barber has said, be read very carefully and considered from an unbiased standpoint, I think comment by me neither necessary nor in place. I'm sure many join me in thanking Mr. Barber most cordially for his kindness.

THE PROJECTION BUSINESS IN ALBERTA

FROM A PROJECTIONIST in Edmonton, Alberta, Canada, comes the following interesting letter:

"Dear Mr. Richardson, I am a projectionist at a theatre in Edmonton. I have found your Bluebook of Projection to be of great value in aiding me to prepare for a projectionist license examination. From all I have been able to learn, Alberta demands a higher standard for projectionists than is required anywhere else."

The Alberta law reads, in part:

"First Class License.—Applicants must have held a second-class license or its equivalent in Alberta or elsewhere for a period of not less than one year prior to application.

"Second Class License.—Applicants must have held a third-class license or its equivalent in Alberta or elsewhere for a period of not less than one year prior to application.

"Third Class License.—Applicants must have served some form of apprenticeship of at least six months, either as holder of an apprentice license in Alberta, or elsewhere as an assistant to a projectionist.

"Apprentice License.—Applicants must be of the full age of eighteen years and shall be vouched for by the manager of the theatre and by the projectionist under whom the apprenticeship is to be served."

Returning to the Edmonton letter:

"Examination for first-class license covers or may cover everything even remotely connected with projection, as well as all Provincial fire regulations regarding theatres and entertainment halls.

"A man under examination is permitted eight hours in which to complete his paper and must obtain a rating of 80% to pass. I am, myself, at this time a second-class man, which entitles me to project motion pictures in any hall or theatre seating less than 500. Six hours are allotted to a man to complete his paper in second-class examinations. The examination covers all projection work and fire regulations. He must obtain an 80% rating to pass. And now here is something for U.S.A. men who kick like bay steers over a two- to

five-dollar license fee: The fee here for first-class license is $25; for second-class, $20; for third-class, $15; for narrow gauge (16-mm.) $10; for apprentices, $5; for renewals (January 1 each year) $2. You therefore see what Alberta projectionists are up against."

Yes, friend, but while the first- and second-class license may be pretty stiff, your men have one and a half years of practical work, coupled with study, to prepare for second-class, and two and a half years for first-class. The man who can not prepare himself to pass an examination in that length of time is, in my 'umble opinion, not fit to take charge of sound reproduction and picture projection.

Returning again to the letter:

"But enough of that. My real reason for writing is that in studying the fifth edition of the Bluebook of Projection I have come upon what may be either two contradictions or two places where I have misinterpreted your meaning. In volume 1, page 135 it says. 'It will thus be seen that with a plano-convex lens the curvature of the convex surface will always be the curvature of a circle the diameter of which is equal to the focal length of the lens.' However, on page 128, same volume, we are told that the bending of light rays (or focal length, if we consider the lens) depends upon the refractive index of the medium into which the light is entering, which statement seems to contradict that made on page 135. Please explain the matter.

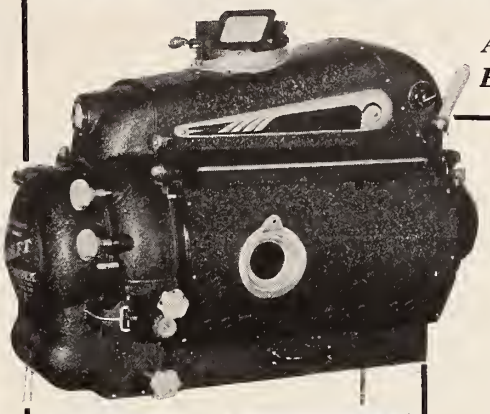
"Again, on page 127 the subject of conjugate foci is treated, and from the text we gather that when the picture is in sharp focus upon the screen, the screen and film are the two conjugate foci points of the projection lens and that the distance from film to lens cannot be altered without losing sharpness of definition in the screen image. Now on page 21 (same volume) I am unable to understand that the illumination of the film photograph with parallel rays of light or otherwise can make the least difference as to distance of lens from film. So far as I am able to see the film and screen are conjugate foci points of the lens and those distances are in nowise dependent upon the angle of light rays illuminating the aperture. I intend applying for a first-class license next spring and desire that these points be cleared up."

If the good brother will re-read the two seections first cited he will see that it distinctly says, in the first, that bending of light rays depends upon two conditions, refractive index of the glass, and the *angle at which the rays enter the glass.* In the last instance (page 135) only the curvature of the lens is considered.

As to points of conjugate foci being affected by the angle of rays illuminating the aperture, the conjugate foci points are in some measure dependent upon the angle at which the rays enter the lens. Light travels in straight lines. Examine Figures 38 and 39, same volume, and I believe you will readily see that the diameter and the distance from the aperture of the converging element of a plano-convex con-

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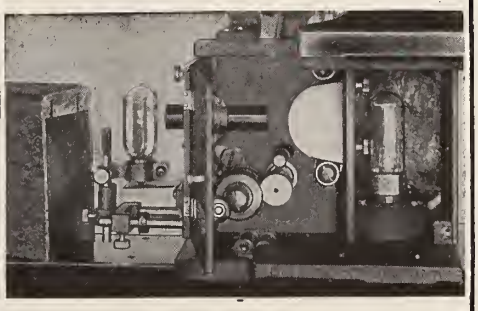
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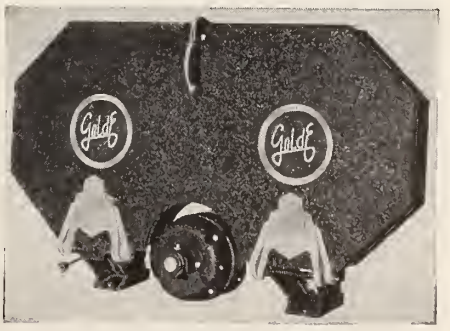
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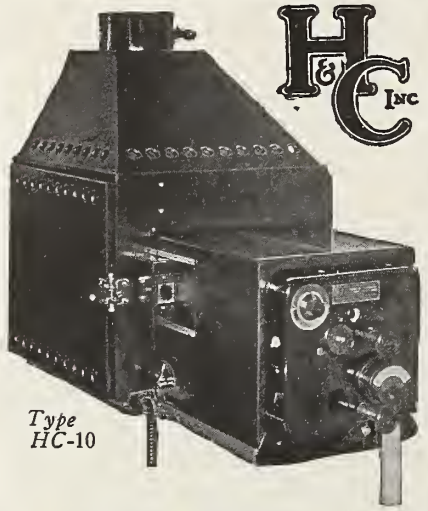
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denser or a mirror will affect the angle at which the light enters the projection lens, and in that you will find your answer. If you use converging element (lens or mirror) of certain diameter at a certain distance from the aperture and change either the diameter or the distance, you will find that to maintain the sharpest possible focus you must alter the position of the projection lens slightly. I trust I have made the matter clear. If not, come again.

VENTILATION IN PROJECTION ROOMS

FROM A SMALL town in Kentucky, comes a letter saying, "While my trouble is one of health, it is possible you may help me. I am afflicted with tonsilitis, a peculiar ailment that makes one constantly tired and weak. I feel I cannot continue to do my work well if it continues. I believe the trouble is due to lack of pure air in the projection room.

"I attach a drawing of the room so that you may see what the ventilation now is. The walls of the room are hollow tile. The ceiling is 6 feet, 4 inches from the floor. I am myself 6 feet 1 inch tall, so you can see I must breath hot air all the time. Both projection and observation ports are glass covered. There is one 10-inch opening in the ceiling immediately over the projectionist when in working position at the left hand projector.

"There are no exhaust stacks on the lamphouses. The only air I get comes from the auditorium and from the negro balcony at the right. There is but little draft through the vent. What will such a condition lead to if continued?

"I have agreed to make all the necessary conduits for the vents if the management will supply the materials. I don't know whether or not I can be classed as a projectionist. Probably only a machine operator, but I do try to do my work right."

To ask a man to work under such a condition as you describe is extremely unjust. The condition is as bad as any I have ever heard of. I think the management of that little theatre certainly can not realize that with a ceiling 6 feet 4 inches high, and a vent flue right over the projectionist's head when in working position beside one of the projectors, he is breathing about one half air and one half gases from the arc. And even were that not true, the condition is very distinctly bad. It is one the health authorities of any large city would not permit a theatre to operate under for even one day.

First of all, those lamphouses should be provided with suitable exhaust pipes leading either into the vent duct or to the open air—preferably the latter. Second, if it is at all possible, the ceiling of that room should be raised at least 2 feet. If that is for any reason impractical, then most emphatically the location of the event pipe should be altered, its diameter increased to at least 18 inches, and a fresh air inlet having not less than 2 square feet of area installed, the inlet at one end of the room and the vent pipe at the other. Incidentally, the inlet must be at or near the floor level. It should be provided with a shutter so that the air current may be controlled. An exhaust fan should be installed in the vent pipe.

Certainly after due consideration the management of that theatre can not possibly fail to see the reasonableness of all this, nor do I believe it will. However, in the event the changes suggested are refused, I would advise you to quit, if you place any value on your health.

It is always possible that some men might work for a considerable time under such extremely unhealthful conditions without any visible damage, but the damage is done nevertheless and will show up later on in life. You cannot breath carbon gas and dust in quantity for extended periods without injury.

Any Competent physician will tell you that.

COMPLAINTS ABOUT CHEAP EQUIPMENT

COMPLAINTS REACH my desk concerning cheap equipment offered for sale here and there, and sometimes these have been grossly misrepresented. For example, recently two second-hand rectifiers were sold to a theatre, upon delivery of which one was found to be a 110-volt and the other a 220-volt rectifier. The exhibitor was told that many theatres used one 110- and one 220-volt rectifier to rectify current for their projector light sources!

Economy is all right up to a certain point, but when prices are scaled *too* far down, beware! The chances are there is a colored gent in that particular woodpile and that the buyer will in the end find himself holding that well known sack. My advice is to deal with establishments of high standing among the people they serve.

BULLETIN DESCRIBES CANADIAN EFFORTS

I HAVE RECEIVED a copy of Volume 1, No. 1 of the IATSE Eleventh District Bulletin, covering Canada, edited by Arthur Milligan of Toronto, secretary-treaurer of the Eleventh District. May I compliment Brother Milligan on his most excellent first number, and also William Covert, second vice-president upon his excellent leading editorial. Brother Covert, an old and valued friend, has represented Canada on the National Executive Board of the IATSE & MPMO for many years.

I note in it that to replace the now defunct Toronto branch of the American Projection Society, the Toronto men have just perfected the organization of what they have named the International Society of Projection Engineers. The article says, in part:

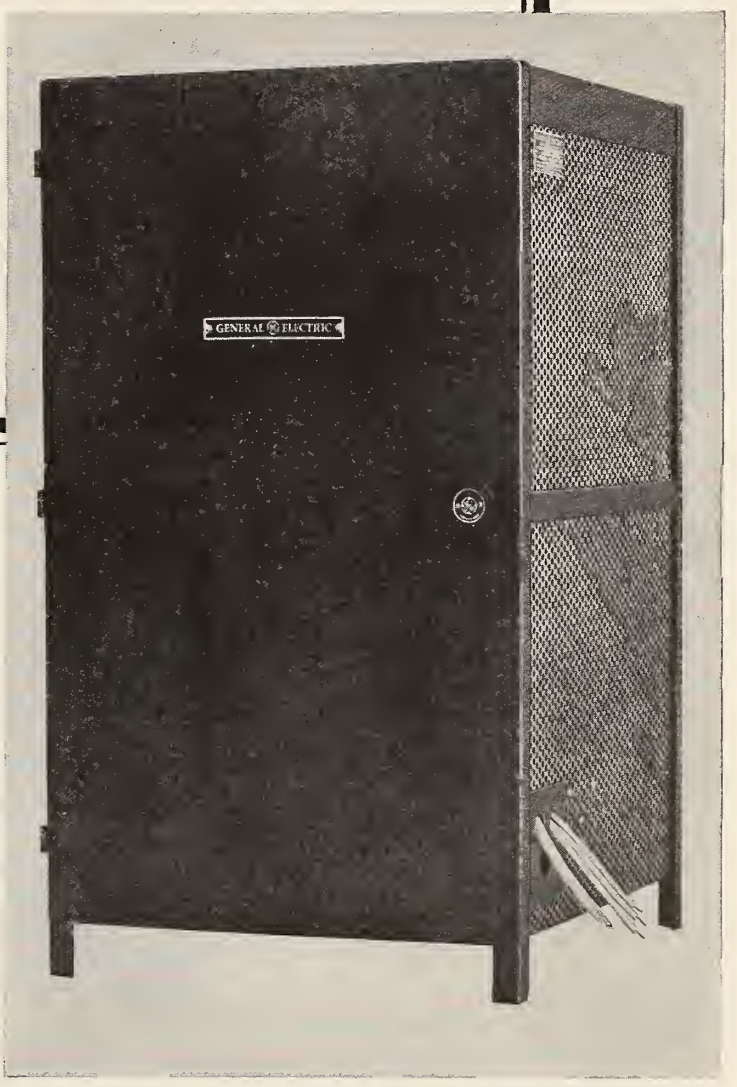
"At the November meeting of a few men of the old APS Chapter, it was decided to spread the gospel of education. To begin on a new basis, or shall we say 'rebuild on an old foundation,' it was decided to change the name to International Society of Pro-

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jection Engineers, the 'projection engineers being a goal to strive for. . . . We realize that to be a good union man and a credit to our IA it is necessary to educate ourselves to reach a higher standard of projection, and thus become men who are worthy of our hire."

The article then goes on to say that all Canadian locals will be asked to form branch chapters, and all Canadian members of unions asked to join these chapters. It is proposed to multigraph lectures upon projection and supply them to branches at cost, to form advisory departments for the benefit of projectionists, and in general to work for the benefit and uplift of projection and the projectionists.

ULTRA-VIOLET RAY PROCESS OF RECORDING

CONSIDERABLE INTERERST is being taken in RCA's new system of recording sound with ultra-violet rays only, which was described recently by Glenn L. Dimmick, RCA Photophone engineer, before the meeting of the New York section of the SMPE.

This new recording essentially represents an attempt to improve the photography of



Glenn L. Dimmick, RCA Photophone research engineer, making microscopic inspection of sound track photographed by the ultra-violet ray process.

sound so as to get greater detail, and thus to capture the frequencies that may otherwise be lost.

The matter stacks up something like this (to reduce the explanation of RCA engineers to simpler terms): White light is composed of the various primary colors, into which it may readily be separated. Each of the primary colors tend to focus at different distances from the optical center or point of a lens, hence white light can not be focused with absolute sharpness, and to obtain recording that will reproduce faithfully all variations of the original sound, the picture of its characteristics on the film sound track must perforce be sharp and clear in all its details. This is of great importance, of course, when reproducing the higher frequency tones, this for the reason that they are represented on the sound track by the finely spaced peaks and valleys of RCA recording. Ultra-violet light is at the short-wave end of the spectrum and may be focused sharply, and greater definition, photographically, is achieved.

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PLANNING THE THEATRE

A SERVICE CONDUCTED BY PETER M. HULSKEN, A. I. A.

• Mr. Hulsken is a member of the American Institute of Architects and has long specialized in theatre designing. In this department he will be glad to answer questions pertaining to preliminary considerations involved in the planning of a new theatre or the remodeling of an existing one. Working plans and designs can not be supplied, however, since this department may not assume the functions of an architect. All communications intended for this department should be addressed to Better Theatres, Rockefeller Center, New York.

The Question:

WE ARE EXPECTING to build a theatre building in this town as soon as the weather permits. We are enclosing a sketch of the proposed building and would appreciate it if you would answer the following questions regarding our plan:

(1) Do you think the height is sufficient for the foyer and the entrance to the foyer? The height of the foyer is 10 feet, the height of the entrance is 12 feet, sloping to 10 feet where it enters the foyer.

(2) Do you advise placing the box office 4 feet back from the front of the building, and would you place it in the center of the entrance or put it on one side of the entrance?

(3) Would you advise putting double doors on each side of the box office?

(4) Would you have plate glass over the last row of seats between the foyer and the auditorium so that those waiting in the foyer might see the picture?

(5) As you may note on the sketch, the ceiling beams drop 10 feet below the height of the beam behind it. Our idea is to save on the height of the rear of the building. If this is practical, would you have the ceiling on a gradual slope, or as shown?

(6) What width would you make the screen?

(7) What do you think of the following specifications: concrete floor. Masonite or Celotex for ceiling; Walls, 8 inches of brick and 6 inches of cinder block for auditorium, store walls 12 inches of brick.

(8) Approximately how many will our building seat?

If and when the town needs a larger theatre, we expect to add 20 feet on the rear of the building. We are wondering if it would be better to build the floor on a grade suitable for use when we add the 20 feet, or would you build the floor on a grade suitable only for the size of building that we are building now. Please advise us if you think the height is sufficient for a balcony which we may add later. The seats in the balcony will be on both sides and in front of the projection room.—E. R. E.

The Answer:

I WILL ANSWER your questions in the order you have submitted them:

(1) Yes. (2) The center of the projection room should be on a line with the center of the auditorium. Place the front of this room flush with rear wall of auditorium. Plan for a toilet room off this room. If you can increase the width of 17 feet, do so. (3) If the projection room is of fireproof construction, as it should be, all that is required is one fireproof door. I know of no reason why double doors on each side should be installed. (4) This is a very good idea. I always have advised that this be done. (5) Personally, I prefer a level ceiling and I am afraid if you construct it as shown on your sketch, the proscenium arch will be too low, and I do not think that the saving derived from your construction will justify your doing so. (6) Make the screen as wide as the maximum height will allow. (7) I think your specifications are all right, but suggest that you build 12-inch brick piers in the 8-inch brick walls wherever the roof beams are to be supported. (8) The seating capacity on the lower floor will be about 600 seats. The toilet rooms should be redesigned. It is necessary to provide for an anteroom or vestibule before entering the toilets so as to keep out noise from the rest of the theatre and also to enhance privacy.

If you expect to enlarge the theatre by adding 20 feet later on, you may just as well start the slope of the auditorium floor at the first row of seats.

The height of the present auditorium ceiling is not sufficient for the installation of a balcony, as the first row of the balcony will be 10 feet above the high point of the auditorium floor, and there should be at least 8 feet, 6 inches from rear chairs to ceiling. How many rows you intend to plan in the balcony depends on how much space will be required between the first and the last row. The slope of the auditorium floor may also be increased.

•

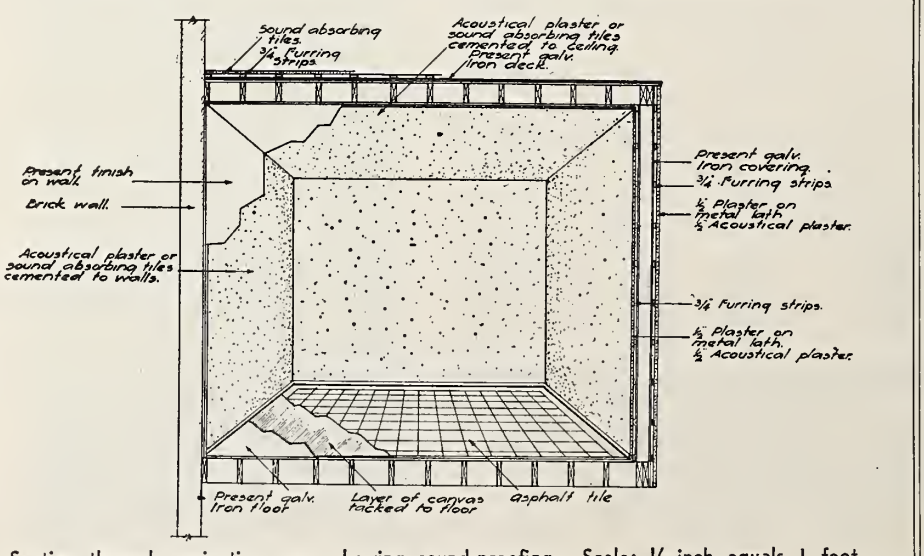
The Question:

I AM GOING to make a few changes very shortly in my building and wish you could recommend to me some inexpensive way of making my projection room more sound-proof. Enclosed is a rough sketch.

The front and two side walls are just the plain brick wall, while the ceiling is of wood covered with heavy galvanized tin. The floor is of wood also and is covered with the same galvanized tin. The wall towards the screen in which the portholes are located seem to be of galvanized tin inside with some kind of furry substance hanging down between the tin and the other wooden wall part of it. Guess it is sound-absorbing felt.—B. B. H.

The Answer:

TO SOUND-PROOF your projection room, I suggest that the galvanized iron parts and masonry walls be furred out with ¾-inch wood stripping. On this apply sound-absorbing tiles or boards, such as Celotex, Nu-Wood or similar material of standard make. The wall between auditorium and projection room, and the ceiling should be treated, on both sides. (*See accompanying diagram.*)



Section through projection room showing sound-proofing. Scale: 1/8-inch equals 1 foot

For the floor, see to it that the galvanized iron covering is securely nailed to the wood sub-floor. Fasten over the metal, a layer of canvas and cement asphalt tiles (or linoleum) to this.

●

The Question:

WE HAVE a building 35-x50 feet, with a 14-foot ceiling, which we are planning on remodeling for a theatre. We plan on 280 or 300 seats.—V. K. F.

●

The Answer:

I AM UNABLE to figure out how it will be possible to get a theatre with a seating capacity of from 280 to 300 seats in a building 35x50 feet.

There certainly will have to be provisions for a lobby, which should be at least 8 feet deep, and there has to be space for speaker equipment, projection screen and thickness of walls, so that the maximum number of rows obtainable will be ten.

The largest amount of seats which can be placed across the width of the auditorium will be 16, so the total seating capacity can not exceed 160.

I doubt if such a small theatre would warrant the investment necessary to remodel and install proper equipment, so my advice is to look for a larger building.

●

The Question:

OUR COMPANY is dickering for a parcel of ground for the erection of a new theatre. We would appreciate it very much if you would advise us as to the seating capacity we can expect (including balcony) probable cost, etc.

This theatre will be in a suburban business section of a large city. The ground is 60x110 feet.—R. E. C.

The Answer:

A THEATRE with a floor area 60x110 feet may be planned to have a seating capacity of 1,000 to 1,050 seats—750 seats on the lower floor, and about 300 seats in the balcony. This capacity is based on planning for stage, foyer and lobby.

The minimum cost of such a theatre should be figured at not less than 18c per cubic foot, making a total approximate cost of $47,500. This includes general, heating, ventilating, electric wiring and plumbing contracts, but not equipment.

●

The Question:

I AM contemplating building a theatre on a lot 25 feet wide in the clear, and 150 feet long, and I want a seating capacity of 350 seats. Will you kindly tell me how the seating should be arranged and how long the building will have to be. I am not planning on building a stage. Would you also plan the size of the lobby?

I own the buildings on both sides of the lot, which are each 60 feet long and can be used for the walls of the theatre. I am also planning a very small basement. Could you give me an estimate on the cost of the building. How high should the building be?

How should the interior be built for good acoustics—A. A. M.

The Answer:

SINCE YOU INTEND to use the side walls of the adjoining buildings, the width of the auditorium will be 25 feet in the clear. This will allow eleven seats across the width after deduction has been made for an aisle along each side wall. To obtain a seating capacity of 350 seats, you will require 32 rows, spacing them 2 feet, 6 inches from back to back. This will take a floor space of 80 feet. As you do not plan to build a stage, there should be at least 20 feet provided for speakers, screen and space between first row of seats and screen.

Plan for an 8-foot foyer or cross-aisle, and a 14-foot lobby. The minimum total length of the building thus will be at least 125 feet. It would be best to have a ceiling height not less than 17 feet above the high part of the auditorium floor.

For acoustical treatment of walls and ceiling, use acoustical plaster or sound-absorbing tiles. The latter lend themselves admirably to decorative treatment.

Not being familiar with the construction of the adjoining buildings, which side walls you intend to use, it is impossible for me to give you a comprehensive estimate. How-



ever, a theatre of this size, entirely new, would cost about $17,000, exclusive of equipment.

●

The Question:

I AM contemplating building a small theatre of 250 seats and would like a few ideas and suggestions. I have a lot 70x100 feet. I want the building to be of wood construction with a brick veneer front. I also want a balcony for negroes of about 50 seats, this to be on either side of the projection booth.

I would certainly appreciate your giving me some sort of schematic layout and any other ideas that you might be able to propose on this matter. This building must of a necessity be of wooden construction because I am not able to build any other type. Lumber is cheap here.—J. R. H.

The Answer:

I AM SORRY to state that it is impossible for this department to furnish any sketches for an actual theatre project. Your lot, 70x100 feet, is certainly large enough for a theatre with a seating capacity of 250 seats. Half the width will be more than necessary.

Place the chairs in a row of thirteen or fourteen across the width of the auditorium with a wall aisle on each side. This will require an outside width of 30 feet.

I am not acquainted with the building code covering theatres in your State, but I advise you to find out if it is permissible to build this theatre out of wood construction, especially when a balcony is planned for. The projection room must be entirely of fireproof construction, of course.

TWO THEATRES BUILT TO FIT A POLICY

(*Continued from page* 11)

width of the building (deducting the narrow panels mentioned) provide attraction boards. Above these the name, Ascot, is emblazoned prominently in modern lettering, neon against Formica. The name is repeated vertically at top and above the building line on a two-way sign set at right angles to the facade.

Decorative treatment of the Ascot auditorium radiates from the proscenium arch. Tan curtain and drapes flank the Raytone screen. The proscenium arch is bordered in conservative design which is varied immediately and repeated steadily thereafter with diminishing frequency as the decorative scheme is continued back over a vaulted ceiling. These lateral bands are transversed by five horizontal counterparts. One of these on each side is unbroken save at intersections, where indirect lighting fixtures of diffusive wall type are placed; another on each side is punctuated by stylized medallions, and one at mid-ceiling is broken by medallions in a geometric pattern. Tan predominates in a color scheme which includes ivory, red and touches of gold. The decorative figures are stencilled upon acoustic plaster.

The mezzanine lounge of the Ascot is in three divisions, as pertains to view of screen, although in fact, it is a single space. It is completely carpeted adn informally arranged with unfixed chairs for patrons' use. Men's and women's retiring rooms are located off this space.

DESIGN OF THE SURREY

The Surrey front is dominated by a marquee understudded with rows of lights and surmounted on three sides by neon statements of the theatre name, surrounded by a frame-like figure continuing, at outer corners, downward to link up the ensemble with a single strip of lights bordering four-line changeable letter program copy, the display spaces facing up, down and across street. Neon tubing on the marquee soffit is bent briefly into the vestibule, where the box office projects slightly from the wall at the buyer's right. Walls, previously described, bear indirectly lighted walnut display frames.

Somewhat more formally treated than that of the Ascot, the auditorium of the Surrey looks toward a rectangular proscenium. A small, severely plain figure edges the proscenium arch, giving way immediately to straight lines repeated at progressively wider intervals to a point beyond forward exits.

Save for functional panels backing plainly designed lighting fixtures, widely separated, the tan side walls are plain, joining, in a gentle arc, the flat ceiling. Here a stiffly formalized pattern trisects the ceiling laterally and is broken twice at right angles by identical bands which combine to compose a frame centering a circular, indirect lighting fixture supplying the major source of illumination when lights are up.

The Surrey mezzanine lounge is undivided with respect to outlook upon the screen. As in the Ascot, retiring rooms are off this space and movable chairs are provided for patrons.

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THE NEEDLE'S EYE

A billion and a half dollars worth of entertainment each year —the fate of the box offices of the world —depends upon good projection

WHEN St. Luke—Chapter 18, Verse 25—was trying for a metaphor denoting the extremely difficult, he wrote: "For it is easier for a camel to pass through the eye of a needle," etc.

That probably referred not to a sewing needle but was a picturesque designation of the narrow slitted, one-man side gates of the walled cities of Syria.

However, the putting of the camel through the needle's eye is no considerable undertaking as compared to the performance of the motion picture projector which puts maybe a billion and a half dollars' worth of entertainment in the United States each year through an aperture about the size of a postage stamp.

No other art or industry in the world narrows down the essence of its success in performance and delivery to quite such a needle's eye as that through which all of the motion picture has to pass.

The job is done in the continuous miracle of the screen by a man and his machine, the projectionist and his projector. They both have to be endowed with a competency close to perfection.

A theatre may have acres of carpets, miles of seats, tons of machinery, an army of staff, but the supreme essence of what it is all about goes through a spot 0.600 of an inch high and 0.825 wide—the picture opening in the aperture plate. Back of that stands the whole of the great production plant from Hollywood to London, and in front of it is the fate of the box offices of the world.

Projectionists have become so competent, machines so perfect in function, that we often tend to forget about projection. But after all it is not, in all of its perfection, automatic. High standards of projection are to be maintained only by unrelenting vigilance, constant, unwavering attention to that needle's eye of the industry. Ten thousandths of an inch, hundredths of a second, matter vastly at the needle's eye, and again out on the screen. In a considerable number of theatres, still, despite all of the facilities available, projection is yet to be brought up to the best attainable standards.

A great deal has been set down about refinements and enhancements of sound recording in "wide range" and "high fidelity" and much has been said about the necessity for bringing sound reproduction channels up to capacity to deliver all that the sound track carries. Meanwhile refinements of the camera, lenses and photographic emulsions, studio lighting and actinic values have also given to today's negatives and prints a new range of values in tone and quality that can be delivered to the audience only by the best of equipment and projectionist skill.



Editor Motion Picture Herald

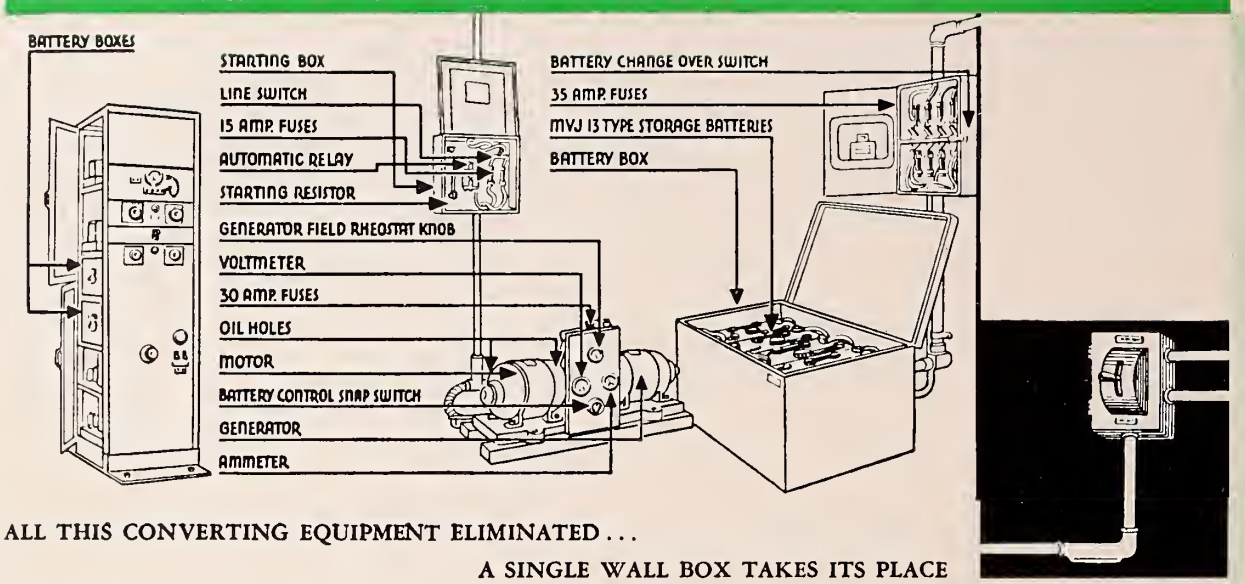
This editorial indicates the interdependence of the various departments of the Motion Picture Industry and is a recognition of the necessity for technical coordination in this field. It is reprinted from the Motion Picture Herald by permission and published by the manufacturers of

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INTERNATIONAL PROJECTOR CORPORATION

88-96 GOLD STREET **NEW YORK, N. Y.**

ANOTHER RCA FIRST!



ALL THIS CONVERTING EQUIPMENT ELIMINATED . . .
A SINGLE WALL BOX TAKES ITS PLACE

FIRST
WITH A.C. OPERATION

RCA Photophone was first to offer complete A.C. operation for permanent theatrical sound equipment, cutting installation, operation and maintenance costs to the bone. The value of this contribution to theatre profits is best measured by the extreme rapidity with which A.C. operation was adopted by the entire industry . . . This is but one of RCA Photophone's many great forward steps in your interests.

Every RCA Photophone development either increases box office, or lowers your expenses. See this impressive list of RCA Firsts: RCA Rotary Stabilizer . . . Noiseless Recording . . . A.C. Operation . . . High Fidelity . . . 90-Day Guarantee . . . Liberal Maintenance and Service.

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MOTION PICTURE HERALD

A CONSOLIDATION OF EXHIBITORS HERALD-WORLD AND MOTION PICTURE NEWS



Open Season in Hollywood For Star-Studio Squabbles

Threat of Exhibition Tax On Warner Music Lessens

Culkin Abandons His Plan For Federal Regulation

VOL. 122, NO. 11

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MARCH 14, 1936

"THAT MAN IS HERE AGAIN!"





It's no novelty for Mr. and Mrs. Leo to win the Academy's Annual Award for the Year's Best Picture, but they're *thrilled* to be first again this year. And with such a glorious attraction as "Mutiny On The Bounty."

(What fun theatres will have to bring it back right quick for a Prize Return engagement!)

HATS OFF TO THEM!

To producer Irving Thalberg, to the stars Charles Laughton, Clark Gable, Franchot Tone and the cast, Herbert Mundin, Eddie Quillan, Dudley Digges, Donald Crisp and to the director Frank Lloyd and to the Associate Producer Albert Lewin. And to all who helped make it great!

Surprise!

DAILY VARIETY DAILY

Brides Are Like That

Warners release of First National production, supervised by Bryan Foy. Directed by William McGann. Screen play by Ben Markson. From the play, 'Applesauce,' by Barry Conners. Photography by Sidney Hickox. Assistant director, Carroll Sax. Dialog director, Harry Seymour. Cast: Ross Alexander, Anita Louise, Joseph Cawthorn, Kathleen Lockhart, Gene Lockhart, Richard Purcell, Mary Treen, Joseph Crehan, Frank Darien, Robert Emmett Keane, Kay Hughes. Previewed at Warners Hollywood. Running time, 67 mins.

Comes as near perfection in sprightly, heart-warming comedy as the average diversion seeker will find. And if it doesn't return handsomely on the investment it will be because of inadequate selling.

Freely adapted from the Barry Conners play, 'Applesauce,' the screen version is a happy collaboration by Bryan Foy, who has given it perfect production coaching in every respect; by Ben Markson with a sparkling and poignant screen play; by the delightfully idyllic teamwork of Ross Alexander and Anita Louise and their able support, and by William McGann, whose direction crisply captures and delicately balances all the richly human comic and romantic elements.

For Ross Alexander and Anita Louise, and for Director McGann the picture certainly marks hightide. To expound the amusing tribulations of a young bridal pair beset by the harsh practicalities of a world represented by their elders and guardians, two youngsters couldn't have been found in the film roster who might better have done the job than Alexander and Miss Louise. This is intelligent use of talent by Warners-First National, and the two young leads have taken every advantage of the opportunity. Alexander's boyish, ingratiating personality will endear him to women particularly, young and not so young, and he plays the role of the applesaucer, who believes honeyed words are worth more than gold, with delicate skill and persuasive romantic manner. Part should put him in high demand, especially for pictures appealing to youth.

Miss Louise complements with charming appeal as the ingenue torn between the ardent lovemaking of the glib young man and the practical, plodding doctor, Richard Purcell. She reveals fine, facile talent.

Joseph Cawthorn, as the applesaucer's irascible uncle, fed up on his free spending-without-spinning, nephew contributes his standard tongue-twisting character, unleasing plenty laughs and a humorous gustiness. Gene Lockhart and his wife, Kathleen Lockhart, are playing together for first time in pictures, are a comic combo standout in their domestic squabbles as girl's parents. Customers will want to see more of their teaming. Lockhart's valid character antics are especially effective for wow laughs. Richard Purcell, playing the straight and deliberately dull-witted antagonist to Alexander does a capital job. Mary Treen is in for good short role, as is Joseph Crehan. Kay Hughes is bright and clear-cut in role of Miss Louise's temporary rival. Frank Darien and Robert Emmett Keane ably complete well selected cast.

Ben Markson's script, sparkling with well-selected dialog, is a top job of writing, blending comedy with constantly entertaining story advancement, keeping characters legitimate in the homespun-idyllic mood of the piece, and beautifully rounding his scenes with nice emotional quality and the genuine feel of youth in the love scenes.

William McGann's direction is always crisp, well in hand, alert to every value, deftly balaned and timed. And in both direction and writing, a lilting cheeriness and buoyancy has been kept as essential quality, to send audiences out in happy amusement.

Technically the picture is well put up, with Sidney Hickox's photography rating high, and dialog direction by Harry Seymour deserving very honorable mention.

A First National Picture with Ross Alexander Anita Louise • Joseph Cawthorn • Gene and Kathleen Lockhart • Directed by Wm. McGann

BRIDES ARE LIKE THAT

Another Unexpected Pleasure Like "Road Gang"—From WARNER BROS.



Annette



Cecile

"THE COUNTRY DOCTOR"



Yvonne



Marie

IS THE GREATEST



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NEA Service, Inc.

Evelie

BOX OFFICE ATTRACTION

THE INDUSTRY

HAS EVER SEEN!

THEY'RE SAYING IT WITH HOLD OVERS!

20th CENTURY FOX

THE KEYSTONE
OF YOUR FUTURE

MOTION PICTURE HERALD

Vol. 122, No. 11 — March 14, 1936

ALPHABETIFICATION

DISTRIBUTION - PRODUCTION talk, more especially in budgeting Hollywood, is full of picture classifications "A" and "B".

An "A" picture is one that costs a lot of money and earns something resembling a lot of money. A "B" picture is one that is designed to fill up the program of output and does "as well as could be expected."

If a "B" picture does "A" picture business, it then becomes an "A" picture, and whoever can get to the center of the stage to take the bows first is a genius.

If, on the other hand, either an "A" picture does "B" business, or a "B" picture does no business, then nobody said anything and nothing occurred and we'll hear no more of it.

Paramount Pictures Corporation contributes an interesting variant in the alphabetification with an announcement of a schedule which contemplates three grades of pictures: "AA", "A" and "B". This obviously leaves open the opportunity for a competitor to announce an all "A" program, to consist of "AAA" and "AA" and just "A" pictures.

The cheerful constructive fact is that the whole motion picture industry, by dint of the force of experience, is beginning to admit that there are several publics and various strata of audiences and of theatres, and even of buying moods within audiences. It is being discovered that there may be honor and profit and glory in being a "Buck" Jones as well as being a Barrymore, and that there are even a lot of people in the world who would rather see a knock-'em-stiff serial than a super-feature.

Eventually it will be discovered that no small part of the troubles of the screen arise from covering too much territory with one negative. The mechanical repetitive process of the motion picture printer is a constant invitation to the process of selling pictures beyond their proper markets and thereby creating vast mass indigestions, bilious attacks and vertigo of the body politic.

△ △ △

WHOSE JOB?

DISCUSSING "It Can't Happen Here", the St. Louis *Post-Dispatch* says: "If the great power of the movies for education and enlightenment cannot be used in behalf of American democracy by depicting its antithesis, then the industry's plight is a sad one . . ."

Who told the *Post-Dispatch* that it was the movies' job to save the nation—what are statesmen and journalists supposed to be doing?

Is it "education and enlightenment" in its columns that makes the *Post-Disptach* advertising columns valuable?

FAME and FIGURES

FAME somehow contrives to acquire from time the multiplied dimensions of the long arm of the pantograph. Mayhap the law obtaining is that which lengthens the shadows as sunset approaches. Anyway the rule is: the older the greater, the bigger the more glorious.

Just now, incident to honors for Mr. David Wark Griffith from the Academy of Motion Picture Arts and Sciences, there is a wave of discussion of what he has done, including "The Birth of a Nation", of course, and "Intolerance". Characteristic of present attentions is the calm statement in the New York *Times* that "Intolerance" . . . "cost $2,500,000—which is believed to be an all time high . . ."

The fact is that "Intolerance" cost $330,000, or three times the cost of "The Birth of a Nation" at $110,000.

It is a token of our times and the higher arithmetic of these days, including the motion picture and the New Deal, that such figures will immediately be greeted as implausible. In terms of today's money maybe "Intolerance" is after all to be called two and a half million dollars' worth.

△ △ △

THE invention of a new substance for polarizing light, by Mr. Edwin H. Land of Boston, obviously makes available another approach to the stereoscopic motion picture—as always, only with a viewing device. But that will not deter the constant crop of hopefuls who, ignoring optics and physiology, keep on anticipating three dimension pictures for the naked eyes. Like perpetual motion, the notion persists.

△ △ △

"ONE does not need to be a Solomon to comprehend that a $200,000 picture cannot successfully compete with a million dollar 'epic' or even one costing half as much," observes Mr. Chester B. Bahn, cinema critic of the Syracuse *Herald*. There's "The Informer", for instance.

△ △ △

THE current story that Mr. James Hogan, directing "Desert Gold," has been having trouble getting his college bred Indian extras to act like redskins, reminds one of the difficulties that Mr. Robert Flaherty had teaching some Eskimos to build snow houses and Mr. Martin Johnson's school for lion spearing which he conducted among the docile farming Lumbwa tribesmen he took a-hunting in Tanganyika.

MOTION PICTURE HERALD — **MARTIN QUIGLEY, Editor-in-Chief and Publisher**

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This Week

MOTION PICTURE HERALD'S

Palliative

Fears that television, when it comes, will exert competition against theatres were strongly discounted this week by M. H. Aylesworth, who predicted that the development would be coordinated with radio broadcasting and talking pictures.

Furthermore, Mr. Aylesworth believed that television would be limited to the home, and that only short films would be televised. It might, however, be used in theatres, but merely as a novelty, he maintained.

Meanwhile David Sarnoff, president of RCA, announced the company's first field tests of television to begin shortly in New York and elsewhere. This and other developments in the field of television are recounted in the story on page 65.

Surcease

The motion picture commences to breathe more easily as the 13 state legislatures in session this season start to adjourn, with virtually complete victory in sight for the industry in its defense against a most severe attack both in Congress and the states, where some 48 bills of various burdensome nature were presented by legislators.

A discussion of what is being done in Washington with relation to admission taxes, with a threatened lowering of exemptions to 10 cents, as well as comments on new measures introduced into the various legislatures, is found on page 15.

"Ecstasy"

After being denied a temporary injunction against Metropolis Pictures, Inc., in the New York supreme court, Eureka Productions, Inc., American distributor of the Czechoslovakian "Ecstasy," took its fight to the appellate division, where Judge Erwin Untermyer on Monday restrained the defendant from using the word "Ecstasy" in the title of its film, known as "Young Love" but advertised as "Ecstasy of Young Love."

The order was aimed at use of the word "in such a manner as to mislead or deceive the public into believing that it is the plaintiff's picture," according to Henry J. Pearlman, Eureka's attorney.

The picture had been scheduled for showing at the 55th Street Playhouse, but was canceled because of the suit, and it opened Monday under the composite title at the Bijou Theatre, operated by S. S. Krellberg. Both sides agreed on trial of the case March 23 in the supreme court. Eureka also asks $250,000 damages.

Newspaper advertising over the weekend displayed the words "Ecstasy" and "Young Love" in equal size, without undue prominence to the disputed word. That was a condition laid down by the New York *Times*.

On Tuesday Mr. Krellberg again took the matter before Judge Untermyer, claiming that the injunction did not affect the theatre, which contention the court overruled. The picture continued at the Bijou, but under the title "Young Love." All reference to "Ecstasy" was deleted in publicity and advertising.

While ruling that the need for a temporary injunction in advance of trial was not clearly shown, Judge William T. Collins in supreme court late last week cautioned Metropolis to avoid giving the impression that its picture was the much-publicized "Ecstasy," which has been condemned widely for its obscenity.

Judge Collins held: "If the plaintiff's film had been exhibited in this country and attained a local popularity under the title 'Ecstasy,' the defendants would be prohibited from palming off their picture, 'Ecstasy of Young Love,' for that of the plaintiff's 'Ecstasy.'

"The publicity which the banning of 'Ecstasy' received does not entitle the plaintiff to protect that name by a temporary injunction. More than foreign use and local publicity must be shown. The 'right arises out of the actual application of the mark to the vendible goods' (Bayuk Cigars, Inc., v. Schwartz, supra). It does not follow that the defendants may profit by the plaintiff's advertising and essay to pass their picture 'Ecstasy of Young Love' for that of the plaintiff's 'Ecstasy.'

"The defendants should be scrupulous—more scrupulous than they have been—not to lead the public into the belief that 'Ecstasy of Young Love' is the 'Ecstasy' which because of its obscenity has obtained such prominence and for which an appetite has been whetted."

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Music Taxes

In two weeks, said Herman Starr, Warner vice-president in charge of music, exhibitors will know whether they are to pay a double music tax to Warner Bros. Meanwhile it was learned this week that the company does not now have such a levy in mind, believing that "the producer should pay the tax."

With the two large radio networks still refusing to be Warner-licensed, Harry M. Warner let it be known that the company is planning a third nationwide chain, in opposition. In full force, the campaign of litigation continues, with a total of 97 infringement actions against broadcasters and the first 10 of a series of suits against hotels and night clubs.

In Canada, H. T. Jamieson, president of the Canadian Performing Rights Society, answered a House of Commons attack on the Society as "an outrageous racket," pleaded for public support in its "struggle" against commercial music users, and demanded that it be permitted to charge the same rates as in England. Developments on both sides of the border are recounted in the stories starting on page 48.

Transferred

Ed Olmstead, Columbia's coast publicity director, has been transferred to New York, with Bill Thomas succeeding as top man in the Hollywood publicity office. . . . Twelve hundred and fifty member and their guests attended the annual Academy Awards banquet. . . . IATSE voted to abandon the two per cent tax on members which heretofore was used for the defense fund. . . . Hal Roach announced a revised schedule of twelve one-reel "Our Gang" comedies and six feature comedies to be released through MGM. . . . Burroughs-Tarzan acquired screen rights to "Alcatraz" from J. J. Gilbert. . . . Pat O'Brien was suspended by Warner for refusing a part in "Stage Struck." . . . Joe Shea, Pat Patterson and Mel Riddle joined the Paramount publicity staff. . . . Mel Templeton resigned as Paramount budget chief to accept a similar post with London Films.

French Taxes

A notice published in Paris in the "Journal des Contributions Indirects" quotes figures provided by Assistant Trade Commissioner Earle C. Taylor giving theatre tax receipts for 1935 at 81,316,000 francs, 22,007,000 below budget estimate. The tax on theatres in 1934 yielded 93,444,000 francs, approximately 13 per cent more than in 1935.

NEWS SUMMARY COVERING THE SCREEN WORLD

Boycott

Following a personal request by Manuel Azana, Spanish premier, the Catalonian Regional Government has urged arbitration of the exhibitors' protest against MGM's rentals and of the demanded removal of Jacques Edelstein, local manager for the distributor, a cable dispatch from Barcelona said Wednesday.

Exhibitors who have been dealing with MGM are seeking a revision of the distributors' contracts. MGM and Mutua, the local film board, have declined, with the board solidly behind the distributor.

On Monday night the exhibitors began a boycott against MGM. All distributors, with the exception of RKO and Columbia, who are not members of Mutua, will retaliate. Mutua has notified exhibitors of its stand and retaliatory moves will become effective eight days after legal notice has been given.

In New York the MGM home office said it had no knowledge of the cause of the Barcelona exhibitors' protest, but after receiving a cable from Mr. Edelstein, Mort Spring, assistant to Arthur Loew, MGM foreign manager, cabled the Paris office to start investigation.

Decentralized

Local operation of its approximately 1,000 theatres throughout the country will continue as a permanent feature of company policy, according to John E. Otterson, president. This policy was introduced in 1932 and results pursuant to its adoption are reported such as to argue decisively against return to the previously maintained system of centralized operation.

Practically all the company's theatre partnerships have been renewed on a long term basis. It is said that only the A. H. Blank Circuit and the Texas Consolidated theatres operated by Karl Hoblitzelle are not yet definitely set in this respect and that buy-back options held in these cases have been extended to April 1st and April 4th respectively to facilitate further study.

Dramatist Part

If the Broadway producing managers stick to their guns not to sign the new basic minimum agreement promulgated by the Dramatists' Guild last week, film production would be affected by the threatened curtailment of stage production, which has been a lively source of stories and talent for the screen.

The managers this week affirmed their objections to the new pact which sharply reduces their share in film rights sales. A meeting Wednesday of the contract committee of the League of New York Theatres, to which most of the producing managers belong, was followed on Thursday by a general membership meeting.

The Dramatists' Guild remained firm, declaring that the new terms are mild in comparison with what some of the members wanted, and that modifications would not meet with the members' approval.

Meanwhile a move to unify the managers and producers against the agreement was launched by a group of self-styled "younger producers" headed by James B. Ullman. Among its members are Frederick W. Ayer and Robinson Smith, producers of "Parnell." These producers notified the Guild they had pledged themselves against reading or buying scripts submitted by Guild members.

There also are threats of producing plays by non-Guild members, these playwrights, however, being unestablished, since virtually every recognized dramatist is a member of the Guild. Too, producers could become co-authors, or even list themselves as authors of their plays, and thus participate in the entire film rights, it was pointed out.

The playbrokers, who stand midway between the two factions, generally do not favor the agreement. Dramatists are discussing a franchise system for brokers which would prevent them from dealing with non-Guild members if they wanted to continue handling the works of Guild members.

The clause in the agreement dealing with the sale of screen rights prior to stage production, which opens the road to Hollywood subsidization of Broadway, is uncompleted, and is to be amplified to include provisions agreed upon by the Guild and film producers.

Excitement

Two unexpected developments enlivened the hearings on the Pettengill anti-block booking bill which opened Monday before the subcommittee of the House interstate and foreign commerce committee:

(1) Representative Francis D. Culkin announced he would discard his bill to create a motion picture commission and would concentrate on other block booking legislation; (2) the attorney general's office gave the committee an opinion that it believed legislation to outlaw the practices under fire would be sustained in the courts.

As the hearing progressed there appeared a doubt among committee members as to whether the Pettengill bill was the reform measure it is claimed or merely a device to obtain Congressional settlement of an industry controversy. The hearing is reported in the story starting on page 51.

Fading Relief

Hope for enactment of copyright legislation—and relief for payers of music taxes—at this session of Congress virtually faded this week when the House patents committee decided to extend its hearings on the subject four or five additional weeks.

Opponents of the American Society of Composers, Authors and Publishers this week returned the fire directed at them by ASCAP interests in the last two weeks.

Senator F. Ryan Duffy, sponsor of the bill bearing his name, assailed the Society for its charges and defended his measure, declaring it would "remove the blackjack which enables ASCAP to levy an unconscionable tax on music users." See page 53.

More Furore

Furore greeting release of Mae West's Paramount picture, "Klondike Annie," swelled to resounding proportions this week, echoed back and forth across the nation, as the film appeared in more cities and towns and was prevented from appearing in others on divers grounds. While the Hearst newspapers continued colorful denunciation, exhibitors rearranged program schedules to accommodate anticipated capacity attendance.

Public figures expressed themselves freely, for and against the star and picture, and the Legion of Decency issued a statement urging renewed vigilance on the part of all persons interested in the maintenance of wholesome pictures. Details on page 34.

Soviet Buying

An intensive study by a commission of Russian film engineers has led them to recommend that the Soviet film industry pattern its expansion after American technique.

Also, they have found that American film equipment is the "best," and large purchases are foreshadowed. A second commission arrived this week. See page 68.

Columbia Net

Net earnings of Columbia Pictures for the six months ended Dec. 28, 1935, totaled $781,273, equal, after deducting dividends on old preferred stock, which has now been redeemed, to $2.74 a share on the 273,573 shares of common stock currently outstanding following the declaration on December 10, last, of a 50 per cent stock dividend and compared with $3.26 a share after preferred dividends calculated on the basis of the same number of common shares in the corresponding six months' period of 1934 when peak net incomes of $919,000 was reported.

This Week in Pictures



HAPPY DAY. For the Georgia Warm Springs youngsters, what with meeting, on the screen, "Little Lord Fauntleroy," and in person (as above), Dolores Costello Barrymore, co-star of the Selznick-UA picture.



NEW RELEASE. As Walt Disney (with the obvious approval of Mickey himself) completed arrangements with M. H. Aylesworth and Ned E. Depinet of RKO Radio for distribution of the Disney cartoons.



HOME AGAIN. Whitford Drake, vice-president of Erpi, renewing acquaintance with the New York skyline upon returning from a business trip of several weeks to Europe.

(Cosmo-Sileo photo)

SIGNED. Helen Troy (right), whom 20th Century-Fox has engaged for a leading role in "Human Cargo."



FETED. Samuel Goldwyn with others (below) at luncheon tendered him by New York foreign press men.



Left to right: Sidney Bernstein, British circuit operator; Samuel Goldwyn; A. Bernard Moloney, Reuters news service executive; and Arthur W. Kelly, vice-president of United Artists.



FROM ENGLAND. Have come these four who aided in making "Things to Come," UA release. They are John Hornbeck, editor; William Cameron Menzies, director; Ned Mann and Paul Butler, effects experts.



FEATURED. Maureen O'Sullivan (right), who has romantic feminine lead in MGM's "The Voice of Bugle Ann," current in key cities.



REUNION. On the RKO Radio lot as Fred Astaire plays host to his mother and his sister and brother-in-law, Lord and Lady Charles Cavendish. "Follow the Fleet," in which Ginger Rogers co-stars, is his current vehicle.

GUESTS OF STUDIO. (Below) Fox West Coast Theatres executives at luncheon in their honor during visit to the Warner plant.



Seated: Arch Bowles, Spyros Skouras, J. L. Warner, H. M. Warner, Joseph Bernhard. Standing: Charles Skouras, A. W. Smith, Gradwell Sears, Hal Wallis, E. B. Hatrick, Eddie Alperson.



AFRICANA. In the person of Steffi Duna, who plays the role of Neleta, one of Anthony's adventures on the Dark Continent, in the Warner production, "Anthony Adverse."



ON VACATION. Josephine Hutchinson reaches New York for a few weeks of rest between roles, following completion of her latest picture, Warner's "I Married a Doctor," based on Sinclair Lewis' "Main Street."



GUEST OF THEATRE EXECUTIVES. Douglas Fairbanks, Jr., with production and company officials of Radio City Music Hall, at a reception at the theatre in his honor. Besides Fairbanks are shown, left to right: Leon Leonidoff, stage producer; Russell Markert, associate producer; Russell V. Downing, treasurer; and Gus S. Eyssell, secretary. (Cosmo-Sileo photo)



RESUMING. At MGM, is Jean Parker, shown here in a new study taken since her return from five months of picture making in England.



STAR AND AUTHOR. Edwin Arnold, who has the title role in Universal's "Sutter's Gold," with Blaise Cendrars, French author of the book on which the picture is based, and studio visitor.



A CONVENTION NOVELTY. Was the "court" shown at left, devised for a recent gathering in London of Paramount's British organization. General Sales Manager Montague Goldman officiated as "chief justice."

IT'S OPEN SEASON FOR STAR-STUDIO SQUABBLES

Court Reserves Decision Until Monday in Cagney's Attempt to Abrogate $4,500 a Week Contract on Overwork Charge

Spring's call to the great outdoors merrily echoes over Hollywood's hilltops, and a round half-dozen of the film colony's well-known inhabitants have answered it, walking out on their studios as they passed the contractual barriers which normally confine them to motion picture acting; in some cases the more daring even abandoned their posts on pictures in the making.

It is the day of loud temperamental outbursts by the stars in Hollywood, the reverberations rocking the walls of both studios and courtrooms as some of the really recalcitrant players plaintively air their socalled "grievances" in the open.

Outstanding in the star-versus-studio fracas is the case of "Bad Boy" James Cagney, who haled the Warners into a courtroom and a public trial to abrogate his contract. Mr. Cagney pitifully pleaded that the brothers are overworking him—at $4,500 a week!

Choice epithets were hurled across the crowded Los Angeles courtroom by both sides, for judge, spectators and reporters for the national newspress wire services to hear. And there the battle rested for a decision by Justice Charles L. Bogue next monday.

"Our chief interest in this case is to see that people are made to live up to their contracts," openly declared Mr. Warner between rounds of the courtroom clash. And that seemed to be the chief interest of Mr. Warner in connection with the outbursts of other stars on his lot.

Regardless of the justification, or lack of it, in the present matters, a growing haughtiness on the part of some stars in the top ranks appears to be discernible as far as Broadway.

The present "open season" in Hollywood for star shootings at studio heads already has embroiled George Raft, Marlene Dietrich and Mae West at Paramount, and Ann Dvorak, Pat O'Brien and Mr. Cagney at Warner, all with varying consequences.

Paramount both won and lost the Raft tilt, labeled along Hollywood Boulevard as a case of "professional jealousy." Mr. Raft had objected to the cameraman assigned to shoot him with Carole Lombard. The sleekhaired star complained that Cinematographer Teddy Tetzlaff gave Miss Lombard "all the breaks." Mr. Tetzlaff was not removed, but Paramount pacified Mr. Raft with another assignment.

Marlene Dietrich just upped and walked off the Paramount lot, in the middle of shooting, for a trip to Europe. Paramount got her "promise" to return some time—probably in September.

Mae West dropped Paramount and Paramount dropped Mae West.

Pat O'Brien dropped Pat O'Brien—and Mr. O'Brien has remained dropped, having objected to the kind of parts assigned to him.

The Ann Dvorak affair was a contract fight, both sides winning.

Mr. Cagney's and Miss Dvorak's airing of their contractual troubles publicly in the courtroom might be construed as evidence of how little Hollywood's "big names" think of existing industry conciliation machinery for adjusting differences between player and producer. Both stars are members of the "independent" Screen Actors' Guild, but neither submited their cases to the Guild's conciliation committee, nor were they presented at this time to the Academy of Motion Picture Arts and Sciences' conciliation committee for actors. Both pranced into court without further ado.

The cases of the stars versus the studios and/or the studios versus the stars are appended hereto:

James Cagney vs. Warners

The public has never before had the opportunity of listening at first hand to such choice enlightenments on studio-star relations as those offered in the open courtrooms of Los Angeles in the trial of James Cagney vs. Warner Brothers, from whom the "Bottom" of Warners' Shakespeare sought the protecting arm of justice against Warners' alleged insistence that he appear in five instead of four pictures yearly.

The New York-born and Brooklyn-raised vaudeville "hoofer" freely testified that he "saved" Jack Warners' "face" with his older brothers, and expressed the fear that under the present Warner system he'll wear out his public's "welcome."

And between rounds at the trial, Warner studio officials freely admitted that Mr. Cagney had been a "headache" to the studio from the day he arrived at Burbank, in 1932, or thereabouts, starting with "Penny Arcade." Jimmy Cagney, it was remembered, had trouble remembering his lines—until the studio gave him a raise. Then he could remember. For $700 a week he had no difficulty in learning the same lines he couldn't learn for $450.

James Cagney received a temporary injunction restraining Warners from interfering with his attempts to obtain an acting contract elsewhere. Jack Warner, in charge of production at Burbank, was cited in the complaint as having made the oral agreement. Trial started on March 4, before Judge Charles I. Bogue.

The producer's card index system of featured players was described by Mr. Sherman as a "blacklisting" scheme.

That Cagney, the fighting type of box office star, carried the role literally into his relations with the Warners was indicated when the lawyer testified concerning a special meeting of the arbitration committee of the Academy of Motion Picture Arts and Sciences, called to settle a situation similar to the present one, in September, 1932. Mr. Cagney at that time, however, was seeking a new contract with a sliding wage scale beginning at $3,500 a week.

The meeting was brought about after the Academy had been asked by Mr. Cagney to release his card because he had ended his services with Warners and was free-lancing.

Mr. Cagney, however, did turn an ear when his attorney, Mr. Sherman, told about a meeting in which Jack Warner assertedly expressed the opinion that Cagney's demands for more money were not justified.

"He (Warner) said he didn't think Cagney is as important as he thinks he is," Mr. Sherman testified, "and that Cagney was getting paid enough."

In order to insure his being a "good boy," James Cagney agreed to an indemnity arrangement with Warners in 1932, whereby $1,250 per week of his weekly salary was to be impounded. "That was satisfactory to me," the star testified.

Importance to an actor of the billing he receives on the marquee of a theatre was cited by Cagney in his testimony. The actor complained that Warners violated a clause in his contract under which he was to be given first billing over other actors. In his last two pictures, the plaintiff asserted, Joan Blondell and Pat O'Brien had received that honor, respectively.

Jack Warner, testifying later, claimed that he had not mentioned to Cagney an annual limit of four pictures but admitted saying that making five would be a vitual impossibility in the 40-week period covered by the contract.

Fredric March, Lester Cowan and Oliver H. P. Garrett took the stand and stated that Warner at the Academy arbitration committee meeting held in 1932 had declared that he did not think that his distribution staff could sell more than four Cagney pictures a year.

William Cagney, brother and business manager of the plaintiff, told of the star's refusal to accept a new contract which, he claimed, was offered him in September, 1935.

Henry Herzbrun, Joseph Arthur Ball, Joseph

(Continued on following page)

STEAMFITTER VERSUS STAR

While Hollywood's stars and studios were squaring off in contractual battles and for an assortment of other reasons, Ben Lyon and a steamfitter were locked in a fistic encounter in a Detroit motion picture theatre, where Actor Lyon, appearing with Bebe Daniels, his wife, took a blow on the jaw, a blackened eye and split lip from the husky boilermaker.

Seems that Actor Lyon resented Steamfitter Thomas James's comments on the Lyon-Daniels act at Detroit's Fox theatre, and when Ben attempted to reprimand the boilermaker he was assaulted. So was the boilermaker, both ending in Judge Maher's court, where the worker was fined $15 for battering Mr. Lyon.

There Are the Raft, Dietrich and West Cases at Paramount and O'Brien and Dvorak Matters at Warner Brothers

HOW STAR VS. STUDIO STANDS

(Continued from preceding page)

I. Schnitzer and Herbert Freston all testified before Judge Bogue that no mention of a specific number of pictures was made at the Academy meeting in 1932 which preceded the drawing of the present contract between Warners and Cagney.

Freston further testified that Cagney said that his only difference with the studio was the "question of dough."

Marlene Dietrich
vs.
Paramount

Mary Magdalene von Losch, known on a Paramount contract and in marquee billing as Marlene Dietrich, and more affectionately christened "Legs" by Walter (tabloid peepist) Winchell, walked out on Paramount—and that's that.

No official reason for the pout is at hand, but Hollywood observers see: (1) Miss Dietrich's dissatisfaction with the studio's managerial switch which took Ernst Lubitsch from the production of her next picture, "I Loved a Soldier"; and (2) The star's conclusion that her appearance as a chambermaid in the production, as the story calls, would injure her reputation as a glittering and glamorous personality.

Regardless, the news wires from Hollywood last weekend told, under headlines of "Dietrich Row Is Ended," how Paramount finally agreed that "I Loved a Soldier" is "not suitable for Marlene."

Furthermore, the wires reported, "Miss Dietrich, still in Hollywood, is expected to leave in a few days for a European vacation, but has promised that she will return in September to make another picture for Paramount." Evidently Paramount has something to look forward to in September.

Associated Press reported that the Teutonic star, now 32, a product of the Max Reinhardt European school of drama, is headed for the London Films studio of Alexander Korda, where, it now appears, she is due in May. Because of Mr. Korda's distribution commitments in America, Miss Dietrich, then, will next be on the releasing schedule of United Artists here. Hollywood believes that Mr. Lubitsch, already in Europe vacationing, will eventually be found at the Korda studio to direct Miss Dietrich.

Paramount is understood to have spent several hundred-thousand dollars on preparation and actual production of "I Loved a Soldier" when Miss Dietrich, born in Berlin, walked out in "a huff," and that since the removal of Ernst Lubitsch from the production helm at Paramount the star has repeatedly disagreed with the management over how the story should be treated.

That Paramount is desirous of starting anew with its "Soldier" "headache" appears from reports that Margaret Sullivan, Merle Oberon and Bette Davis have been variously mentioned for the Dietrich role.

Meanwhile, Paramount is one down on the Dietrich matter, at least until she returns from Europe in September as she "promised."

Patrick O'Brien
vs.
Warners

Irishman Pat O'Brien took a look at what Warner Brothers handed him in the script for "Stage Struck," to serve as his next, tightened the belt strap encircling his rotundity and whistled a one-man strike of his own. No sooner done than Warners suspended him.

Hollywood Boulevard, looking about for reasons why the "Stage Struck" musical did not reach the shooting stage last Monday, found that Mr. O'Brien had expressed dissatisfaction with his part, and that the company issued an ultimatum, which was accepted, although Mr. O'Brien is supposed to have asked the studio management to grant him the usual six-week layoff instead of suspending him.

The score so far in this case shows Warners one up on Pat.

George Raft
vs.
Paramount

The fiery French-Italian ancestry of New York-born George Raft exerted itself when the former night club dancer and stage performer protested the assignment of Teddy Tetzlaff, cameraman, to photograph "Concertina," to which Mr. Raft had been delegated to co-feature with Carole Lombard. Associated Press and other farflung news agencies quoted the player, through a spokesman, as objecting to Cameraman Tetzlaff on the grounds that they "did not get along."

What actually happened, according to opinion ventured along Hollywood Boulevard, was that Sleekhaired George Raft was stricken with a bad attack of professional jealousy, which caused him to charge that Mr. Tetzlaff was Miss Lombard's "favorite cinematographer," and as such gave the beautiful blonde "camera breaks."

Mr. Raft then stalked off the set. Paramount's studio management took rapid action. The virile but temperamental star was suspended from "Concertina" and Fred MacMurray, young leading man, was ordered to succeed him in the part.

Despite the day's downpour of rain, International News Service reported Mr. Raft bundled himself off to the races, where he wrapped himself in somber silence.

Mr. Raft was then left to cool his heels for a fortnight, until the other day when Paramount's home office in New York officially announced: "George Raft will report to Paramount, March 23rd, to play the male lead in a picture tentatively titled 'The Duchess'."

The score in this case appears to be tied, Paramount standing pat on Teddy Tetzlaff as Miss Lombard's cameraman, and Raft getting another assignment, without Tetzlaff.

Ann Dvorak
vs.
Warners

Tied, too, was the case of pretty five feet-four New York-born Ann Dvorak against Warner Brothers. Miss Dvorak, known to her parents as Anna McKim, had sued the studio for breach of contract, demanding damages and a court interpretation of her contractual relationship with the corporation.

Judge Harry R. Archbald, in Los Angeles Superior Court, ruled that the suspension of Miss Dvorak by Warners last October 20th did not constitute breach of contract on Warners' part.

The court maintained that Warners submitted sufficient evidence proving Miss Dvorak was not in physical condition to resume acting, and, therefore, Warners did not breach the contract. Miss Dvorak, however, was awarded some $7,000 in salary for the period dating from the lifting of the suspension last January and the settlement of the case last week. She will therefore remain with the company for another two years.

Paramount vs. Mae West
and
Mae West vs. Paramount

The end of Mae West's career at Paramount at this time is not news either to Broadway or Hollywood Boulevard, but the technicalities of the abrogation are, Associated Press reporting last weekend that "Mae West and the Paramount studio in Hollywood are jointly accusing each other of voiding her contract."

And out of a welter of conflicting statements and whatnot only one fact seemed clear—that Mae West would make her next picture, and the one after that, for another company, presumably Emanuel Cohen's Major Pictures.

A Paramount studio statement in Hollywood was said by Associated Press to have charged Miss West with being guilty of "an anticipatory breach of contract," adding, "an executive who would not be quoted said 'the studio does not waive any of its rights to her services'."

Murray File, reputedly one of Mae West's representatives, was said to have explained to reporters in Hollywood that "Miss West notified Paramount six weeks ago her contract had been abrogated by the studio when it failed to have a picture ready for her last July."

Mr. File further explained that the new Mae West deal with Manny Cohen called for Mr. Cohen to pay the star some $300,000 each for two pictures, starting April 1st.

The score here is even, Paramount apparently not wanting to continue producing Mae West pictures, and Mae evidently desiring a change to Manny Cohen.

THEATRE ADVERTISES LACK OF GIVEAWAYS

Exhibitors and distributors were very much interested in the following want ad published by the Lindbergh theatre, operated by Abe and Rosa Baier in Kansas City, in the Sunday Kansas City *Star* under "Personals":

Notice — The Lindbergh theatre does not insult the intelligence of any man, woman or child in thinking that they have to be offered some souvenir, trinket or piece of china or crockery in order to get them to come to the theatre. We firmly believe that there are enough real people in this city who do go to the theatre to see and hear a good program. We keep our theatre in perfect repair, good heat when it's cold, nice cool air when it's hot, and always a good show. Our employees and ourselves are always at your service. The Management."

FILMS EMERGING FROM ATTACK IN 13 LEGISLATURES; U. S. TAX THREATENS

State Proposals Range from Liquor Bars for Theatres to Number of Water Closets Per Seating Capacity

The managements of some 15,000 motion picture theatres were directly and ominously reminded this week of the huge deficit hanging over the Government's financial structure when legislators in charge of determining new sources of tax revenue took over for study a plan—one of many—whereby theatre admission taxes would be increased and the lowering of exemptions enacted from the present 40-cent minimum to 10 cents, as during the World War and post-war periods.

Congressional leaders, however, regarded this phase of the various tax proposals as either politically unwise during this Presidential election year, or fiscally insufficient, and, perhaps, even legislatively impossible.

The required new revenue is now estimated at $792,000,000 a year for the next three years and $620,000,000 annually for nine years thereafter.

Increases on income and manufacturers' taxes are under consideration with the admission tax as an alternative plan to President Roosevelt's "distasteful" proposal to levy a high tax on undivided corporation profits as a substitute for existing corporate taxes.

Of interest to the exhibitor was the indication that the House ways and means committee on taxes was about to resolve itself into debate over the relative merits or demerits of sources of money suggested by the Administration, of which the new admission tax schedule is but one of seven alternatives submitted.

Lowering Brackets Protested

Treasury officials in Washington last week were represented as opposed to any extension of the admission tax to lower brackets as suggested last Thursday to the tax group of the House ways and means committee.

In a memorandum discussing the various proposals, the Treasury is understood to have opposed this and several other tax changes which had been suggested as being inadequate to meet the need for new revenue.

The sub-committee, however, is considering all the proposals which have been laid before it and is expected to draft preliminary legislation shortly on which to hold hearings.

In a memorandum discussion of possible sources of additional revenue, Collector of Internal Revenue Helvering told the tax group that any reduction in the present 40-cent exemption would fall most heavily on the poorer portion of the populace.

Would Raise $85,000,000

It was revealed that the suggestion for a reduction in exemption contemplated the dropping of the figure from 40 to 10 cents, which would provide an estimated yield of $80,000,000. This, with $15,000,000 or more now being collected, would make the theatre's contribution to the tax revenue something over $85,000,000 a year.

"If all tickets costing 11 cents or more were made subject to the present 10 per cent tax on admission," the memorandum said, "patrons of neighborhood film houses and the like would be made subject to the tax. There the increase in the Government's revenue would be obtained largely from the lower income groups."

REPORTING FROM LEGISLATIVE FRONTS

There is much ado along state and Congressional legislative fronts in which the motion picture is directly concerned. Besides the severe attacks in 13 state legislatures, from which the industry expects to emerge unscathed, and the new Congressional possibility of increasing admission taxes and lowering ticket tax exemptions, the week witnessed activities along other lines:

House of Representatives subcommittee hearings on the Duffy Bill to revise the 1909 Copyright Laws were continuing in Washington—see page

House of Representatives subcommittee hearings on the Pettingill anti-block booking bill opened in Washington on Monday—see page ???

Suit Against Odlum Dismissed by Court

Observing that questions of law involved in a $14,896,032 suit against Floyd B. Odlum and other directors of Securities Allied Corporation, for alleged waste and mismanagement, had never been passed upon by New York state courts, Justice Lauer in Manhattan late last week granted a motion to dismiss the action with the suggestion that an appeal be taken to the appellate division. The suit was brought by James J. Donovan on an assigned claim of Francis M. Crawley, owner of 2,000 shares of Securities Allied.

Mr. Odlum is the president of Atlas Corporation, which has extensive investments in the film industry. Mr. Donovan's attorney said an appeal from Justice Lauer's ruling would be taken immediately.

Atlas and Lehmans Buy Stock in Technicolor

A minority interest reported in the neighborhood of 18,000 shares has been purchased directly from Technicolor corporation by the Atlas Corporation and Lehman Brothers. No purchase price was made public. Technicolor has 687,706 shares of common outstanding. John Hay Whitney, president of Pioneer, holds a controlling interest.

Proposal to Lower Federal Admisssion Exemption to 10 Cents Met with Protest of Political Dangers

The motion picture commences to breathe more easily as the 13 state legislatures in session this season start to adjourn, with virtually complete victory in sight for the industry in its defense against a most severe attack both in Congress and the states, where some 48 bills of various burdensome nature were presented by legislators who for the most part desired to impose even heavier taxation on the already over-taxed exhibitor. MOTION PICTURE HERALD, on February 29th, page 13, reported in detail on bills introduced both in state legislatures and Congress this season.

The fight is not completely over, however, with the legislative proposals ranging this week all the way from a measure proposed in New York to alleviate the economic plight of theatres and theatregoers by installing bars in theatres, to a Massachusetts proposal for bigger and better water closets in theatres. The Massachusetts bill virtually would require the tearing down of dozens of theatres in order to install the additional plumbing required.

At Albany, Assemblyman Herbert Brownell, Jr., New York, has introduced a bill to empower the State Liquor Authority to issue liquor licenses to theatres in cities of 1,000,000 population or more. Under the bill a license would be obtained for one year for $1,000 or for nine months for $750. Mr. Brownell said that "experience abroad has clearly demonstrated the desirability of finding palatable refreshment in theatres, together with entertainment."

In Boston, bills introduced for consideration by the Massachusetts Legislature by Leslie R. Porter, and which are being opposed by theatre groups, would necessitate installation of elaborate sprinkling systems wherever there are smoking privileges, one water closet for women for every 150 seats, one water closet for men for every 300 seats and one urinal for each 200 seats or majority fraction, as well as heating and lighting changes.

Another measure introduced in the Senate in Albany by A. Spencer Feld, New York, forbids a theatre to sell a ticket to a patron unless an empty seat awaits the person. Concurrent with this is another bill that would require theatres to flash on the screen at the beginning of each performance a sign stating where fire exits are located, the content of the sign to be determined by the director of the censor board.

In Manhattan, the hearing on an appeal from the New York supreme court's order denying the Independent Theatre Owners Association's application for an injunction to prevent the city from levying the two per cent sales tax on film rentals, originally scheduled for last week in the appellate court, has been postponed to March 20.

Action in "Under Two Flags"



by GUS McCARTHY

Thrill action entertainment is the objective upon which Twentieth Century-Fox has pegged the elements of its story of the French Foreign Legion—conflict of love interest, starkness of drama, appeal of comedy, adventure, spectacle, heroism, treachery, suspense and sacrifice.

The novel on which it is based was written by Louise de la Ramee, more familiarly known as Ouida, and the stage adaptation was widely played. It has been filmed twice, once in 1916, by Fox with Theda Bara, Stuart Holmes, Herbert Hayes and Claire Whitney, again in 1922 by Universal with Priscilla Dean, James Kirkwood and Stuart Holmes. In this 1936 version, with basic plot retained and amplified, it is the Legion of 1900 instead of 1858.

Stripped of the wealth of embellishing detail, here is the dramatic story "Under Two Flags" tells. Ronald Colman, a young Englishman, to divert suspicion of crime from his guilty brother, flees his homeland and joins the Legion. In an Arab-surrounded Sahara post, an exotic young French girl, Claudette Colbert, whom the commanding officer, Victor McLaglen, considers his personal property, becomes strangely attracted to Colman.

In the series of HERALD *features on pictures in production, on these pages appear advance stills and information on Twentieth Century - Fox's "Under Two Flags".*

To the post comes a young English Noblewoman, Rosalind Russell. Colman falls in love with her and she returns his affections. Their association arouses Cigarette (Miss Colbert) to savage jealousy. McLaglen, hoping to rid himself of Colman, sends him out on a dangerous mission at the head of a troupe. Miss Colbert, who has been intriguing with the enemy, glories in this. The troop is decimated. McLaglen rides to the rescue of the comrade he hates. Upbraiding Miss Russell, Claudette also goes in search of Colman, and when he and McLaglen are trapped, she brings up a column of Legionaires. Wounded, she dies in Colman's arms.

To bring the story to full screen realism, Twentieth Century-Fox not only made available all its own resources, but went afield to obtain values that would engage further public attention. Besides the four stars mentioned, there are 40 speaking parts in the supporting cast. Included are the well known Gregory Ratoff, Nigel Bruce, C. Henry Gordon, Lumsden Hare, Herbert Mundin, Thomas Beck, Frank Reicher, Fritz Leiber, Francis McDonald, Onslow Stevens and George Regas. Also there is John Carradine, outstanding in "Prisoner of Shark Island."

Frank Lloyd, who made the "Sea





In the action story of the French Foreign Legion Ronald Colman is starred, with Victor McLaglen, Claudette Colbert and Rosalind Russell. At right: Miss Colbert.

Hawk," "Cavalcade" and "Mutiny on the Bounty," was chosen to direct.

The job of transcribing Ouida's work so that none of its original appeal and power should be lost called for highly specialized training. It was entrusted to W. P. Lipscomb, whose record includes "Cardinal Richelieu," "Clive of India," "Les Miserables" and "Tale of Two Cities."

The extent to which the producing company went to give "Under Two Flags" comprehensive production is seen in a few of the details. On the Westwood lot, an Algerian desert village covering approximately 10 acres, was built. The bazaars, native quarters, cafes and Legion post are faithfully reproduced. One of the difficulties was to get real Arabs and camels. Every available Arab was hired. Twenty-one camels will be seen. Costumes, weapons, decorations, trappings and gear for man and beast are exactly as they should be.

For the climactic battle sequences, the entire company and all its paraphernalia were moved into the California-Arizona desert. Barren and desolate, made up only of mountains and limitless stretches of sand, miles from any civilization, it is the site of two cities. One is the modern camp that houses the company, the other is the desert reproduction of the spot in which Cigarette sacrifices her life that love might live.

Realism, in every phase, is the keynote of "Under Two Flags," and the intelligence applied to making that quality predominant is reflected in story character, adaptability and personalities to the roles they play and quality of production. It is there for one purpose—to present a thrill action romantic drama that will intrigue the minds and attention of public and exhibitor.

Current of Song Moves Story in "Give Us This Night"

Korngold Shows How Screen Operetta Can Be Done, Says O'Sullivan

by JOSEPH O'SULLIVAN
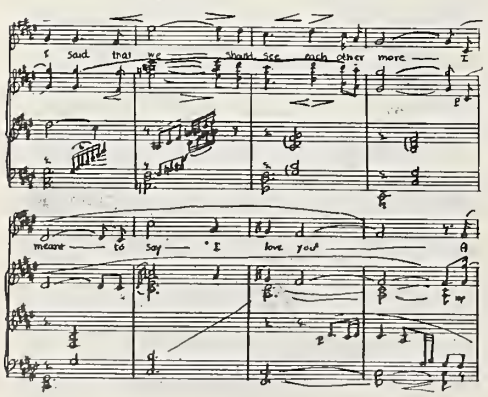
A story of romantic Sorrento and that dear old picturesque Naples, where the routine of real life is a grand opera *scena*, and budding Carusos roam at large proclaiming the arias of Verdi, Puccini, Bellini, Mascagni, et al., was written by M. Jacques Bachrach.

William Le Baron read the story and had scenarists Edwin Justus Mayer and Lynn Starling put it into screen form. After scanning the script, Le Baron made a discovery—and simultaneously a decision. Here was a colorful story of a Sorrento fisherman, Antonio, who just had to sing, and of Maria, a beautiful girl who aspired to be a great opera star. Why not team up Jan Kiepura, the Polish tenor, and Gladys Swarthout, the American songbird, in the production? The producer made another decision. He assigned Erich Wolfgang Korngold, of "Midsummer Night's Dream" fame, to compose the music, and Oscar Hammerstein II the lyrics. That decision was an inspiration, for Korngold had demonstrated in the "Dream" that he knew his screen as well as his music.

In "Give Us This Night," which is presented by Paramount as "the first full-length operetta written expressly for the screen," Korngold has appraised accurately and applied intelligently the essentials of authentic operetta expanded to the fuller scope of the audible screen. He has, above all, conformed to the demands for an uninterrupted flow of pictured action and tonal narrative which distinguishes true screen operetta from just a "musical."
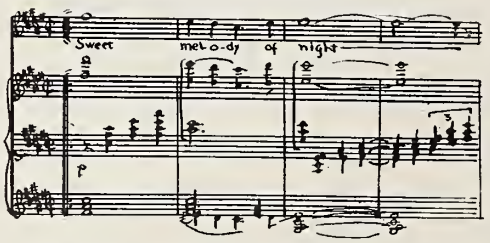
This is apparent from the very opening *grandioso* chorus accompanying the main title and *segue-ing* into the first scenes showing the fishermen's boats returning to Sorrento with the day's catch, and Antonio singing lustily at his work in a boat, "When I Am Home in Sorrento."

I MEAN TO SAY 'I LOVE YOU'



The Wedding Day song is done by Maria (Gladys Swarthout).

SWEET MELODY OF NIGHT



With this song Antonio (Jan Kiepura) sings his way out of jail. Erich Wolfgang Korngold composed the music of "Give Us This Night" and Oscar Hammerstein II did the lyrics. All the music excerpts reproduced on this page are copyrighted by Paramount Productions, Inc.

In the sequences following, the musical current develops into a tumultuous tone-current that sweeps Antonio through a vortex of exciting and hilarious action, beginning at the local opera house and ending at the gates of the local hoosegow. The immediate reason for this Latin uprising is Signor Forcellini, an opera singer once a star, whose voice has gone sour but who still persists in murdering the brain-children arias of Verdi and other masters.

While committing mayhem on the famous aria of *Di Quella Pira* in "Il Trovatore," Forcellini is plastered by some very ripe eggs tossed by the hand of Antonio—and the opera is suspended for the evening amid much confusion.

During this pandemonium, the music, while ceasing to be vocal, becomes extremely vociferous (in an instrumental way), until Antonio finally is apprehended by the outraged Carabinieri and yanked toward the jail. Although a fisherman by trade, Antonio is a grand opera singer at heart, and he thereupon bursts forth into song—nothing less than the *Di Quella Pira*, to prove to the Carabinieri and the populace how the great aria from "Il Trovatore" should be sung. The *hoi polloi* cheer and the *vox populi* joins in the rendition of the aria.

There is a lull in this tone-flood, just long enough to register Signor Forcellini rehearsing a new opera, "Romeo and Juliet" at the home of the composer, Benetti. Maria (Gladys Swarthout), young and lovely, and a protege of Bonetti, is the aspiring prima donna who is rehearsing "Juliet." Forcellini cracks on a high note and walks out in

Following the attempted arrest of Antonio, the musical current flows into calmer waters. Antonio, dogged by the Carabinieri, claims "the sanctuary of the church" just before services begin. There he is safe from the minions of the law, and there he remains during services and lifts up his voice in the singing of the Processional. Maria, too, is an attendant, and the two glorious voices lead in the inspiring hymn.
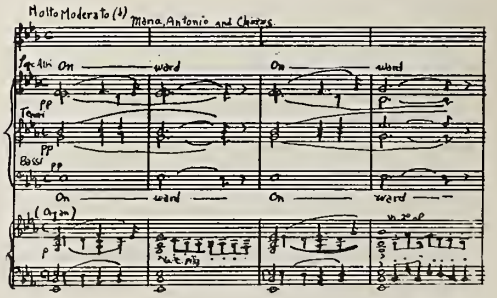
This church scene is a benediction in a malediction of clashing temperaments and untoward events, a musical benison that calms the sea of tonal strife. Its serene *religioso* throws into sharper relief the mundane *appassionati* of the love ballads and the *erotica* of the "Romeo and Juliet" music that is to follow. Here is a musical concept in the best traditions of the lyric stage.

For Antonio eventually lands into jail, and sings his way out with "Sweet Melody of Night," and into the role of "Romeo" when Bonetti obtains his release. In Naples and rehearsing, youth and music and proximity bring about the inevitable. When Antonio calls on Bonetti to tell the maestro of his love for Maria, the composer asks him to sing a love song he has written for Maria—his declaration of love for his protege—"I Mean to Say 'I Love You.'" Antonio dare not tell Bonetti then, but he sings the song, heart-broken. Maria, hearing him sing and believing Antonio has told Bonetti of their love, rushes in to Bonetti to receive his congratulations. Bonetti, dumbfounded, tells Maria nothing.

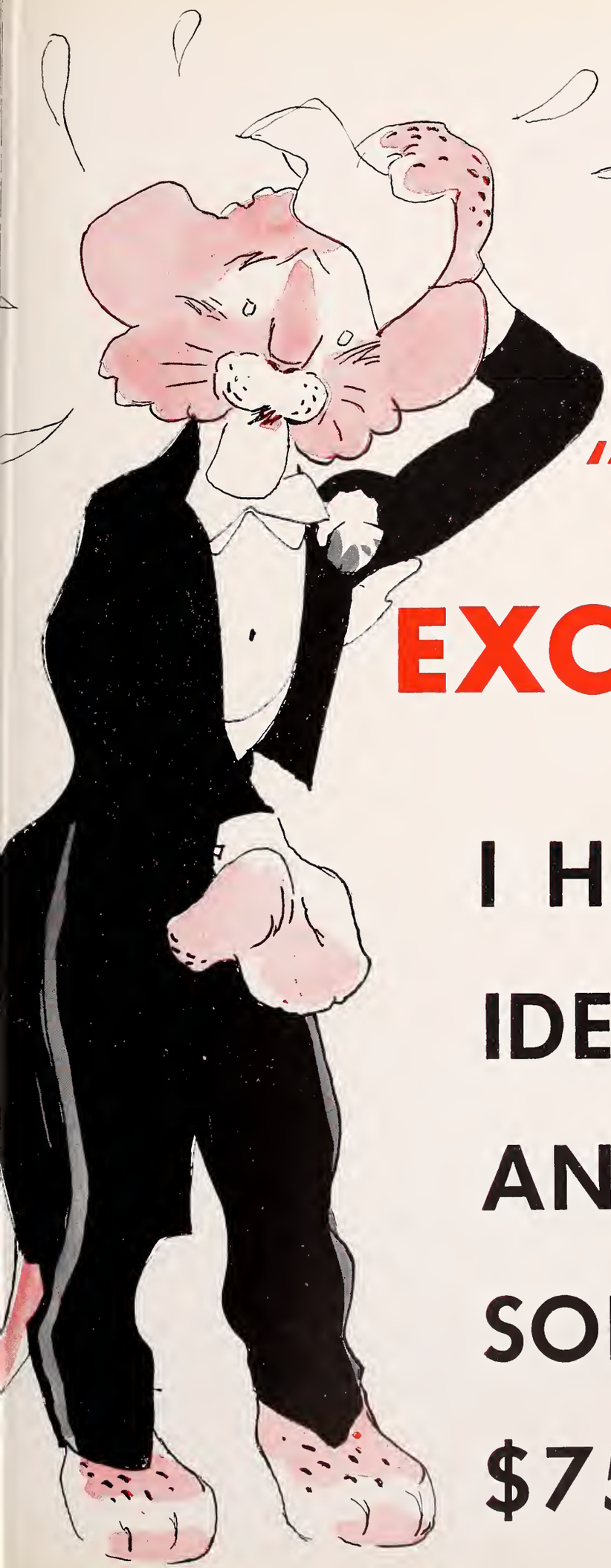
Antonio disappears from Naples. How he is found and induced to return when he learns that Forcellini is to do "Romeo," has to do with the story but not the music.

"Give Us This Night" is a distinguished piece of musical writing for the screen. Its lyrical numbers were obviously written to keep within the bounds of motion picture audiences; but all the music reflects the talents of a composer who adds unusual distinction to the new art of fusing music and pictures. Whether or not the production strikes a responsive chord in the American motion picture public, Korngold has shown how screen operetta can be done—and exceedingly well done.

PROCESSIONAL



Maria (Gladys Swarthout), Antonio (Jan Kiepura) and chorus sing the "Onward" number.

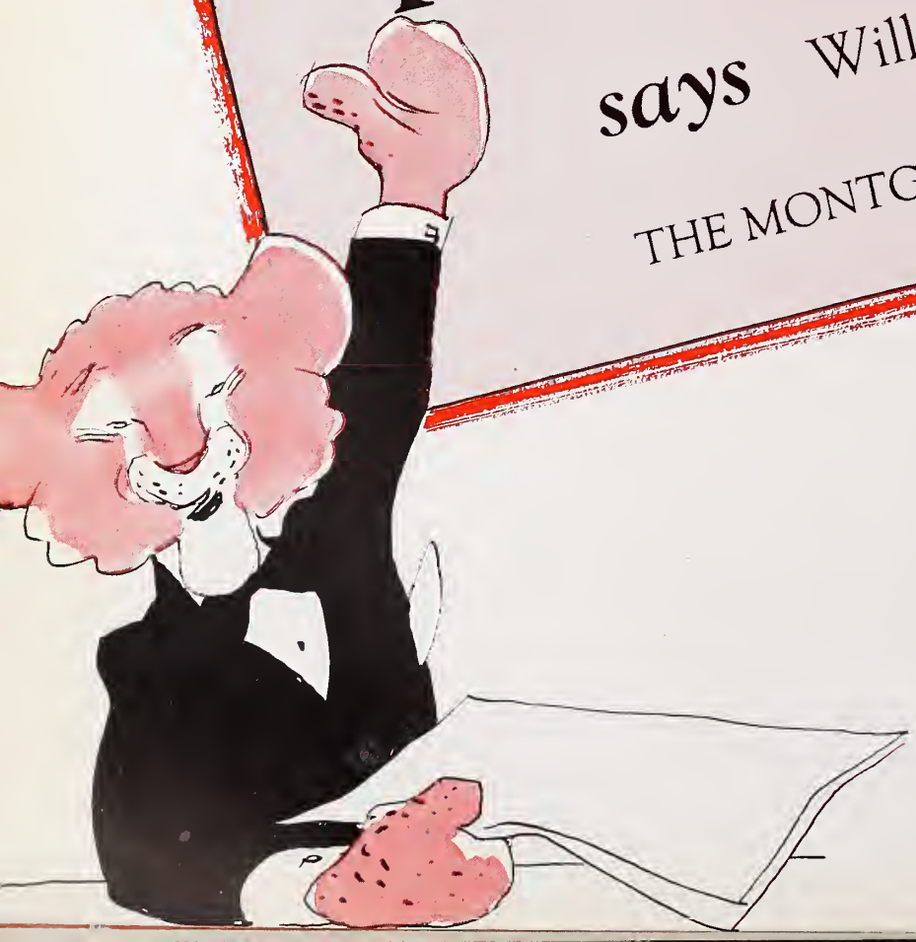


"SOME EXCITEMENT!

I HAD AN IDEA . . . . AND I JUST SOLD IT FOR $750,000$\underline{00}$!"

"The idea strikes me as the finest bit of motion picture promotion that has come out of Hollywood!"

says William J. Mahoney, Jr.,
Managing Editor,
THE MONTGOMERY (ALA.) ADVERTISER



"And that's just a sample of the mail that began to pile in—"

Like the line at your box-office when you play an M-G-M picture, the idea grew bigger and bigger until today it represents

$750,000

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It's even more interesting as you go along—



"SHE'S GOT $750,000. AND IT'S ALL FOR YOU!"

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in 143 of the leading big and little city newspapers in the United States and Canada!

IT IS THE GREATEST NEWSPAPER PROMOTION TIE-UP (*direct to your public*) EVER ACCOMPLISHED IN THE HISTORY OF ANY INDUSTRY!

143 GREAT PAPERS AND PROMOTED IT to 28,970,000 readers!



FULL COLOR AD just one of the campaign to announce the start of the story in *The Pittsburgh Press.*



TWO COLOR AD to announce the start of story plus Chapter 1 — both on Page 1 of *The Seattle Times.*



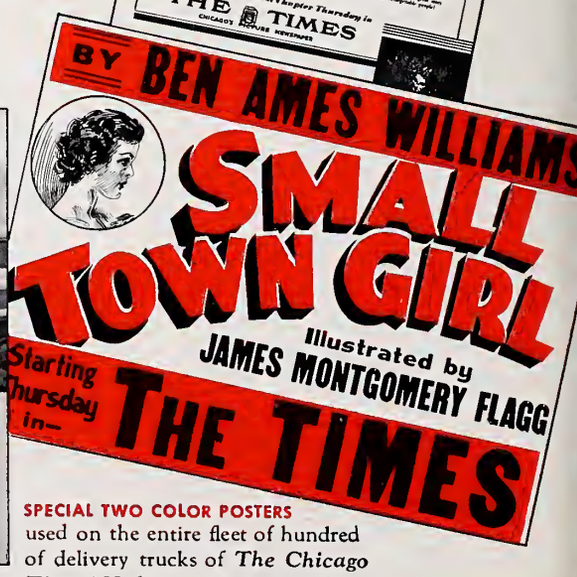
600 TWO SHEETS—and 1 sheets as above used for delivery trucks and posting all over New York City by The Daily Mirror. The big city loves this "small town girl"!



TRUCK BANNERS—as used by the entire fleet of delivery trucks of *The Minneapolis Star.*



FULL PAGE AD in the Sunday edition to announce the coming story in *The Chicago Times.*



SPECIAL TWO COLOR POSTERS used on the entire fleet of hundred of delivery trucks of *The Chicago Times!* High power promotion!

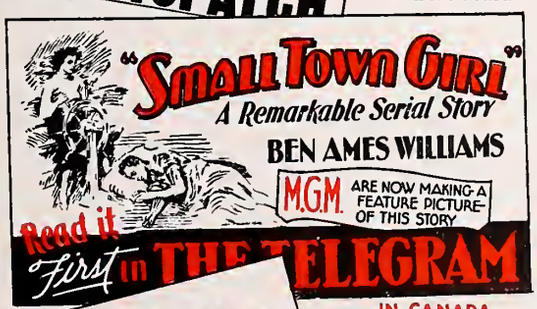
ADVERTISED



24 SHEET SMASH—for a newspaper serial story. No wonder the story went over in sensational fashion! The Dallas News used 27 stands; 25 for The Fort Smith Record; 11 for the Denver Rocky Mountain News; 11—Evansville Press; 10—Indianapolis News; 36—Baltimore Sun; 15—Syracuse Post Standard; 50—Cincinnati Post; 24—Portland Oregonian; and hundreds more!



ST. LOUIS POST-DISPATCH shoots the works! At left sample of window, news-stand and tack card!



IN CANADA still more showmanship. Above brilliant full-color card—just one of many items used by *Toronto Telegram.*



4 PAGE TABLOID HERALD—hundreds of thousands of them used by the *Des Moines Tribune, Knoxville News-Sentinel* and *Dallas News.*

Newspapers of the nation set a blistering pace for showmen to follow! These lads in the newspaper business are master-showmen as evidenced by the smash campaigns they put in back of the SMALL TOWN GIRL serial story. The examples illustrated here were reproduced in practically every city. Nothing left undone to make the nation read this story! **AND THIS PROMOTION REPRESENTS $750,000 OF NEWSPAPER SPACE AND OTHER FORMS OF ADVERTISING!**

LOOK OVER OUR SHOULDER WHILE WE READ OUR MAIL!



"We have gone at it in a big way, believing implicitly in its value and worth to us and also with the desire to do our part in publicizing so that your firm may benefit when the story goes on the screen."
—*Boston (Mass.) Traveler*

"The publicity material already received is the best, I believe, that I have ever seen sent out for a serial. We expect to use a good deal of it."
—*The Lexington (Ky.) Herald*

"I think your company is to be congratulated on the extremely effective methods you are employing to promote your pictures and I think I can add it is doing a much finer job along these lines than any company in the business."—*S. H. Fabian, Fabian Theatres*

"I am more than willing to fall in step with the idea as I feel the way you have set it up, it has real value beyond that usually obtained from ordinary movie serializations."
—*Mort Blumenstock, Warner Bros. Circuit*

"I should like to tell you that I think this plan of yours of tying up with leading newspapers for the presentation of quality story material that is to be made into motion pictures is one of the finest publicity thoughts I have ever had passed on to me to aid in selling pictures."
—*J. J. Parker, Broadway Theatre, Portland, Ore.*

"I take this opportunity of advising you that this story created no end of interest among our readers. Many persons advised us that it was the best story we had published in months." —*Winnipeg (Can.) Free Press*

"I am planning to spend a considerable amount of money in the promotion of this in billboards, radio, sampling, in addition to getting out about two thousand dodgers about the story which will be distributed throughout the State of Maryland." —*Baltimore (Md.) Sun*

"Let me take this opportunity to compliment you and M-G-M on the very fine program of promotion arranged for this story."
—*Mansfield (Ohio) News-Journal*

THE PICTURE IS COMING TO YOU—read on!

HERE ARE THE PAPERS

that will have run the story when you get the picture!

MOTION PICTURE PROMOTION THAT MONEY COULDN'T BUY!

The list on the facing page is impressive with names of the country's leading newspapers. Many of them have never before even considered a tie-up of this nature. M-G-M's "Campaign Series" pictures are of such stature, and their presentation in serial form by high-priced authors and artists is so glamorous that they are regarded by first-class newspapers as real circulation builders. With these stories running for 20, 30 or 40 days and these newspapers attaining a nationwide coverage never before even approximated, it's no wonder M-G-M's "Campaign Series" is hailed by exhibitors everywhere as one of the most important showmanship ideas in many years.



RADIO FLASH!

Newspapers left nothing undone to promote the reading of this story. M-G-M supplied the radio dramatizations to all papers . . . the papers did the rest . . . millions listened...which accounts in part for the neat circulation increases reported by many papers when the story started!

GREATEST OF ALL NEWSPAPER HOOK-UPS!

ALABAMA
Birmingham News
Mobile Register
Montgomery Morning and Evening Advertiser

ARIZONA
Phoenix Republic

ARKANSAS
Ft. Smith Record
Pine Bluff Commercial

CALIFORNIA
Bakersfield Californian
Hollister Free Lance
Los Angeles Times
Monterey Peninsula Herald
Salinas Index-Journal
San Diego Union
San Francisco Chronicle
Santa Cruz Herald
Santa Maria Times
Watsonville Evening Pajoronian

CANADA
Brandon (*Manitoba*) Sun
Calgary (*Alta.*) Albertan
Charlottetown (*P. E. I.*) Guardian
Chatham (*Ont.*) News
Edmonton (*Alberta*) Bulletin
Fort William (*Ont.*) Times-Journal
Glace Bay (*N. S.*) Gazette
Halifax (*N. S.*) Herald
Hamilton (*Ont.*) Spectator
London (*Ont.*) Free Press
Montreal (*Quebec*) Weekly Standard
Nanaimo (*B. C.*) Free Press
Ottawa (*Ont.*) Citizen
Regina (*Sask.*) Leader-Post, Ltd.
St. Johns (*Newfoundland*) Evening Telegram
Sherbrooke (*Quebec*) Daily Record
Sydney (*N. S.*) Post Record
Toronto Evening Telegram
Truro (*N. S.*) News
Vancouver (*B. C.*) Province
Winnipeg (*Man.*) Free Press Co., Ltd.

COLORADO
Denver Rocky Mountain News

CONNECTICUT
Waterbury Democrat

DISTRICT OF COLUMBIA
Washington Star

FLORIDA
Jacksonville Journal
Miami Morning & Evening Herald

GEORGIA
Atlanta Constitution

ILLINOIS
Champaign News-Gazette
Chicago Daily Times
Peoria Journal Transcript

INDIANA
Evansville Press
Indianapolis News
Terre Haute Tribune & Star

IOWA
Davenport Daily Times
Des Moines Register Tribune

KANSAS
Wichita Eagle

KENTUCKY
Lexington Herald
Louisville Herald Post

MARYLAND
Baltimore Sun
Cumberland Evening Times

MASSACHUSETTS
Boston Traveler
Lawrence Telegram

MICHIGAN
Alpena News
Battle Creek Moon-Journal
Detroit Free Press
Flint Journal
Lansing State Journal
Petoskey Evening News

MINNESOTA
Minneapolis Star
Winona Republican-Herald

MISSOURI
Kansas City Star
St. Louis Post Dispatch

NEBRASKA
Omaha World Herald

NEVADA
Las Vegas Age
Nevada State Journal

NEW YORK
Albany Eve. News
Binghamton Sun
Buffalo Times
N. Y. Daily Mirror
Rochester Times Union
Syracuse Post Standard

NORTH CAROLINA
Charlotte Observer
Durham Morning Herald
Rocky Mount Eve. Telegram
Wilmington Star-News
Winston-Salem Journal

NORTH DAKOTA
Fargo Forum

OHIO
Akron Times Press
Chillicothe News-Advertiser
Cincinnati Post
Cleveland Press
Columbus Citizen
Fremont News
Mansfield News-Journal
Sandusky Star-Journal
Toledo News Bee
Youngstown Telegram

OKLAHOMA
Daily Oklahoman (*Okla. City*) & Times
Tulsa World

OREGON
Portland Oregonian

PENNSYLVANIA
Altoona Tribune
Erie Dispatch Herald
The Telegraph (*Harrisburg*) Newspapers
Philadelphia Eve. Public Ledger
Pittsburgh Press
Scranton Republican
Wilkes Barre Eve. News

SOUTH CAROLINA
Charleston Eve. Post

SOUTH DAKOTA
Aberdeen American

TENNESSEE
Chattanooga News
Knoxville News-Sentinel
Memphis Commercial Appeal
Nashville Tennessean

TEXAS
Amarillo News
Beaumont Enterprise-Journal
Dallas Morning News
El Paso World-News
Houston Post
San Antonio News
Wichita Falls Times Record News

UTAH
Deseret (*Salt Lake City*) News

VIRGINIA
Norfolk Ledger Dispatch
Richmond Times Dispatch

WASHINGTON
Aberdeen World
Bellingham Herald
Bremerton Daily News Searchlight
Centralia Daily Chronicle
Everett Daily Herald
Daily (*Olympia*) Olympian
Seattle Times
Spokane Chronicle
Tacoma Times
Walla Walla Union
Wenatchee Daily World
Yakima Morning Herald

WEST VIRGINIA
Charleston Gazette
Clarksburg Telegram
Fairmont Times
Grafton News
Buckhannon (*Grafton*) Record
Martinsburg News
Morgantown Eve. Post
Wetzel (*New Martinsville*) Republican

WISCONSIN
La Crosse Tribune
Wisconsin (*Madison*) State Journal
Milwaukee Journal
Racine Journal Times

SMALL TOWN GIRL *The first of M-G-M's "CAMPAIGN SERIES"*

AND NOW IT COMES TO THE SCREEN—

just as 143 newspapers complete their publication and promotion of the story!

SMALL TO



"Okay boys! Make your date with the Small Town Girl—the baby with a $750,000 idea!"



WN GIRL

Starring

Janet GAYNOR

Robert TAYLOR

with

BINNIE BARNES • LEWIS STONE
ANDY DEVINE • ELIZABETH PATTERSON
FRANK CRAVEN • JAMES STEWART

FROM THE BOOK BY BEN AMES WILLIAMS • DIRECTED BY WILLIAM A. WELLMAN
PRODUCED BY HUNT STROMBERG • A METRO-GOLDWYN-MAYER PICTURE



—and then comes

"ROBIN HOOD OF EL DORADO"

1—A GREAT PETER B. KYNE SERIALIZATION!

In line with its policy of top names for its "Campaign Series," M-G-M engaged Peter B. Kyne to make a novelization of "Robin Hood of El Dorado."

2—NOW BEING READ BY MILLIONS!

Peter B. Kyne's serial story, illustrated by the famed magazine artist, Herbert Morton Stoops, appears daily in leading newspapers throughout the nation.

3—CREATING READY-MADE AUDIENCE!

The same intensive promotion that M-G-M put behind "Small Town Girl" insures an audience of uncounted millions for "Robin Hood of El Dorado."

4—WARNER BAXTER AND BIG CAST!

Including Ann Loring, season's discovery, Bruce Cabot, Margo, J. Carroll Naish. Directed by William A. Wellman. Picture based on Walter Noble Burns' novel.

5—WATCH M-G-M's "CAMPAIGN SERIES"

"Small Town Girl" and "Robin Hood of El Dorado" set a new high in showmanship. Great Productions with Great Casts masterfully promoted. Watch them grow!

THE HOLLYWOOD SCENE

Quick reference information on product started and completed and a panorama of the news of the week

Busy

With eastern and local executives huddling on next season's programs, Hollywood was a busy spot the past week. Ten pictures were started, eleven finished.

Three of the new pictures are credited to Columbia; one is directly sponsored by the company, the others are independent producers' features which Columbia will release. On its own the studio started "Blackmailer." With William Gargan, Florence Rice and H. B. Warner featured, the support includes Joan Perry, Nana Bryant, George McKay, Victor Kilian, Wryley Birch, Drue Leyton, Alexander Cross and Kenneth Thomson. Gordon Wiles is directing.

The second picture, "The Mine With the Iron Door," a Principal production of Harold Bell Wright's story, will present Richard Arlen, Stanley Fields, Cecilia Parker, H. B. Walthall and Spencer Charters. David Howard is directing. In the third, a Darmour production, "Avenging Waters,' will be seen Ken Maynard, Beth Martion, John Elliott, Zella Russell, Ward Bond, Wally Wales and Eddie Hearne. Spencer Bennett is directing.

Paramount Starts Two

Paramount started two pictures. In "Something to Live For," which E. A. Dupont directs, Herbert Marshall, Gertrude Michael, Marsha Hunt, James Burke and Mary Gordon are included in the cast. "The Case Against Mrs. Ames," a Walter Wanger production, will feature Madeleine Carroll, George Brent, Alan Baxter, Alan Mowbray, Esther Dale, Edward Brophy and William Collier, Sr. William Seiter is directing.

Two pictures also started at Warner. "Angel of Mercy," a story inspired by the life of Florence Nightingale, will feature Kay Francis supported by Ian Hunter, Donald Woods, Nigel Bruce, Georgia Caine, Ora Gerald, Charles Crooker-King, Lillian Cooper, Phoebe Foster, Halliwell Hobbes, Akim Tamiroff, Eily Malyon, Tempe Piggott, Barbara Leonard and Frank Reicher. William Dieterle is directing. The second picture to go, "The Earthworm Tractor," will present Joe E. Brown with June Travis, Carol Huges, Guy Kibbee and Craig Reynolds. Raymond Enright is directing.

Republic started "Comin' Round the Mountain." The casts lists Gene Autry, Ann Rutherford, Smiley Burnett, Ken Cooper, Tracy Lane, Ray Mason and Ray Brown. Mack Wright is directing.

At Twentieth Century-Fox "The First Baby" went in the work. Shirley Dean and Johnny Downs are featured with Jane Darwell, Gene Lockhart, Marjorie Gateson, Taylor Holmes, Dixie Dunbar and Sara Haden among the support. Lew Seiler is directing.

The final starting picture, a Universal, is titled "Unconscious." It will present Edward Everett Horton, Glenda Farrell, Robert Middlemass, Pierre Watkins and Frank Reicher. Arthur Grenville Collins is directing.

Warner Finishes Four

Warner completed four pictures. Most important of the group undoubtedly is "Hearts Divided," which stars Marion Davies with Dick Powell, features Edward Everett Horton, Arthur Treacher, Charlie Ruggles, Henry Stephenson and Claude Rains. The support includes Walter Kingsford, Etienne Girardot, Clara Blandick, Freddie Archibald, John Larkin, George Irving, Phillip Hurlic, Hattie McDaniels, Beulah Bondi, Hobart Cavanaugh, Halliwell Hobbes and Sam McDaniels. Frank Borzage directed.

The second picture, "I Married a Doctor," has a large cast which features Pat O'Brien and Josephine Hutchinson and includes Margaret Irving, Guy Kibbee, Louise Fazenda, Ray Mayer, Siegfried Rumann, Ross Alexander, Alma Lloyd, Grace Stafford and Willard Robertson. Archie Mayo directed. The third, "Golden Arrow, will present George Brent, Bette Davis, Kay Hughes, Ivan Lebedeff, Rafaela Storm, Catherine Doucet, Dick Foran, Craig Reynolds, Ferdinand Gottschalk, Eugene Pallette, G. P. Huntley, Jr., Arthur Treacher and Earl Foxe. Alfred Green directed. The final picture in the group, "The Law in Her Hands," will present Margaret Lindsay, Glenda Farrell, Warren Hull, Lyle Talbot, Matty Fain, Eddie Acuff, Al Shean, Addison Richards, Eddie Schubert and Dick Purcell. William Clemons directed.

Three Finished by Metro

Three pictures were completed by MGM. "Petticoat Fever" will present Myrna Loy, Robert Montgomery, Reginald Owen, Otto Yamaoka, Winifred Shotter, Forrester Harvey, Irving Bacon and George Hassell. George Fitzmaurice directed. The cast for the second picture, "Moonlight Murder," includes Chester Morris, Madge Evans, Leo Carillo, J. Carrol Naish, Bruce Cabot, Robert McWade, Frank McHugh, Benita Hume, Duncan Rinaldo, Montague Shaw and Claudia Coleman. Edwin L. Marin directed. The third picture, "Kelly the Second," a Hal Roach production, features Patsy Kelly with Pert Kelton, Charlie Chase, Guinn Williams, Harold Huber, Edward Brophy, Ben Hall, James Pierce, Sid Saylor, DeWitt Jennings, Bill and Beverly Bemis, Robert Murphy and Will Stanton. Gus Meins directed.

Columbia finished "The King Steps Out," featuring Grace Moore and Franchot Tone with Walter Connolly, Elisabeth Risdon, Victor Jory, Ann Sothern, George Hassell, Herman Bing, Neil Fitzgerald, Nana Bryant, Raymond Walburn, Johnny Arthur, Otto Fries, Stanley Fields, Sidney Bracey and Freida Inescourt in the cast. Josef Von Sternberg directed.

Paramount's contribution to the completed work is "Reunion." The cast lists Herbert Marshall, Gertrude Michael, Lionel Atwill, Rod LaRocque, Guy Bates Post, Tempe Pigott, Charles McNaughton, Phyllis Coghlan and Hooper Atchley. Robert Florey directed.

"Captain Calamity," a Regal Production in color, was finished. It will present Marian Nixon, George Huston, Margaret Irving, Crane Wilbur, Vince Barnett, George Lewis, Harold Howard, Movita, Barry Norton and Roy D'Arcy. John Reinhardt directed.

Universal finished "Showboat." Directed by James Whale the large cast includes Irene Dunne, Allan Jones, Charles Winninger, Paul Robeson, Helen Morgan, Helen Westley, Francis X. Mahoney, Hattie McDaniels, Marilyn Knowlden, Arthur Hohl, Queenie Smith, Sammy White, Donald Cook, Charles Middleton, Maidel Turner, Clarence Muse, Charles Wilson and Helen Jerome Eddy.

Paramount Stops Tests On Keller-Dorian Color

After a year of experiments, Paramount has closed the laboratory on its Hollywood studio lot where tests for the Keller-Dorian color process were conducted by Dr. John C. Kapstaff, who has left for Rochester to continue color research.

The chief difficulty in adapting the Keller-Dorian process to screen use commercially lies in inability to strike off prints from the master negative, it is understood. A color filter is used on the camera, and a similar filter is used on the projection machine in this process, which requires more projection light than black and white film.

"Liebelei" Held Over

Arthur Schnitzler's "Liebelei," famous Viennese romance, has been held over for a third week at the 55th Street Playhouse in New York. Magda Schneider, Paul Hoerbiger, Gustav Gruendgens, Olga Tschechowa, Luise Ullrich, and Willi Eichberger comprise the cast. The picture, banned in Germany, was directed by Max Ophuels.

Warner Retains Paul Graetz

Warners have signed Paul Graetz, European character actor, to a long term contract. Mr. Graetz, who recently completed "Mr. Cohen Takes a Walk," at the company's English studios, is now en route to Hollywood following a short visit in New York.

SAMUEL R. BURNS DEAD; PROJECTOR EXECUTIVE

President of International Projector Headed Nicholas Power Co. Before Merger

Samuel R. Burns, president of the International Projector Corporation and vice-president of General Theatres Equipment Company, died last weekend in New York at the Post Graduate Hospital following a protracted illness. Mr. Burns, who had been connected with the industry since 1914, was 54 years old.

Born in New York City in 1882, Mr. Burns saw military service with the 107th Regiment on the Mexican border. Returning to civil life, he became an accountant for the Nicholas Power company and rose rapidly in that organization, becoming president following the death of Edward Earle. One lifetime associate, commenting on the success of Mr. Burns in the projector field, attributed it to "his widely respected capability, conscienciousness in business as well as personal affairs, which won him countless friends, among competitors as among associates, throughout this country and much of Europe."

Power 5 Versus Kinetoscope

The Nicholas Power company had its inception at the turn of the century, when store rooms over the land were being turned overnight into motion picture theatres. It found the Edison Kinetoscope, a lighter mechanism mounted in a wood housing, its principal competitor. The Powers 5, as it was known, gave battle to the Edison apparatus, arguing all-metal construction as a major advantage. The Kinetoscope clicked away, resting confidently on the name and prestige of the inventor, whose name it bore, but Nicholas Power was busy with a new model, the then sensationally bigger and better Powers 6B, offering the powerful argument of a heavier, faster intermittent mechanism, a shutter mounted in front of the lens instead of behind it as in the case of the No. 5 and the Kinetoscope, plus a lamphouse then considered of tremendous proportions and an all-steel base as well as steel construction throughout.

Merged in 1925

With the offering of this model, at a price in excess of the previous figure but at a time when nickels and dimes came easy to the nation's mushrooming box offices, the Power company moved swiftly into command of the projector situation. Various competitive offerings came into the field, left it again, but it was not until the Precision Machine company brought out the Simplex in 1913 that substantial rivalry developed. It was to this situation that Mr. Burns, returning from military service, brought his organizing and sales ability.

Simplex made steady progress. By now the science of projection had established fixed standards. Simplex met them about as well as Power. Both were manufactured in New York. As this competition raged there came into the fray, from Chicago, yet another dependable, practicable machine, the Acme, introduced in 1916 and presented as the ultimate development of projection mechanism.

Through the nine years that followed the Nicholas Power company, substantially through the insight of Mr. Burns, held its forward position. But the era of combinations for economy in manufacture was at hand and the Power company, with Mr. Burns as president, was merged with the Precision and Acme companies in December, 1925, to form the present International Projector corporation, of which he became executive vice-president and, in 1932, president.

With the formation of the General Theatres Equipment company he was made vice president of that organization and vice-president and secretary of Fox Film corporation, serving also as secretary of the more than 200 affiliated companies. He was executive vice-president of the Richardson Manufacturing company and Enos, Richardson and company.

Mr. Burns was a Fellow of the Society of Motion Picture Engineers and a member of the F. and A. M. Temple 110, Jersey City, where he made his home. Representatives of these organizations and Local 306 of the IATSE, together with many companies in the field of his activity, attended funeral services held on Sunday at the First Presbyterian Church in Jersey City. Burial was in Cedar Grove Cemetery, Flushing, Long Island.

Gain of $1 a Share Predicted for Loew's

Loew's, Inc., is expected to better last year's net of $4.49 a share by approximately $1, bringing the net for the current fiscal year, ending August 31, to about $5.50 a share on the basis of present conditions, according to an estimate by the *Wall Street Journal*.

The company entered the current fiscal year, starting Sept. 1, 1935, with the most expensive film inventory in its history, $29,482,479 against $24,001,631 in 1934 and $22,000,000 in 1929. Domestic gross income is said to be running better than 20 per cent ahead of a year ago and foreign income is picking up sharply.

Deny Fox's Appeal, Order His Arrest

The U. S. circuit court of appeals last week denied an appeal by William Fox from an order by Federal Judge William Bondy fining him $253,032 for contempt of court and $10,000 attorney's fees, further directing that he be taken in custody by a United States marshal and held until the fine is paid. Mr. Fox was adjudged in contempt of court when he failed to comply with a subpoena obtained by the Capital company, owning the Fox theatre, San Francisco, which sought to question him regarding his asserted inability to satisfy a $235,000 judgment it held against him.



SAMUEL R. BURNS

Columbia May Produce Abroad

Columbia is discussing plans to produce in England, it was revealed this week with the arrival in New York of Joseph Friedman, in charge of sales for the company in England and the continent. Although Mr. Friedman would not discuss the Columbia plans for making pictures in London, Joseph Seidelman, head of the company's foreign activities, said that this was the purpose of Mr. Friedman's trip.

Accompanying Mr. Friedman were Alex G. Pincus, president, and Charles A. Buerk, a director of Colodis, S. A., the parent company for Osso, which distributes Columbia product in France, Belgium and North Africa. Mr. Friedman, Mr. Seidelman and Mr. Pincus will leave next week for Hollywood to confer with Harry and Jack Cohn. It was said that at the coast meeting details pertaining to the number of pictures, the studio to be leased and the stars to appear in the pictures will be decided upon.

Commenting on business conditions in his territories, the Columbia foreign executive said they are very good and that all of the 4,500 theatres are open and doing well. All releases are distributed in England and on the continent, he said. Mr. Pincus, likewise, was optimistic about general business in France, Belgium and North Africa, adding that no theatres are closed.

KAO Board Meets

The board of directors of KAO was to meet Thursday to set a date for the annual stockholders' meeting. A financial report being completed by Price, Waterhouse was to be approved and sent out to the stockholders.

Sonotone Pays Dividend

A dividend of 5 cents a share on the common stock of the company as of record April 1, payable April 15, has been declared by Sonotone.



"HIT and RUN DRIVER"

is the Greatest Exploitation Short Subject that has ever swept the Nation!

IT GETS EXTRA RECEIPTS!

This Short Subject is drawing more people into theatres than any short now being shown! That's a large statement but you'll find out for yourself. Circus it, sensationalize your lobby, advertise it, make use of the ready-made exploitation.

IMAGINE SUCH TIE-UPS!

1. SCRIPPS-HOWARD newspapers will cooperate with theatres in towns where they have newspapers.
2. You will receive a supply of a special poster prepared by the AUTOMOBILE MANUFACTURERS ASSOCIATION which you will receive gratis.
3. THE NATIONAL HEADQUARTERS of the A.A.A. AUTO CLUBS have requested local AUTO CLUBS to lend their support when the picture is being shown.
4. NATIONAL SAFETY COUNCIL BULLETIN BOARDS in 15,000 of the largest plants and factories throughout the country will display a special poster plugging HIT AND RUN DRIVER.
5. POLICE CHIEFS—AMERICAN LEGION POSTS and MOTOR VEHICLE COMMISSIONERS throughout the country have been advised by their national officials to get behind local showings.

(See Campaign Book for other tie-ups)

NEWS & EDITORIAL FLASHES!

"Every theatre in the United States, Canada, Mexico and everywhere else where there are roads and cars ought to show HIT AND RUN DRIVER . . . punchy, remarkable and an indelible lesson to drivers and the general public". . .
—*Omaha News-Bee*

"One of the most timely compelling features of its kind ever made . . . interesting and filled with drama"...*Washington Times*

"One of the most effective safety editorials dramatized on the screen . . . one of the year's most important short films". . .
—*Kansas City Journal-Post*

Jolts The Trade Press

"Will make your hair stand right out on end, either end . . . George Walcott is Robert Taylor plus". . .
—*New York Morning Telegraph*

". . . a pip . . . the guy who could sit unmoved through it is the guy who could cheat a lie detector . . . George Walcott gives a great performance". . .
—*Hollywood Reporter*

"Superb . . . a builder of screen prestige . . . should be put before the eyes of every driver and pedestrian in the world". . .
—*Motion Picture Herald*

"Absorbing . . . cleverly built up . . . drives home . . . George Walcott a real 'find' "...
—*Film Daily*

"Forceful . . . human drama . . . told with a stark realism...cannot fail to impress"...
—*Motion Picture Daily*

GET PRESS-SHEET TODAY!

A complete campaign book is ready for you. Get it and see how easy it is to put this attraction over for real profits! "Hit-and-Run Driver" is the fourth of M-G-M's famed "Crime Doesn't Pay Series" typical of the practical,show-building quality of M-G-M's money-making Shorts.

CONTROVERSY ON MAE WEST FILM GATHERS VOLUME AND VELOCITY

Legion of Decency Statement Cites Need of Continued Vigilance by Those Wanting Wholesome Pictures

Hullabaloo and ballyhoo pertaining to Mae West and "Klondike Annie" this week gathered volume and velocity as the picture went on exhibition in more cities, was stopped from doing so in others, and while editors, clergymen, organization spokesmen and plain people aired opinions as to its merits, demerits and probable effect upon adult and young.

Developments:

Hearst newspapers over the country continued editorial denunciation of the production and refused advertising copy referring to it.

The picture opened at the Paramount theatre, New York, with an 18-hour daily schedule of exhibition.

County Attorney Max Towell prevented presentation of the film at the Stuart theatre in Lincoln, Neb.

The Massachusetts Board of Censors passed the picture.

Paramount voided its Mae West contract.

Mae West made a contract with Emanuel Cohen for a picture to be placed in production April 1.

The Reverend Father Joseph A. Daly, Ph.D., executive secretary of the Legion of Decency, issued a statement, not naming "Klondike Annie", stressing need of continued vigilance "on the part of all persons interested in the maintenance of a wholesome screen".

Bishop Hugh Ryan of the Omaha Catholic diocese told parishioners not to attend the showing of the film at the Omaha theatre.

The East Coast Preview Committee evaluated the picture as "replete with insinuations, a typical Mae West picture with the usual amount of risque wisecracks and obvious sex appeal".

In pursuance of the policy generally adopted by Hearst newspapers, the Seattle *Post-Intelligencer* continued editorial excoriation of the picture and refused advertising copy mentioning it, but published the advertising for "Every Saturday Night," its companion picture on a double bill at the Orpheum theatre. In line, the New York *Daily Mirror* published Paramount theatre advertising on Fred Waring's Pennsylvanians, the orchestra programmed with "Klondike Annie," but carried no mention of the picture.

Citizens' Criticisms Published

In San Francisco, where the production moved from its first run at the Warfield theatre to the St. Francis, editorial attack was continued in the form of printed statements by prominent citizens criticising the film. In Chicago the Hearst editorial writers devoted first attention to emphatic endorsement of the Legion of Decency and cited the film as evidence that "the Hays organization cannot be depended upon to suppress the kind of film of which "Klondike Annie" is an odoriferous example."

Program schedule of the Paramount theatre, New York, was altered to take care of an anticipated deluge of patrons. Normally the theatre opens at 10:30 a.m. and starts its last evening show at midnight. For the engagement of "Klondike Annie," opening has been moved up to 8:30 a.m. and a final screening scheduled to start at 2:00 a.m.

County Attorney Max Towle's action in stopping exhibition of the picture in Lincoln, Neb., as advertised by Jerry Zigmond, manager of the Stuart and other Joe Cooper theatres, was announced in a letter to Mr. Zigmond stating his intention of seeking an injunction in restraint of such exhibition.

The Massachusetts Department of Public Safety, which administers the state censorship law, passed "Klondike Annie" without a deletion or change. It is recalled that the same body censored "Rose Marie".

Conflicting explanations of the precise reasons for termination of the Mae West-Paramount contract relationship include an unnamed company executive's assertion that the star was guilty of "an anticipatory breach of contract" and the player's charge that the company breached her contract when it failed to have a picture ready for her in July of 1935. Agreement is mutual, however, on the point that she will not make her next picture for Paramount. Meanwhile, April 1st is named as the probable date on which Miss West will start production on a picture for Emanuel Cohen, independent producer formerly of Paramount, with whom she has made a personal contract.

Legion Issues Statement

The following statement was released by the Reverend Father Joseph A. Daly, Ph.D., executive secretary of the Legion of Decency, at the organization headquarters in New York on Tuesday:

"The appearance currently in motion picture theatres of a subject of a character to which the Legion of Decency repeatedly has raised emphatic exception focuses attention upon the necessity for continuing vigilance on the part of all persons interested in the maintenance of a wholesome screen.

"The subject in question, being of low moral character, widely advertised and presenting a performer who both upon the screen and the stage has in several instances been associated with plays which have elicited widespread disapproval, creates an apprehension that unless there is renewed vigilance, together with a determination on the part of the public to discourage the production of such films, the excellent progress in the improvement of the moral character of the films in the past several months may be lost.

Urges Avoidance at Studio

"This film and all such films are held to be in some measure an invasion of public and private morality, creating as they do an unwholesome impression upon theatre patrons and particularly the youth. This film has been classified by the National Legion of Decency as being 'objectionable in part' because while under the Legion's system of classification it is not held to be vicious in its entirety, yet it is regarded as a subject which contains numerous objectionable incidents and consequently should be avoided by the Catholic public.

"The National Legion of Decency urges the producers of motion pictures to avoid the production of subjects of this character and to direct their attention exclusively to those wholesome types of pictures for which the American public has repeatedly demonstrated overwhelming preference."

Criticism of the picture by Bishop Hugh Ryan of the Omaha diocese, who [illegible] Catholics against attending its exhibition, was contained in a letter written to the Legion of Decency. E. R. Cummings, manager of the Omaha theatre, where the production was being shown, declined to offer comment on Bishop Ryan's action.

Graded "Adult" by Previewers

In its issue dated March 1, "Selected Motion Pictures," reprinted by the Motion Picture Producers and Distributors Association as a means of giving wider circulation to the judgments of the West and East Coast Preview Committees, briefly sketches the story of the picture and adds, "Quite shameless is her characterization of a Christian worker, which will give rise to well merited objections. Replete with insinuations, the picture is a typical Mae West vehicle, with the usual amount of risque wisecracks and obvious sex appeal. A pretentious production with outstanding work by Victor McLaglen. The National Society of New England Women feels that this film is not without value to a certain class of adult audiences." The production is graded as: Adults—a matter of taste.

Under the caption, "Pushing Mae West Around," the Kansas City *Journal-Post* dealt editorially with the actress' work as follows:

"Mae West has been fired by one movie producer and hired by another. Though her pictures draw big crowds, there are many cinema patrons who would not have felt bereaved if Mae had not got that second contract."

Emphatic approval of progress made by the Legion of Decency came from Mrs. James F. Looram, chairman of the Motion Picture Bureau of the International Federation of Catholic Alumnae, who directs the work in previewing pictures for the organization.

BETTER FILM COUNCIL SEEKS NOISE ABATEMENT

The Better Motion Picture Council, recently organized at Middletown, Ohio, has extended its activities to include the abatement of noise in theatres. A committee has ben appointed to confer with house managers toward devising ways and means of eliminating noise during the showing of pictures. The committee is especially anxious to rid the houses of off-screen noises made by children when attending performances designed especially for juvenile patronage.

East and West Coast Preview Committees' Report Labels Picture "Typical Mae West, Full of Obvious Sex Appeal"



Little Lord
FAUNTLEROY

A DAVID O. SELZNICK PRODUCTION

...with this magnificent cast!

ONE OF THE REALLY GREAT STORIES OF ALL TIME UNFOLDS UPON THE SCREEN!

SELZNICK INTERNATIONAL *presents*

Little LORD FAUNTLEROY

From the World Famous Story by Frances Hodgson Burnett

starring

FREDDIE BARTHOLOMEW
DOLORES COSTELLO BARRYMORE

As his first picture for United Artists release. David O. Selznick has selected one of the world's greatest stories. Every part in this picture has been cast with infinite attention . . . is portrayed by finished actors . . . each contributing to the whole pattern of a beautiful story, the kind of performances that achieve a real and lasting triumph.

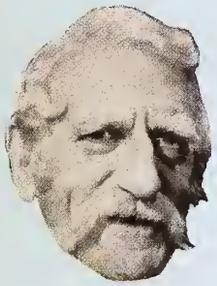
Directed by JOHN CROMWELL

Screenplay by HUGH WALPOLE

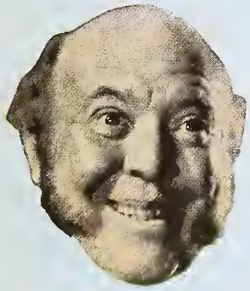
Released thru UNITED ARTISTS



FREDDIE BARTHOLOMEW
(of David Copperfield fame) as Ceddie (Little Lord Fauntleroy) the lovable boy who worshiped his mother with a fierce loyalty and who changed a tyrannous old man into a human being.



C. AUBREY SMITH
(gruff, grumpy and lovable) as the "Earl of Dorincourt," proud and tyrranical grandfather of Fauntleroy and sworn foe of the child's mother.



GUY KIBBEE
as the genial "Mr. Hobbs," grocer philosopher and confidante of Freddie before his departure to England.



JESSIE RALPH
as the "applewoman" whom Fauntleroy befriends when he learns of his fortune in England.



DOLORES COSTELLO BARRYMORE
(more enchanting than ever, her return to the screen has been long awaited by millions of fans) as "Dearest," mother of Fauntleroy, who sacrifices her own happiness for his.



MICKEY ROONEY
as "Dick" the American bootblack and pal of the little Lord.



HENRY STEPHENSON
as "Havisham" the kindly lawyer whose deep understanding of human nature brought a bitter family feud to an end.



JACKIE SEARL
who causes all the trouble, as the false "claimant" to the title of "Lord Fauntleroy."

***with* IVAN SIMPSON E. E. CLIVE • UNA O'CONNOR and hundreds of others**

THE CUTTING ROOM

Advance outlines of productions nearing completion as seen by the Hollywood staff of the Motion Picture Herald

Concertina

(Tentative Title)

(Paramount)

Dramtic Romance

To be relabeled in order to eliminate the impression that it in any way might be considered a musical picture, probably the first point of interest to exhibitors in this picture is that it again teams Carole Lombard and Fred MacMurray. Co-featured in "Hands Across the Table," their presence here is being counted upon to give the picture a running head start in capturing patron interest.

While this story has considerable comedy quality, essentially it is melodrama tinged with romantic drama. The principal locale of the action—and that is the tune to which the story moves—is a liner bound from Europe to New York. A dance band leader is rousted out of his choice cabin suite to accommodate a firebrand American chorus girl masquerading as a princess who is Hollywood movie-contract-bound. The boat is loaded with internationally famous detectives on their way for a convention. The initial conflict that precipitates romance between the band leader and pseudo princess gets a startling interruption when the shipload of detectives are called upon to solve three murders. The pair drawn in, the resulting entertainment is a blending of romance, comedy, melodrama and adventure, with a sideline of music.

Being directed by William K. Howard, the story is based on an original by Phillip McDonald with screen play by Walter DeLeon, Don Hartman and Francis Martin, assisted by Frank Butler.

The present name value of Miss Lombard and MacMurray is a matter of record, and the supporting cast is of much better than ordinary caliber. Included among the principal featured players are Alison Skipworth, Lumsden Hare, Seigfried Rumann, Porter Hall, Mischa Auer, William Frawley, George Barbier, Bradley Page and Douglas Dumbrille. Minor players are David Clyde, Edward Keane and Tom Herbert.

One to Two

(RKO-Radio)

Comedy Drama Mystery

In this story William Powell will appear as a resourceful detective solver of baffling crimes, a type of role in which he has scored some of his outstanding successes. The plot is an amalgamation of drama, romance, mystery, comedy, intrigue, murder and thrill action. It also is endowed with a novelty from a mystery murder standpoint that sets it radically apart from formula. Likewise the comedy contrast takes an unusual trend, inasmuch as his ex-wife, who has a penchant for writing detective yarns and dabbling in crime solution, moves in ostensibly to help out, but for the most part gets in the way to complicate matters.

The story is an original by James Edward Grant, with screen play by Anthony Veiller and Stephen Roberts, maker of "The Lady Consents" and Powell's latest Radio picture, "Star of Midnight."

The supporting cast for the most part is composed of wellknown screen names. Jean Arthur, seen in many Columbia pictures, appears as Powell's ex-wife, whom he remarries in the finale in a brand new style of wedding ceremony. Prominent in the delineation of the story are Johnny Arthur, Eric Blore, Robert Armstrong, James and Lucille Gleason, Ralph Morgan, Erin O'Brien-Moore, Lila Lee, Frankie Darro and Frank M. Thomas, wellknown stage actor who here makes his screen debut.

Modernly timed with plenty of actual thrill action, counterbalancing the appeal of straight story content, a jockey, riding the favorite, mysteriously dies during a race and a gang of gamblers clean up. Powell brought into the case, complications arise whereby not only he but his friends become suspected of complicity. But working in characteristic fashion, he applies a scientific technique to corner the culprits and by showing a motion picture of a thrilling race in which another jockey is menaced, he demonstrates that even the most ingenious killers leave themselves wide open to capture.

The Law in Her Hands

(Warner)

Dramatic Romance

As the title graphically denotes, this is the story of a woman lawyer who actually has the law in her hands. Essentially a drama, but given a love interest and comedy contrast, it tells of a woman who, deliberately intent upon exercising the modern woman's prerogative of being the equal of any man and with a natural inclination to do a little romantic adventuring, becomes the mouthpiece for a racketeer czar. In love with the young prosecuting attorney with whom she chooses to cross foils, she finds herself the center of a sensational murder trial. Winning the apparent acquittal of her clients, she proves her smartness by revealing them as doubles for the arch conspirators, and to the amazement of court, prosecution and alibi witnesses producing her employer, the racketeer, and forcing him to admit that he is the actual culprit.

The story is an original by George Bricker and Luci Ward, from which Bricker did the screen play. Direction is by William Clemens, recently credited with the comedy drama "Man Hunt."

Margaret Lindsay is featured as the woman lawyer and Glenda Farrell is her barrister chum upon whose advice she sets herself up as a gangster's attorney. Warren Hull will be seen in the role of the young prosecuting attorney who, though he is in love with Miss Lindsay, finds that he has to battle her tooth and nail. The part of the racketeer boss is assumed by Lyle Talbot, with Matty Fain as his principal henchman. This group carrying the principal action of the story, supporting players included Al Shean, Eddie Acuff, Addison Richards, Eddie Shubert, Billy Wayne and Dick Purcell.

The story is modernly geared. In addition to the professional and personal conflict between the opposing lawyers, it provides vivid glimpses into some of the new forms of racketeering that are being practiced, and shows how an innocently posed publicity photograph may become a damaging piece of court evidence.

The Witness Chair

(RKO-Radio)

Drama

The track that this story takes is courtroom drama, a type of entertainment that upon several occasions, when properly done, has proved its entertainment worth and exploitation import. At gun point, a man signs a confession admitting embezzlement. He struggles for the gun, held by his secretary, and is killed. The action moves into a courtroom, where his partner is on trial for murder. A succession of witnesses weaves a confusing tangle of fact leading up to and surrounding the murder. The evidence is trapping the accused, although certain facts indicated that the hands of the slain man were unclean. A quick turn is taken when it is shown that the accused man's daughter was carrying on a clandestine affair with his partner. As that knowledge is what she is striving to keep from the man on trial whom she loves, the secretary confesses the slaying. Exonerated, the accused is assured by the court that the secretary will be acquitted at her trial, in which the killing will be proved accidental.

The story is an original by Rita Weiman, with screen play by Rian James and Gertrude Purcell. Direction is by George Nicholls, Jr., recently credited with "Chatterbox" and "Chasing Yesterday."

Ann Harding, who in the partly similar stage play, "The Trial of Mary Dugan," demonstrated her adaptability to this type of role, is the secretary. Douglas Dumbrille is the slain man and Walter Abel, currently with Harding in "The Lady Consents," is the accused man. Moroni Olsen is the police lieutenant who brings the case to trial. Paul Harvey is the prosecutor, Murray Kinnell attorney for the defense, and Ed Le Saint the judge. Margaret Hamilton, Maxine Jennings, William Benedict, Charles Arnt, Frank Jenks and Barlowe Borland are witnesses, and Frances Sage, a newcomer, will be seen as the daughter of the accused whose future Miss Harding saves.

Moonlight Murder

(MGM)

Mystery Drama

Title keying character, this story introduces two new angles into the "who did and how" type of picture. The killer's motive makes use of a new and novel idea, the "mercy killing" idea that recently has been given much newspaper space with conflicting arguments and debates in many actual cases. The killer's method is also unique. Though the matter of many being suspected is formula, the locale and occasion of the major crime are quite unusual.

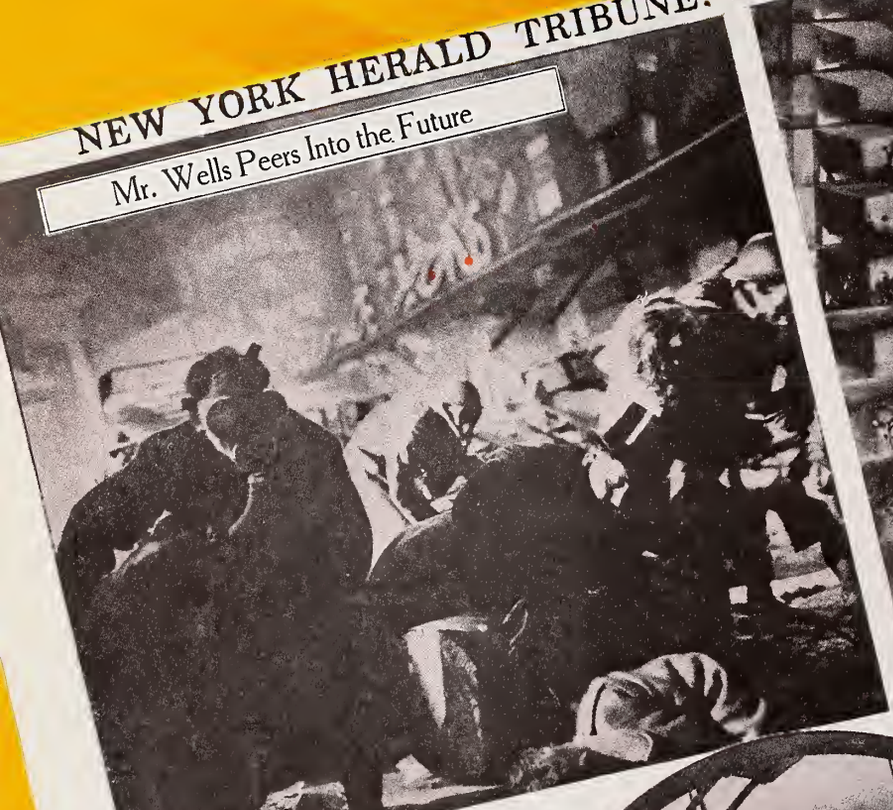
An opera singer dies as he concludes an aria in the famous Hollywood Bowl, home of "Symphonies under the Stars." At first the death is believed natural. Then a young detective intervenes, and reveals that the man's romantic philanderings had given many persons cause to kill him. Through the story runs a maniac character, the foil who mechanically carries every one's suspicions off the true track. Such another death issues and the detective, with the aid of a young woman technical assistant, discovers that the deaths of both were brought about by a similar circumstance, revelation of

(Continued on page 40)

A hundred years . . .

NEW YORK HERALD TRIBUNE. SUNDAY, FEBRUARY 2[illegible], 1936

Mr. Wells Peers Into the Future



1940—Gas and Shells Land on Surprised London
H. G. Wells, who likes to construct the future by examining the past and present, portrays in his first motion picture, "Things to Come," his conception of the panic-stricken British scrambling under the attack by the "Hill folk." There are no Puritanians in the film.



2054—A Street Scene from the Wellsian City of the Future
Those cells at the left are penthouses in an air-conditioned, artificially lighted and wholly scientific city, reconstructed upon the ruins of our present methods of living. Streets are overhead and the elevators are glass-enclosed. Mr. Wells's film will be shown in New York next month.



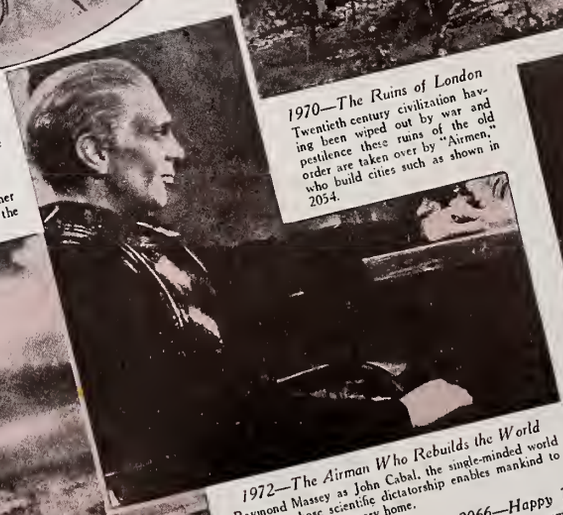


2056—Off on a Trip to the Moon
With some trepidation this couple is leaving for the first flight of humans around the moon. The old world having been cleaned up, Mr. Wells's characters are keen on overcoming the universe.

2059—Fashions for Street Wear
Left—Pearl Argyle (of 1936) dressed for her part in Mr. Wells's film. The directions for the costume were from Mr. Wells.



1970—The Ruins of London
Twentieth century civilization having been wiped out by war and pestilence these ruins of the old order are taken over by "Airmen," who build cities such as shown in 2054.



1972—The Airman Who Rebuilds the World
Raymond Massey as John Cabal, the single-minded world reformer whose scientific dictatorship enables mankind to achieve television in every home.



2066—Happy Toil
Right—"No smoking" signs are unnecessary for this protected worker of Mr. Wells's world. He shares his work (most of which is done by scientific apparatus anyhow) in a civilization rid of war and disease.



2055—The Space Gun
Left—It is against this machine for travel to other planets that the oldsters of Mr. Wells's new world complain. They shriek at it the twenty-first century equivalent of "Get a horse!"

REPRODUCED HERE IS A FULL PAGE FROM THE ROTOGRAVURE SECTION OF THE N. Y. HERALD TRIBUNE CONFERRING ON "THINGS TO COME" THE UNIQUE DISTINCTION OF BEING HERALDED AS *News* OF WORLD IMPORTANCE!

ahead of its time

BUT WHAT YOUR BOX-OFFICE NEEDS RIGHT NOW

H. G. WELLS'

THINGS TO COME

WILL ASTOUND THE ENTIRE WORLD!



What is the world coming to?
One man has the daring to predict!
. . . and only Alexander Korda
could give this tremendous story
the bigness and scope it deserved!

an ALEXANDER KORDA production

Directed by WILLIAM CAMERON MENZIES

a London Film • Released thru UNITED ARTISTS

THE CUTTING ROOM

(Continued from page 37)

the real killer and explanation of his motive is reserved for the final sequence.

The picture is being produced by Lucien Hubbard and Ned Marin and directed by Edwin L. Marin.

The cast presents Chester Morris, currently in "Three Godfathers," as the detective. Madge Evans is the girl about whom the romantic love interest content revolves. Leo Carillo is the opera singer who is slain. J. Carroll Naish will be seen as the maniac. Duncan Renaldo, resuming his screen career and remembered for "Trader Horn," Benita Hume, Katherine Alexander, H. B. Warner and Grant Mitchell are the principal persons who might have reason to wish Carillo's death. Frank McHugh as Morris' assistant supplies the comedy contrast. Other players who will be seen are Leonard Creely, Robert McWade and Pedro de Cordoba.

Border Flight

(Paramount)

Dramatic Romance

Adventure in the air and death on the ground, the melodramatic quality of which is contrasted by romantic love interest, comedy, action melodrama and suspense, is the key to which this story is pitched. Not advanced as a big picture, it is considered a type of swiftly moving entertainment with quick appeal.

The story brings to attention of audiences the activities of the Coast Guard, in its peacetime war to break up a vicious smuggling ring. That being the basis for the melodrama, action thrill and adventure, the romantic contrast concerns one of the guard's ace pilots who risks his life to save his girl and prove his love.

The story is an original by Ewing Scott with screen play by Stuart Anthony. The director, Otho Lovering, specializes on thrill action pictures.

Though the cast is small, it presents two promising young juveniles: John Howard, seen in several Paramount pictures, and Frances Farmer, who currently is making an impressive screen debut in "Too Many Parents."

Teamed with the youngsters is a trio of veterans, Grant Withers, Samuel S. Hinds and Roscoe Karns. Hinds and Karns are featured in "Woman Trap," which likewise majors in thrill action quantity. A sixth player who has an important part in the story is another youngster, Robert Cummings.

Production features supplementing the motivating story call for a series of exciting aerial and ground chases, the purpose of which is to pack as much action as is logically possible into the finished product. Aimed to appeal primarily to the action adventure lovers, the idea of backgrounding the story against Coast Guard activities is being counted upon as an exploitation angle.

Hearts Divided

(Warner)

Musical Comedy - Drama

Boasting an exceptional name value cast and being given lavish production, this picture's sponsoring companies look upon it as one of the most ambitious efforts of the current season. Semi-historical in character, it's a story of love and romance, timed to the period when the Louisiana Purchase was under way, and the locales are Baltimore, Washington and Paris. To America comes the brother of Emperor Napoleon to negotiate the sale. Incognito, he falls in love with an American girl. His identity revealed to his associates, he is summoned back to France by Napoleon, who orders him to make a political marriage. Adamant to the plea of the American girl who accompanied her lover, a resumption of kaleidoscopic conditions that were Napoleon's life permits his brother to return to America and marriage with the girl of his heart.

With Marion Davies and Dick Powell, who were featured in "Page Miss Glory," again teamed, the story presents three ace comedians, Edward Everett Horton, Arthur Treacher and Charlie Ruggles, as ambitious rivals for Miss Davies' hand. Henry Stephenson will be seen as her father, Clara Blandick as a sympathetic aunt; Claude Rains as Napoleon, and George Irving as President Thomas Jefferson. Other well known players in important roles include Walter Kingsford, Etienne Girardot, Beulah Bondi, Hobart Cavanaugh, Frank Reicher and Halliwell Hobbes. Others who will be seen are John Larkin, Hattie McDaniels, Phillip Hurlic and Sam McDaniels.

Based on a story by Rida Johnson Young, the screen play is by Laird Doyle and Casey Robinson, who was credited with the screen play of "Captain Blood." Music and lyrics, which in addition to featuring Powell in several solos also present the Hall Johnson Choir, are by Harry Warren and Al Dubin. Direction is by Frank Borzage, who numbers among his recent credits "Flirtation Walk," "Shipmates Forever" and the current "Desire."

Spanish Audiences Preview 8 Films

by HARRY CHAPIN PLUMMER
Barcelona Correspondent

Audiences of distinction and discrimination filled the Cine Astoria in Barcelona on four successive mornings to witness the previews of eight of Hispano Foxfilms' features of the current season, including "The Right to Romance," which introduced Nino Martini to the Peninsula; "Thanks a Million," with Dick Powell, Ann Dvorak and Paul Whiteman and his Orchestra; "Metropolitan," starring Lawrence Tibbett, and "The Littlest Rebel," a Shirley Temple release. Only the press and the exhibitors and professionals of the industry were admitted.

There were two cardinal advantages developed by these Fox pre-showings that theatre managers the world over might well heed. The first, the quiet, good taste manifested in the arrangements which is an essential corollary to ultra-modern publicity operation, and the second, the element of superlative artistic contrast which was observed in the selection of the companion offerings of each program. It would be difficult to imagine a finer counterfoil for a picture of the character of "Brindemos Por El Amor" (the Spanish title for "The Right to Romance") than "Guerra sin Cuartel" ("Show Them No Mercy"), starring Rochelle Hudson, Bruce Cabot and César Romero; nor for the rollicking, breezy, flippant "Un Millón de Gracias" ("Thanks a Million") than the first Fox Spanish-language offering in colors, "De la Sarten al Fuego"; nor for "Velada de Opera" ("Metropolitan") than "Desbanqué Monte Carlo," with Ronald Colman and Joan Bennett; nor for "Rebelde" than "Deber y Disciplina," with Claire Trevor and Ralph Bellamy. All but the Martini debut offering and the color novelty were presented in the original English versions. Not the least of the attractions of the Fox preview cycle were the exquisitely printed programs—a masterpiece of typographical art—in gold, white and black.

▽

Bernard J. Gottlieb has returned to Barcelona from a stay of several weeks in the Canary Islands, where he established two agencies for Columbia Films, S. A., of which he is general manager for Spain; at Las Palmas, for Grand Canary, with the Empresa Cuyas as the representation, and at Santa Cruz, for Tenerife, with Ramón Baudet in charge. Mr. Gottlieb reported conditions in the island group as not particularly encouraging, the fruit harvests having been seriously curtailed by hurricanes.

▽

Grace Moore, the Metropolitan Opera prima donna and star of the Columbia release, "One Night of Love," is to be a visitor to Seville during the Holy Week Pageants and is to spend a few days also in Madrid. Invitations already are being received from artistic circles for her to come to Barcelona. Following her sojourn in Spain, Miss Moore will proceed to Vienna, Budapest and to London, to fulfill operatic and concert engagements before her return to the United States.

▽

Sigwart Kusiel, general manager of Hispano American Films, S. A. E., the Spanish affiliate of Universal Films, who has been appointed general director for Europe of the parent organization, with headquarters in London, is en route to this city from the British metropolis. It is expected that during his brief stay here for the purpose of closing his personal affairs in Barcelona, he will announce the appointment of his successor.

Independent Managers Convene at Philadelphia

One hundred and fifty members attended a get-together of the Independent Theatre Managers of Philadelphia held at Palumbo's Restaurant in that city last week. Arrangements were handled by Barney Cohen, John C. Ehrlich, Abe Resnick and George Nonamer. A. Mike Vogel, chairman of the Managers' Round Table of MOTION PICTURE HERALD, was a guest.

Rowe Opens Third Theatre

Rowe Amusement Company has opened its third theatre, a 350-seat house, at Bethel, N. C. The company, with headquarters at Burgaw, N. C., has the Pender theatre at Burgaw, the Bladen in Elizabethtown, N. C., and the Bethel.

Appoint Buchanan, Smith

A. C. Buchanan, formerly with United Artists at Dallas, has been appointed to cover Missouri for G-B Pictures. A. G. Smith, former general manager of the Glen Dickinson circuit, has been assigned to cover western Kansas.

ACADEMY HONORS DAVID WARK GRIFFITH

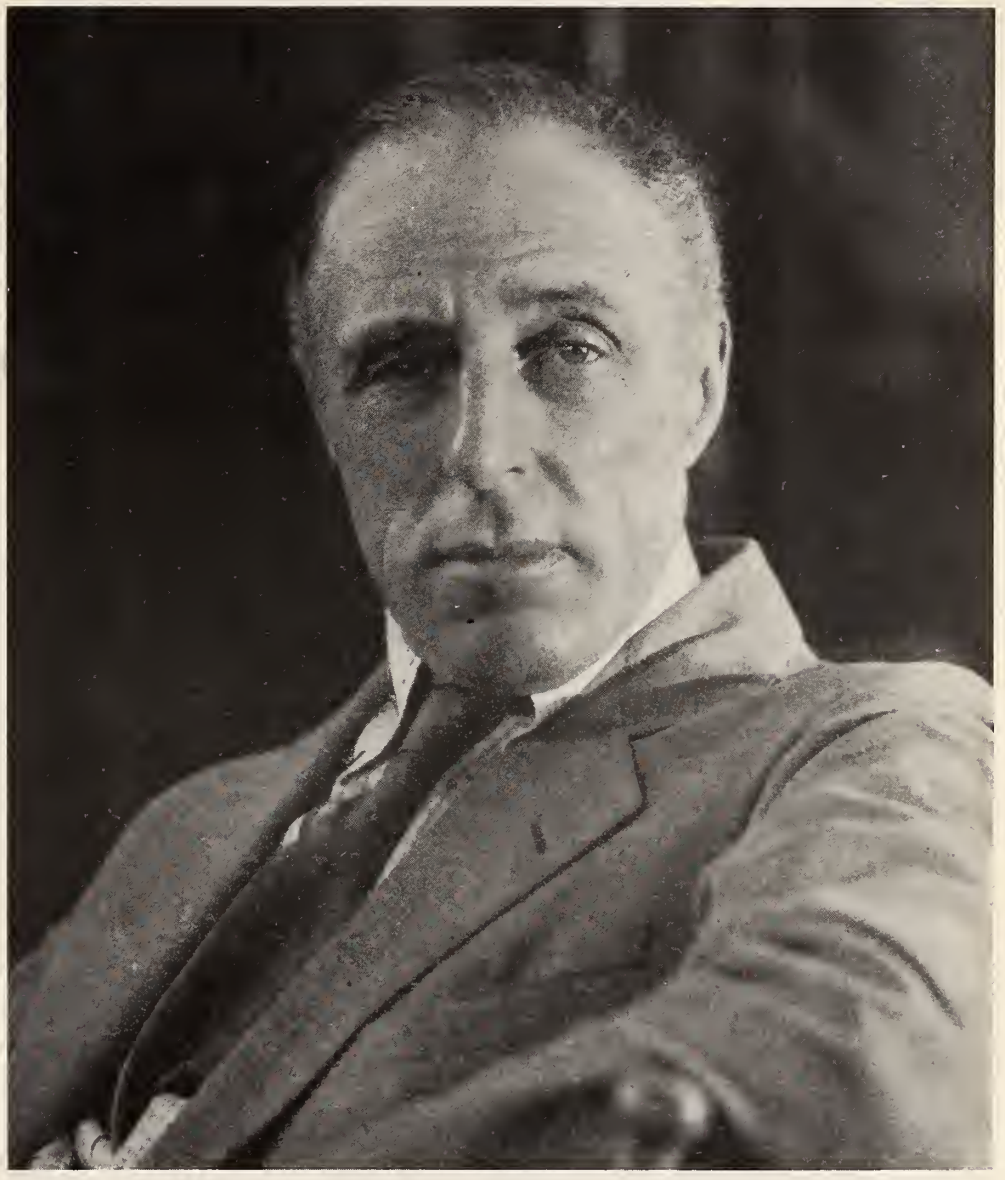
"THE motion picture world's appreciation of David Wark Griffith, recorded by Terry Ramsaye, editor of Motion Picture Herald," *was a part of the ceremony of presentation of a token of special honor to the famous producer at the annual award banquet of the Academy of Motion Picture Arts and Sciences in Hollywood. The tribute to Mr. Griffith follows:*

David Wark Griffith came to the motion picture a young man but already experienced in the drama of the stage through that fertile, vigorous period around the turn of the century. In 1907 he, with timid venturesomeness, went to the Edison studios with a story to sell and in consequence was cast as an actor in a long forgotten primitive drama entitled "The Eagle's Nest." Presently he became a member of the newly formed stock company of the American Biograph Company and as the nickelodeons spread over the land, increasing the demand for product, he was offered opportunity to become a director. He approached the assignment with reluctance, uncertainty and timidity. He would have preferred the apparent security of remaining an actor. But having accepted responsibility as a director, he proceeded with amazing courage in bold departures from what passed for the technique of the time.

Mr. Griffith ignored the tawdry, feeble but bigoted precedent of the day, and began making pictures as they had never been made before.

It is probably accurate to say that among picture makers he was the first to creatively look upon the screen as a fully independent medium, with capacities peculiar and special to itself, first to realize that the motion picture was not to be held to the functions of a stencil machine of record, first to see that it was in truth an instrument for a new, fresh approach to the art of narration in service of human emotions.

When Mr. Griffith shocked the management and jeopardized the job he needed so much by venturing to use only half of an actor on full pay in a close-up, when he dared to invade the sequence of picture tenses by the interpolation of "cutbacks" and took the camera inside the consciousness of a character, he was in the world of his work as profoundly an adventurer as any Leif-the-Lucky sailing into the unknown or any Lindbergh taking off to meet the sunrise. In this day of million dollar production budgets and the magnificent experiments of Hollywood, it is difficult to see in accurate perspective the significance of the labours of this young man who was substantially creating an art form. At Biograph Mr. Griffith took the clumsy literalism of the screen of the period and gave it imagination. He took an art which barely knew its alphabet and taught it syntax. He assembled all of the trick capacities of the camera and made them tools of narration.



" . . . he proceeded with amazing courage"

And, most importantly of all, Mr. Griffith sought to endow the then lowly picture with glamour, depth of emotional appeal, and beauty. He ventured to take the motion picture with intense seriousness, to see it inherently more important than it had been—and that is just a way of saying that he had discovered a vast, emotion hungry, audience which was not being adequately served by the older and orthodox arts.

In consequence Mr. Griffith founded the new art and what it is pleasant to recall as "the Golden Age of Biograph." Down that classic spiral staircase and out the highstooped door of the historic old brownstone at 11 East Fourteenth Street in New York that art flowed out to empower and vitalize the screen of the world, with pictures, and with men and women whose genius had been kindled by Griffith under the green glow of the Cooper-Hewitt tubes of that famous studio.

It is already the decision of tradition to center the fame of Mr. Griffith on "The Birth of a Nation," presented twenty-one years ago. Yet glorious attainment as it

(*Continued on page* 46)

FIREWORKS ONLY DUDS AS ACADEMY PRESENTS EIGHTH ANNUAL AWARDS

Bette Davis, Victor McLaglen and "Mutiny on the Bounty" Win the Highest Honors—Write-in Votes Add Zest

by GUS McCARTHY

Hollywood Correspondent

Not in the eight years that the Academy of Motion Picture Arts and Sciences has been making awards for outstanding achievements has the affair been marked with such an electric tension as characterized the 1936 event.

Prefaced by officers of the Screen Actors and Screen Writers Guild wiring requests to their membership to boycott the dinner, the stage was set for the guests and attendants to expect quite a bit of fireworks. Outwardly, the fireworks never were fired. In their place, a spirit of harmony and good feeling prevailed.

Getting down to business, after proper respect had been paid to hail and wassail, Frank Capra, Academy's president, proceeded to announce the initial minor awards winners. When Dave Gould had been certificated for best dance direction, Douglas Shearer for sound direction, and Harry Warren had accepted the parchment which he and Al Dubin had won for their lyrics and music, Mr. Capra bowed out temporarily with Max Steiner's award for musical direction.

Pete Smith Presides

Taking the rostrum, nimble-witted Pete Smith gave short subject producers Walt Disney, Jack Chertok and Jeffrey Bernerd, representative of Gaumont British, quick blackout glimpses of the golden statuette which "Three Orphan Kittens," "How to Sleep" and "Wings Over Mt. Everest" had won for them. Following Mr. Smith's sparkling moments, Rouben Mamoulian, inclined to be quite serious, invited Clem Beauchamp and Paul Wing up to the speaker's table to hear themselves applauded for their assistant direction of "Lives of a Bengal Lancer;" Ralph Dawson for his film editing of "A Midsummer Night's Dream"; Hall Mohr for his photography of the same picture, and Richard Day for his art direction of "The Dark Angel."

Again on the stand, Mr. Capra demonstrated that suspense has a place in a gathering as important as it has in a picture, as he proceeded to acclaim David Wark Griffith and present him with a special statuette for his services to the industry. With remarks that hushed the levity, Mr. Griffith told of the great obstacles that had to be overcome ere progress could be made in the pioneer art and technique of motion picture entertainment. He described the grand and proud heritage that the modern generation of film folk had in its hands.

As an interlude, Harry Cohn, whose Columbia picture, "It Happened One Night," had monopolized last year's awards, was called upon to announce the best picture of the year and introduce Irving Thalberg, maker of "Mutiny on the Bounty," as the winner.

But the powder train leading to the expected fireworks was growing short. The Guild had exerted great pressure to have nominees for the three big events stay away. They had made it particularly tough for the one who everybody acknowledged in advance was entitled to the statuette for the best actor performance. But it was blah when Mr. Griffith read the name of Victor McLaglen and the picture, "The Informer," whereupon the actor came bustling up to the table just as dramatically as he ever did in any picture.

The stage had been set when John Ford had failed to appear to claim his direction reward for "The Informer." The fireworks were duds when it later was announced that Mr. Ford was out of town. Though Dudley Nichols, winner of the screen play award for "The Informer," was not present to accept his trophy, his absence had been anticipated inasmuch as he, since his resignation from the Academy several years ago, has been aggressive in Screen Writers Guild activities. The climax was reached when Bette Davis accepted her trophy for work in "Dangerous."

Surprises were many, mainly engineered by Warner Brothers. As a write-in candidate, Paul Muni just missed winning the best actor award away from McLaglen. John Ford won the directors' trophy by the narrowest of margins over Michael Curtiz, director of "Captain Blood," another write-in candidate. Similarly, enough voters used pens and pencils to give Hal Mohr the first prize for cinematography.

Nichols Explains Stand

Though Mr. Ford, who has been prominent in Guild affairs, announced that he would accept his award inasmuch as he had not been a member of the Academy for several years and thus not a party to any disputes, Dudley Nichols publicly made known that he would not accept his best adaptation and screen play award. In a communication to the Academy wrote:

"To accept it would be to turn my back on nearly a thousand members of the Writers' Guild, to desert those fellow-writers who ventured everything in the long-drawn-out fight for a genuine writers' organization, to go back on convictions honestly arrived at, and to invalidate three years' work in the Guild, which I should like to look back upon with self-respect. My only regret now is that I did not withdraw my name from nomination and thus avoid this more embarrassing situation. . . .

"Three years ago I resigned from the Academy, and, with others, devoted myself to organizing the Guild because I had become convinced that the Academy was at root political, that it could not be made to function for the purposes to which it had been dedicated, and that in any major disagreement between employed talent and the studios it would operate against the best interests of talent.

"In that period my convictions have not been changed. . . ."

Replying to Mr. Nichols' communication, Mr. Capra said:

"Membership has no connection with the Academy awards and never has had during the eight years they have been conferred. The awards constitute a dignified recognition by a representative group of writers, actors, production executives, technicians and directors, of the worthiest creative work done in motion pictures. The statuette is a symbol of this recognition. The balloting does not in any way take into account the personal, political or economic views of the nominees nor the graciousness with which they may be expected to receive the recognition. It was and of course remains the opinion of the membership of the Academy that the screen play of "The Informer," written by Mr. Nichols, was the outstanding achievement in that field during the year and was an artistic accomplishment of which American motion pictures may be extremely proud."

The Winners

Best Performance, Actress
Bette Davis for "Dangerous."

Best Performance, Actor
Victor McLaglen for "The Informer."

Best Production
"Mutiny on the Bounty" (M-G-M)

Best Direction
John Ford for "The Informer."

Best Original
Ben Hecht and Charles MacArthur for "The Scoundrel."

Best Adaptation
Dudley Nichols for "The Informer."

Short Subjects
(Cartoon)
"Three Orphan Kittens" (Walt Disney)
(Comedy)
"How to Sleep" (M-G-M)
(Novelty)
"Wings Over Mt. Everest" (Educational-Gaumont-British)

Assistant Director
Clem Beauchamp and Paul Wing for "Lives of a Bengal Lancer."

Music
(Best Song)
"Lullaby of Broadway" in "Gold Diggers"—Music by Harry Warren and lyrics by Al Dubin.
(Best Scoring)
"The Informer" (Radio)

Film Editing
Ralph Dawson for "A Midsummer Night's Dream" (Warners)

Dance Direction
Dave Gould for "Broadway Melody" (MGM) and "Folies Bergere" (20th Century-UA)

Technical Awards
(Art Direction)
"Dark Angel" (Goldwyn-UA)
(Cinematography)
"A Midsummer Night's Dream" (Warners)
(Sound Recording)
"Naughty Marietta" (MGM)

Academy Award Winners of 1935



Best Performance: Actor:
VICTOR McLAGLEN
In "The Informer"



Best Performance: Actress:
BETTE DAVIS
In "Dangerous"



Best Production:
"MUTINY ON THE BOUNTY"
Metro-Goldwyn-Mayer



Best Original:
CHARLES MacARTHUR
BEN HECHT
For "The Scoundrel"



Best Direction:
JOHN FORD
For "The Informer"



Best Novelty Short Subject:
"WINGS OVER MT. EVEREST"
Educational



Best Comedy Short Subject:
"HOW TO SLEEP"
Metro-Goldwyn-Mayer



Best Song:
HARRY WARREN, AL DUBIN
For "Lullaby of Broadway"



Best Adaptation:
DUDLEY NICHOLS
For "The Informer"



Best Cartoon Short Subject:
"THREE ORPHAN KITTENS"
Walt Disney



Best Cinematography:
HAL MOHR
For "Midsummer Night's Dream"



Assistant Directors:
CLEM BEAUCHAMP, PAUL WING
For "Lives of a Bengal Lancer"



Best Recording:
DOUGLAS SHEARER
For "Naughty Marietta"



Best Editing:
RALPH DAWSON
"Midsummer Night's Dream"



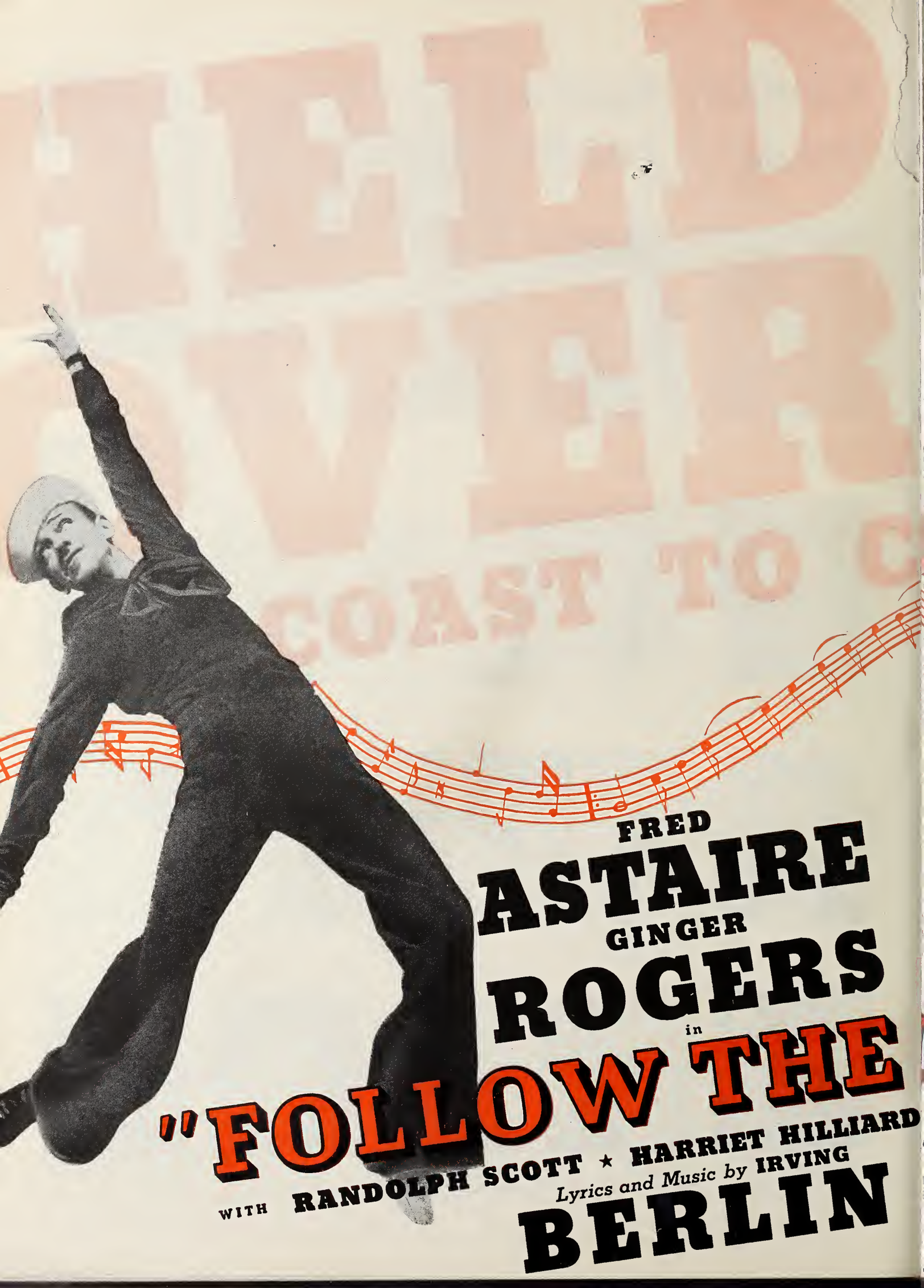
Art Direction:
RICHARD DAY
For "Dark Angel"



Dance Direction:
DAVE GOULD — "Broadway Melody',, "Folies Bergere"



Best Score:
MAX STEINER
For "The Informer"


FRED
ASTAIRE
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ROGERS
in
"FOLLOW THE
WITH RANDOLPH SCOTT ★ HARRIET HILLIARD
Lyrics and Music by IRVING
BERLIN

THREE TRIUMPHANT WEEKS AT RADIO CITY MUSIC HALL

(only 3 other pictures have stayed 3 weeks at the Music Hall)

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THIRD WEEK IN BOSTON . . . CLEVELAND . . . DETROIT . . . ST. LOUIS . . . PROVIDENCE . . . LOUISVILLE . . .

★

SECOND WEEK IN PHILADELPHIA . . . COLUMBUS . . . CINCINNATI . . . KANSAS CITY . . . LOS ANGELES . . . SAN FRANCISCO . . . MINNEAPOLIS . . . NEW ORLEANS . . . OMAHA . . . BALTIMORE . . . READING . . . SEATTLE . . . PORTLAND . . . DAYTON . . . DENVER . . . MILWAUKEE . . . TOLEDO . . . PITTSBURGH . . . ROCHESTER . . . DES MOINES . . . RICHMOND . . . and other key cities.

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★ ASTRID ALLWYN

RKO-RADIO PICTURE

Directed by
MARK SANDRICH
PANDRO S. BERMAN
PRODUCTION

FOUNDED UPON THE PLAY "SHORE LEAVE" BY HUBERT OSBORNE.



DAVID WARK GRIFFITH

(*Continued from page* 41)

was, "The Birth of a Nation" was in fact rather an able box office application of principles explored and demonstrated in his pictures that had gone before, and most conspicuously in his last and imposing Biograph effort, "Judith of Bethulia," his first feature length drama. "The Birth of a Nation" was not the making of a master, but was rather the product of a mastery already attained. It was because "The Birth of a Nation" was done with such a sure hand and such a matured concept of the art that it was destined to a career far beyond that of any other motion picture before or since.

And let us not forget that the power of the idea so expressed in the making of "The Birth of a Nation" went out with those cans of film and forced the pioneering of a new school of thought in motion picture showmanship, working tremendously toward the creation of a larger audience, and an immeasurably higher status for the art.

There are two great high tide marks of motion picture evolution. In 1903-5 Edwin S. Porter's "The Great Train Robbery," pioneering the photoplay, emancipated the motion picture from the limitations of a spot on the vaudeville bill and took it into a theatre, a very humble theatre, of its own. And a decade later Mr. Griffith's "The Birth of a Nation" broke through the limitations of the nickelodeon and at a single stroke gave the screen's best a parity with the tradition reverenced art of the stage, accelerating the movement by which the motion picture was to become the world's dominant amusement medium.

We must honor Mr. Griffith too for making mistakes quite as magnificent as his successes, mistakes that historically should stand to his credit along with his more positive triumphs. Conspicuous in this category we can remember "Intolerance," a tremendous flight of creative endeavor destined to crash up against the all too low ceiling of popular understanding, a motion picture defeated by its success. Mr. Griffith flattered box office humanity when he sought to present the merits of so abstract a concept as the principle of "tolerance" to a world that even today continuously demonstrates that it has not yet heard about it.

Two other conspicuous attainments of the art of Griffith demand record on this occasion, his "Way Down East" and "Broken Blossoms," demonstrating that his intensely sympathetic appreciation of the hearts of humanity could be made more significant under the magic of the camera than the sweep of spectacles made of pomp and pageantry.

The whole emotion hungry world is in debt to Mr. Griffith and it is both appropriate and obligatory for those here as the inheritors, as today's custodians, of the power and the glory that he saw for the screen, to render recognition.

Pickford-Lasky Plans Own New York Office

Pickford-Lasky Productions will open a New York office shortly, so said Mary Pickford upon her arrival in Manhattan last weekend. Miss Pickford has several persons in mind and will appoint an eastern representative before she returns to Hollywood by plane next week.

As acting president of United Artists, Miss Pickford will attend a meeting of the board this Friday, at which time routine matters will be discussed, she said.

Commenting on the appointment of George J. Schaefer as vice-president and general manager, Miss Pickford said "he is a very fine man and he is ideally situated."

Accompanying Miss Pickford upon her arrival in New York were Lynn and Mrs. Farnol, Miriam Hawkins, Nat Wolff and William Kuser. The latter two are working with Miss Pickford on her radio broadcasts.

Supply Board to Meet

Directors of the Independent Theatre Supply Dealers' Association, Inc., will meet Friday at the headquarters in New York. Discussions will pivot about the coming annual convention in June in Chicago.

Lavietes Heads New Connecticut MPTO

Harry Lavietes of the Pequot, New Haven, has been elected president of the newly organized Independent Motion Picture Theatre Owners of Connecticut. Forty theatres are represented.

Other officers are: William Brennan, first vice-president; Joseph Reed, second vice-president; A. Fishman, treasurer; Joseph A. Davis, executive secretary; Jack Post, recording secretary. Directors include the officers and Dr. J. B. Fishman, Charles Levine, Harry Gale, Morris Bailey, Ralph Pascho, Joseph Shulman, Dave Maglena, George Comden, Jack Schwartz.

Consolidated Net Increases

Consolidated Film Industries reported a net profit for 1935 of $1,077,450, after depreciation, interest, Federal income taxes and other deductions. The report compares with a net of $917,160 for 1934.

MPPDA Meeting Set

The annual meeting of the board of the Motion Picture Producers and Distributors of America will be held March 30th. Reports from Will H. Hays and all department heads will be presented.

Will Dramatize Naked Truth at Annual Dinner

Professionally written, directed, acted and staged dramatization of motion picture personalities and affairs will climax the Naked Truth Dinner, annual feature event of the Association of Motion Picture Advertisers, to be given at the Hotel Astor, New York, Saturday night.

Produced under supervision of Ralph Rolan, vice-president of "The March of Time," and Gordon White, director of advertising for Educational, the play was written by Charlie Williams and Marcy Klauber, writers of Educational comedies, in collaboration with Charles Curran, account executive of Donahue and Coe. It has been in rehearsal in a Broadway theatre with Hugh Cameron, Walter Penner, Fred Hillebrand, Arthur Kay, Alice Rinehart and others in the cast.

About 1,200 home office executives, studio personalities, members of the advertising branch of the industry, trade paper folk, with a limited representation of the public, will attend the banquet.

Governor Harold G. Hoffman of New Jersey was principal speaker at the regular meeting last Thursday, which was conducted in association with the Cheese Club. Governor Hoffman made some page-one remarks about the case of Bruno Richard Hauptmann, declaring his object in intervening in the case was to bring about a full solution of the crime, and the meeting was broadcast over radio station WMCA. Gordon White, who presided, introduced Harry Hershfield, president of the Cheese Club, who described the Governor's talk as his "first public announcement on the case since the recent furore over the condemned man's reprieve."

Among other guests were Albert Goldman, postmaster of New York, Boris Morros, George Gershwin, Louis Nizer, Donald Flama, president of WMCA, S. I. Hauing, playwright, Arthur Tracy, Gus Edwards, Leon Belasco, Gabriel Heator, Billy Ferguson and Alice Rinehart, author of several radio programs.

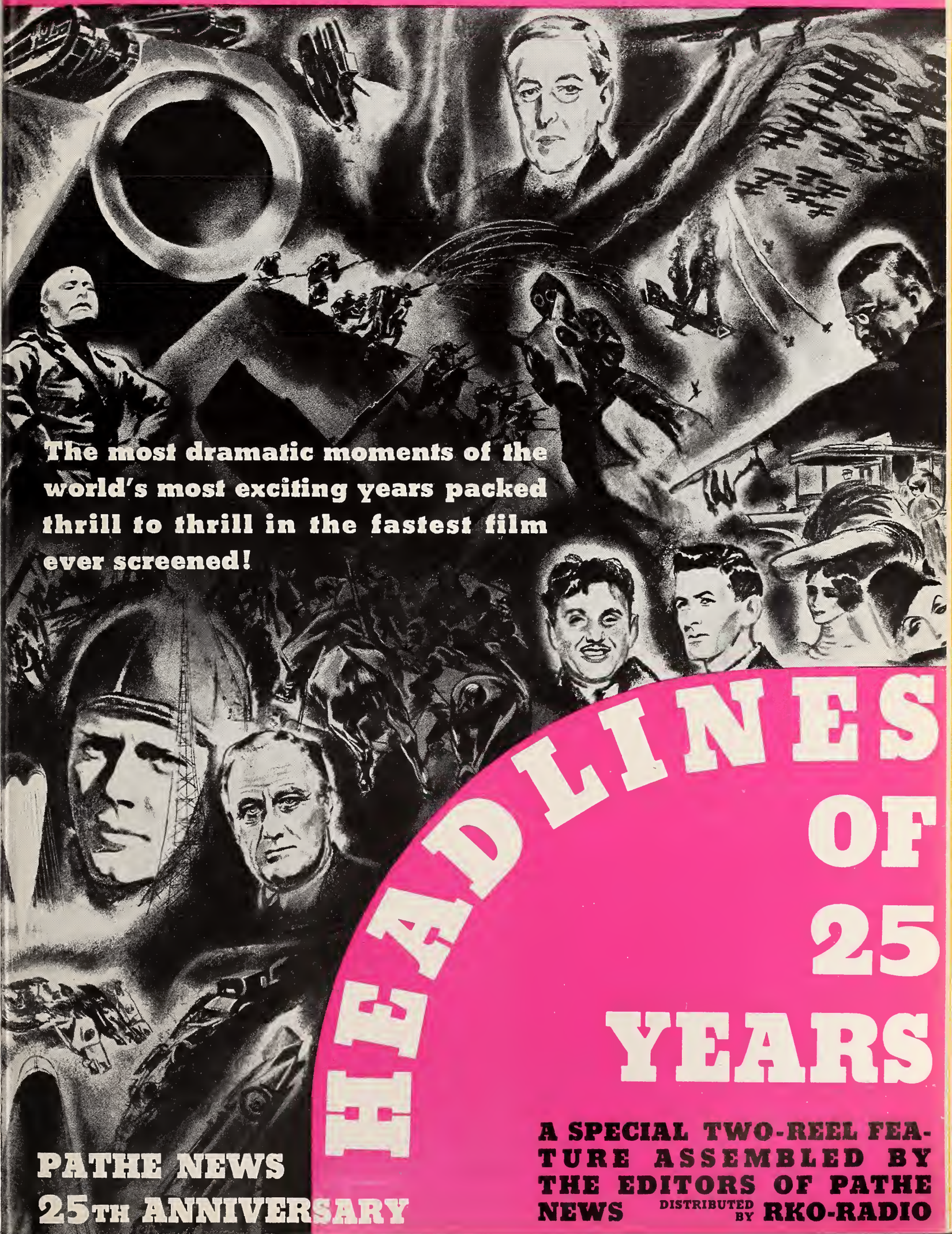
SMPE Coast Section Will Meet March 19

A meeting of the Atlantic Coast Section of the Society of Motion Picture Engineers will be held March 19, 8:30 p. m., in the auditorium of the Bell Telephone Laboratories at West and Bethune streets, New York. A feature of the meeting will be the reading of a paper by Victor Subrizi entitled "Flutter in Sound Records," which will be accompanied with a demonstration.

Sonotone Net $77,182

The report of Sonotone Corporation for the year ended Dec. 31, 1935, shows a net income of $77,182 after all deductions. This provides for 10 cents a share on 682,533 shares (par $1) of common stock, and compares with a 1934 income of $71,278, or 11 cents a share on 629,329 common shares.

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HEADLINES OF 25 YEARS

A SPECIAL TWO-REEL FEATURE ASSEMBLED BY THE EDITORS OF PATHE NEWS

DISTRIBUTED BY **RKO-RADIO**

PATHE NEWS 25TH ANNIVERSARY

WARNER TAX THREAT LESSENS; CANADIAN MUSIC USERS UPSET

Company Does Not Intend at Present to Assess Exhibitors for Music in Films; Final Decision in Two Weeks

With Harry M. Warner announcing that Warner Brothers will establish a third nationwide radio chain, while a total of 97 infringement suits seeking almost $3,000,000 has been filed against unlicensed radio stations, and with hotels and night clubs also attacked in the drive to compel them to obtain performing licenses, it appeared strongly this week that exhibitors are to escape a double music tax.

Herman Starr, Warner vice-president in charge of music, said on Tuesday that the situation with respect to new agreements to replace the three-months contracts expiring March 31 would be clarified in two weeks. He said that a decision on an exhibitor levy would be announced at that time.

Meanwhile it was learned that Warner Bros. does not now intend to assess the exhibitors, in line with the company's recently expressed policy, explained by Mr. Starr, that it believes "all performing rights fees should be paid at the source". This would mean that Warner favors elimination of the music tax for all theatres, with the entire music royalties levied against films coming from the producers.

Warner has been studying the situation with a view to putting this policy into effect. Motion picture producers for years have felt the music industry should adopt this plan and then apply a tax only in recording the music in film. However, E. P. Kilroe of Twentieth Century-Fox, chairman of the producers' copyright committee, while declaring that the plan would be ideal if it can be made to work, said this week that the situation is so complicated as between recording and performing rights that it does not seem possible of realization soon. He believed that special legislation would be needed to clarify the complexities, and even then not all possible situations could be covered.

Sees Complications

Mr. Kilroe's reaction to Warner's intended policy was that it could not be brought about without much clarification of the various rights involved since a number of the authors and composers affiliated with the Warner music publishing companies have vested their small performing rights in the American Society of Composers, Authors and Publishers.

The authors and composers should not object to elimination of the exhibitor levy by Warners, said Mr. Kilroe, because they are still obtaining their revenue from ASCAP, although it was admitted that their royalty rating might be impaired.

Meanwhile, it is significant that while Warner's campaign of litigation against unlicensed music users continues in full force, not a single suit has been instituted against an exhibitor. The motion picture industry also has noted that, in direct contrast to ASCAP, the character of actions filed has been such as to involve only the large music users and no attempt has been made to dragoon the "little fellow."

Leaving Hollywood for New York, Harry M. Warner, president of the company, said that the decision to form a new radio network grew out of Warner's quarrel with ASCAP. He explained the contemplated chain would provide an outlet now lacking for Warner talent, adding that it would be some time before definite announcement could be made, "but we are going to establish a new chain."

As the Santa Fe Chief stopped in Kansas City, Mr. Warner told reporters that a third system is needed because the two existing chains "haven't a sufficient number of really good stations to fully supply the demand for the best type of entertainment". He felt that the added competition would result in a general improvement in radio programs.

"Entertainment is our business," observed Mr. Warner. "It is only natural that we should enter broadcasting."

New York radio circles read the newspaper dispatches with considerable interest and immediately speculated whether Mr. Warner's announcement meant that he intended to confine the broadcasting of Warner music to the new air outlet. Some time ago there were negotiations with Columbia Broadcasting System for the sale of an interest in the Warner music subsidiaries, but the deal was wrecked on differences over price.

Broadcast Agreement Seen

Meanwhile the two large networks, CBS and National Broadcasting Company, remain unlicensed by Warner, while preparing to resist the infringement actions filed by Warner in the federal district court in New York, which, it appears, cannot come to trial for at least eight months because of the crowded condition of the calendar. The situation may radically change in the meantime, and it is considered probable that an agreement might be reached with the broadcasters.

With 239 radio stations licensed by Warner, the company announced Wednesday that 21 new infringement suits "have just been filed" in various cities. Thirty-five new actions against broadcasters were filed late last week by correspondent attorneys of Wattenberg and Wattenberg, legal firm representing the plaintiffs.

Hotels, Night Clubs Sued

The copyright war spread from radio to New York City's leading hotels and night clubs when Warners filed 10 suits against such music users as the Hollywood and Paradise restaurants and the Plaza, St. Moritz, Weylin, St. Regis and New Yorker hotels. Minimum damages of $250 for each performance of a song is asked in these actions, with total damages ranging from $500 to $1,000. While $250 is the extent of damages sought in some of the radio actions, the great majority seek $5,000.

Further infringement actions are being prepared. Warner has attempted to come to some agreement with the American Hotel Association and obviate the necessity of court action, but the hotel representatives insist that they should not have to pay a tax in addition to that collected by ASCAP.

What is expected to be a permanent licensing policy is being formulated by Warner Bros. for institution April 1, and negotiations are underway with the National Association of Broadcasters, which seeks a per piece method of royalty payment. Warners are inclined to put this long-sought system into effect, it is understood.

Despite many difficulties and a muddled situation, the Warner music publishing subsidiaries

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President of Canadian Performing Rights Society Answers 'Racket' Charges Made in Parliament; Two Copyright Bills

Protesting that it had been "defamed and attacked in a manner which is without precedent," H. T. Jamieson, president of the Canadian Performing Rights Society, counterpart to the American Society of Motion Picture Composers, Authors and Publishers, has made vigorous objections to descriptions such as "outrageous racket" applied to the Society in national Parliament.

Mr. Jamieson replied to charges made in debate in the House of Commons by W. K. Esling of Kootenay West, British Columbia, on Mr. Esling's bill intended to benefit Canadian exhibitors and other music users, and to accusations by C. H. Cahan, member from Montreal.

Another bill is expected to be introduced soon by Fernand Rinfret, secretary of state, dealing with the copyright and performing rights situation.

Both bills are designed to restrict or amend the Society's operations and some relief is expected for theatres from the proposed fee of 20 cents a seat per year which the Society has been required to hold in abeyance pending outcome of the legislation.

Mr. Jamieson said that the Society during the 10 years of its existence "has never addressed itself to the public, but now, in view of gross misstatements concerning it, is forced publicly to make formal and emphatic protest against persecution and damage to which it has been subjected by statements made in the House of Commons."

Denies Rule by Threat

Mr. Jamieson took vigorous exception to remarks by Mr. Esling and Mr. Cahan, especially to Mr. Esling's description of the Society as "nothing less than an outrageous racket," as well as his statement that "the present company rules entirely by threats, and the fear which they instil in the hearts of the small theatre owners compels them to pay."

As to fixed prices and tariffs, Mr. Jamieson declared: "The Society takes pride in the fact it always has had fixed tariffs, arrived at following many negotiations with the music users in each class of the entertainment business. It has administered its tariffs fairly and without discrimination, all parties being treated alike. Where parties have been unable to pay, the Society has never pressed for payment."

He pointed out that over a period of "four to five years" the Society has taken "only a comparatively few actions," and in some cases these were test cases to settle legal points, brought only against the strongest parties in each group, such as Famous Players (theatre circuit), Canadian Radio Commission, Quebec Hotels Association and similar large groups. In all these actions, the courts have upheld the Society, he added.

Mr. Jamieson emphasized that the Society represents the properties of non-Canadians and therefore is at a disadvantage "because of political influences brought to bear by the commercial music users."

He pleaded for public support in the So-

(Continued on page 50, column 1)

Sunny WITH THE FUN THAT MADE HIM FAMOUS!

Mellow WITH THE WARMTH OF HUMAN EMOTION!

A new kind of star... down to earth and up to mirth... as a jovial oldster who out-witted the youngsters who tried to out-smart him! Just what your audiences cry for... and laugh for, too!



Irvin S. Cobb IN



EVERYBODY'S OLD MAN

with

ROCHELLE HUDSON

JOHNNY DOWNS · NORMAN FOSTER
ALAN DINEHART · SARA HADEN
DONALD MEEK · WARREN HYMER

Associate Producer Bogart Rogers **Directed by James Flood**

Screen play Patterson McNutt and A. E. Thomas

Suggested by the story by Edgar Franklin

A FOX PICTURE

DARRYL F. ZANUCK
in Charge of Production

20th CENTURY FOX

THE KEYSTONE OF YOUR FUTURE

97 SUITS FILED OVER MUSIC LICENSING

Music Users in Canada Puzzled

(*Continued from page* 48, *column* 3)

ciety's "struggle to oppose the demands of the commercial music users," made without giving adequate consideration to the international reciprocal aspect of the Society's copyright business and the "right of foreign owners to fair fees."

The statement added that "the Society claims that it should be permitted to charge tariffs equal in amount to those which have been established over a period of over 20 years in Great Britain by negotiations there between the British Society and the various industrial groups including the British Broadcasting Corporation, a body organized by the British Government."

Meanwhile word came from Canada that if withdrawal of the Warner repertory from ASCAP made the American performing rights situation chaotic, it served in Canada to add even more confusion to a situation already disturbsome enough. The 1935 investigation of the Canadian Performing Rights Society by Royal Commission recommended, among other changes, a reduction in the existing scale of rates levied on theatres. This, it was expected, would be effected at the beginning of the present year. So far, no new regulations have been promulgated.

Half Owner of Canadian Society

With ASCAP half owner of the Canadian Performing Rights Society, the Warner withdrawal from ASCAP was accepted as automatically withdrawing this repertory in Canada as well. With the entier situation thoroughly up in the air already, the Warner step raised the general temperature a few degrees more.

Now two more complications have arisen to tangle up the matter. With theatres and other users of copyright music waiting for the Government to bring down legislation which would, among other things, regulate the fees, a private member of the Opposition suddenly introduced a bill on February 13th to amend the Copyright Act. Introduced by Mr. Esling, the proposed legislation would fix a minimum of five cents a seat per year for theatres and also force the Canadian Performing Rights Society to provide for licensees, including theatres, a certified list of all compositions on which copyright is claimed. As the Society reported to the Royal Commission a repertoire of well over two million numbers, this at least would provide every Canadian manager with an extensive library. The Esling bill would cut in half again the reduction to 10 cents a seat per year recommended by the Royal Commission report. It is unlikely that the bill will go through but it does add another touch of bewilderment to the whole situation.

The second complication arises from the fact that the Federal Act under which radio in Canada came under government control expires this month. Extensive revamping of radio legislation is forecast though the fundamental policy of government operation and government ownership of stations is not expected to be changed. The biggest radio customer, both of the Canadian Performing Rights Society and of Warner is, therefore, the Canadian government, which has not yet brought down the laws which will regulate the fees it is to pay. A feature of the present Canadian radio law is a tax of two dollars a year on every receiving set, which is considered by the average householder to be a first-rate nuisance. Acknowledging this, the Canadian government has intimated its intention of abolishing this tax. But this is the method by which the number of radios in operation in the country is established, and the method of determining what Canadian radio should pay for performing rights has been worked out on the basis of the number of listeners.

Warner Brothers has no direct representative in Canada dealing with performing rights. Vitagraph Limited, Warners' Canadian subsidiary, deals with film distribution only. As far as publication and distribution of sheet music is concerned, Warner interests are represented by Canadian Music Sales Corporation of which William Low is president. But the same firm also looks after the sheet music interests of most other producers,—MGM and Fox being exceptions—and is the major outlet for published popular music in the country.

So far, Ottawa reports, no separate Warner list of copyrights has been filed with Ottawa nor has a proposed scale of separate tariffs been registered. Tentative negotiations have been undertaken, it is reported, but any straightening out of the Warner tangle in Canada will have to wait till the general situation is cleared up.

Not knowing where they stood, music users, chiefly radio stations, tried to eliminate Warner works from their performances as far as they could. Forms were forwarded to Canadian radio stations from New York but operators professed not to know what their position was in the absence of any repertory list on file with the Canadian government. Inquiries reveal no checking of Canadian programs to reveal infringements as was done in the United States and no suits in Canada are reported for this cause.

The general Canadian attitude of the customer for performing rights is to sit back and wait for matters to clear, the theory being that no matter what he does at present, it is apt to be wrong.

KUYKENDALL HINTS WARNER COMPROMISE

Warner Brothers has indicated a willingness to negotiate a compromise with exhibitors over music rights, Ed Kuykendall, president of the Motion Picture Theatre Owners of America, informed the association's executive board in session in Miami last week.

"I feel sure that we can settle the matter and that Warners are anxious to come to terms," Mr. Kuykendall said, adding that "we should reach an agreement soon without much difficulty."

Mr. Kuykendall did not explain what the compromise might be, but it was indicated that while Warner may not impose a tax for its music in films, it would expect the exhibitor to pay for performing its compositions by an orchestra, organ or other non-film method.

New Music Tax Threat Lessens

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in January showed a profit of $4,400, against a loss in January, 1935, of $8,000. The improvement came about largely through the retrenchment effected when Warners withdrew from ASCAP January 1, releasing a portion of the staffs, and by confining publishing activities to Warners' own songwriters, precluding advances which have run as high as $10,000 a month.

Though ASCAP claims that practically all Warner authors and composers are ASCAP-controlled, Warners announced that only a few of their songwriters have refused to renew their copyrights.

Members of the Music Publishers' Protective Association have voted to change its name to the National Association of Copyright Owners. The decision came about because the organization has revised its purpose since formation and also is planned to counteract the movement among authors and composers to establish themselves as actual owners of their copyrights. Part of the association's original object was to enforce a code of ethics, but it recently was dropped. While there has been an internal reorganization partially, the functions remain the same, as a trade organization of music publishers and the licensing agency for film and other recording of music.

Bureau Idea Revived

The music publishers have revived a move to establish a separate bureau for the licensing of recording rights, with the motion picture producers underwriting the expense, but the producers, having participated in such a plan twice before, have no such intentions now, according to the film companies' copyright committee.

In line with general policy embracing foreign countries, ASCAP is concluding reciprocal arrangements with music societies in Spain and Poland.

Sam Fox, New York music publisher, and head of the Twentieth Century-Fox music subsidiaries, plans to open a Hollywood office. Sam Fox Publishing Company and Movietone Music Corporation now will issue all songs of the parent company's pictures, and the Sam Fox firm also is publishing songs from Republic and Pickford-Lasky films.

Samuel Cummins has formed the Foreign and Domestic Music Corporation to revamp songs published abroad to which he holds the rights, for domestic sale.

Associated Music Publishers, Inc., New York, owner of an electrical transcription library for broadcasting, has appointed J. H. Barker, Jr., as Australia and New Zealand representative. Mr. Barker was managing director for Western Electric Company in Australia.

Fligelstone Heads British Exhibitors

T. H. Fligelstone, formerly vice-president, has been elected president of the Cinematograph Exhibitors Association of Great Britain and Ireland. Charles P. Metcalfe was elected vice-president. A motion was sponsored by the London Home Counties branch to amend the rules and make it an object of the association to assure that "film rentals paid by members shall not exceed the maximum sums fixed from time to time by the council."

CULKIN ABANDONS PLAN TO RULE FILMS BY FEDERAL COMMISSION

Members of House Subcommittee Indicate Growing Doubt Whether Pettengill Bill Is Reform Measure Claimed

An opinion from the office of Attorney General Homer S. Cummings that legislation outlawing block booking and blind buying would be sustained in the courts and a declaration by Representative Francis D. Culkin of New York that he had abandoned his bill to create a federal commission to regulate the motion picture industry were outstanding developments in the block booking hearings which started Monday in Washington before the Pettengill subcommittee of the House Committee on Interstate and Foreign Commerce.

A growing doubt in the minds of members of the subcommittee as to whether the Pettengill bill was the reform measure it was claimed or merely a device to obtain Congressional settlement of an internal industry controversy was evidenced at Tuesday's hearings in the increasingly intensive questioning of witnesses whether the elimination of block booking actually would drive out objectionable pictures.

While urging that the best cure for the "monopolistic control" of the industry would be his measure for a commission, Mr. Culkin announced that "for the present I am going to waive that," and added, "I do not think civilization has advanced far enough to put that bill on the books." Instead, the representative said he would seek passage of his other bill to prohibit compulsory block booking and amend Section 2 of the Clayton Act to apply to leases and licenses.

The testimony otherwise largely paralleled that given two weeks ago at the hearing on the Neely bill, a companion measure to the Pettengill proposal, before the Senate subcommittee. The bill under discussion was, officially, House Resolution 6472, introduced by Representative Samuel B. Pettengill of Indiana. Subject: to prohibit block and blind booking.

Independent exhibitors completed presentation of their case Wednesday with demand for restoration of conditions prevailing prior to advent of block booking. Nathan Yamins, Walter B. Littlefield, H. M. Richey, Jeanette Willensky, H. A. Cole, P. J. Wood and Sidney Samuelson presented testimony, with resumption of hearings on the bill scheduled for Monday.

Heading the attack by proponents of the legislation was Dr. Stephen B. Cabot, honorary vice-president of the Motion Picture Research Council, who repeated in its entirety his testimony before the Senate subcommittee, laying before the House group his charges that "the industry is insincere or unable to reform itself from within."

Injection of the Attorney General's department into the hearings created a sensation in the closing minutes of the first day's session as Chairman Pettengill read into the record an opinion prepared by Assistant Attorney General Harold M. Stephens, with a covering letter from Attorney General Cummings addressed to the chairman.

References to the St. Louis criminal and civil actions against large distributors had just been made when Mr. Pettengill read the memorandum, which said in part:

"During the course of extensive investigations growing out of complaints by exhibitors that the federal antitrust laws had been violated, it has been found that the practices of 'block booking,' 'blind selling' and 'blind booking' are widely used by the motion picture producers and distributors and place the exhibitors, especially the independents, at a disadvantage in dealing with the producer-distributor.

"It is believed legislation on block booking and blind selling would be upheld by the courts and legislation affecting other practices and relationships of the industry would also probably be upheld."

Then the statement recommended that the Pettengill bill provide means of enforcement by the United States district attorneys under the Attorney General, subjecting violations to fines and forefeitures.

At the conclusion of Monday's hearings, Mr. Pettengill informed the press he planned to grant the special request of Abram F. Myers, general counsel of Allied States Association of Motion Picture Exhibitors, to have all records of complaints and prospective film suits in the hands of the Justice Department presented for inspection of the subcommittee.

In common with others who followed him, Mr. Cabot, chief of the "outside" interests favoring the legislation, sought to anticipate the arguments of the opposition on the basis of their Senate testimony, and forestalled the claim that block booking is wholesale selling by asserting that in wholesaling the buyer at least has a sample of the product.

He also referred to the "powerless position" in which the exhibitor now finds himself with respect to selection and declared that "if the exhibitor was free to respond to the need and wishes of his patrons he would not refuse to meet their desires" because he "would quickly lose patronage if he did."

The only new feature touched upon by the representative of the council was the "colossal" salary scale in Hollywood, which he said might have to be pruned "slightly" if the Pettengill bill was enacted. However, he declared, this "would help in the preservation of our youth."

LIFTS SCALE, FINDS BUSINESS INCREASED

By raising his admission scale at the Roanoke Theatre in Kansas City, Edwin S. Young claims to have increased his attendance 20 per cent since December 22, even though during that period the temperatures have ranged around zero.

Mr. Young lifted his top from 15 cents, where it has stood for two years, to 20 cents. This gives him 35 days better clearance, but he questions whether this was solely responsible for the larger box-office grosses. He contends he draws from a wider area under the new plan because people have a tendency to judge a picture's value by the theatre's scale of admission prices.

Attorney General's Office Says Legislation Outlawing Block Booking and Blind Buying Would Be Sustained

In an opening statement for the distributors, C. C. Pettijohn, general council for the Motion Picture Producers and Distributors of America, again reviewed the mechanical difficulties of the industry involved in the need of distributing 30,000 miles of film among 16,500 theatres each day, and pointed out that "samples" could not be submitted to prospective customers because "the motion picture industry is not a mass production industry and often the producer doesn't know what he has until his picture is completed."

Declaring that exhibitors would not be different under selective buying than they are now, Mr. Pettijohn asserted that cancelations under the block booking system are chiefly in the so-called "uplift" pictures and that under selective buying they would still buy the box office attractions in preference to better films which might not draw as well.

Mr. Pettijohn again asserted that if the distributors are to be deprived of the advantages of block selling the exhibitors should not be given the privilege of block buying, but that both sides should be treated alike.

Under any system of selective buying, Mr. Pettijohn explained, the exhibitor with the most money will get the cream of the product, and in any event, the small exhibitor whose block contracts now protect him against his richer competition will be left unprotected. No improvement in morals would necessarily follow adoption of the bill, he declared.

This statement was denied by Representative Culkin, who asserted that if responsibility were placed upon the exhibitor he would soon cease to show pictures of which his patrons disapproved.

Mr. Culkin devoted considerable time to discussing the recent St. Louis actions against Warners, Paramount and RKO which, he said, were chiefly devoted to "personalities" and declared that the filing of the new civil suit in New York against the same defendants demonstrates that the Government considers the industry "controlled by a monopoly."

He declared in favor of making motion pictures a public utility, "as they are in England and France." Pointing out that railroads, telephone companies and power companies already are considered public utilities, the Congressman declared it is "much more vital to the life of the nation that this far-reaching influence which, in the present hands has destroyed the influence of home, church and school, should be under Government protection."

However, he added, for the present he would waive that in favor of his other bill. In lieu of the latter, he continued, he favored the Pettengill bill, introduced partly at his suggestion. "I am more concerned about the passage of this legislation than I am for the credit of sponsoring it," he said.

However, he told the subcommittee, the bill needed amendment before it would be satisfactory.

Mr. Culkin launched a bitter attack at the producers, belittling the importance of their

FILMS IMPROVED, WITNESSES AGREE

(Continued from preceding page)

arguments against the legislation. "The producers complain of threatened censorship," he said, "yet they exercise a censorship brazen and illegal. They demand freedom of the screen, yet a few irresponsible and covetous men whose vulgarity predominates in film production hold the whole situation in the palms of their hands."

From this he went into an attack on pictures because of their alleged effect abroad in alienating respect for the United States. He ridiculed claims that the quality of pictures has been improved, reading a summary of the Legion of Decency list for last December in which, he said, out of 1,130 pictures, 528 were placed in Class A, 512 in Class B and 90 in Class C. "At least 50 per cent of the pictures are antisocial," he charged.

Referring to but not answering Mr. Pettijohn's charge before the Senate committee that the men who drew the bill knew nothing about the industry, Henry R. Atkins of the research council's legal staff, read the statement which had been submitted at the Senate hearing, explaining the measure section by section.

Mr. Atkinson was closely questioned by Representative Cooper of Ohio as to how the bill was going to eliminate the bad picture.

Mr. Atkinson suggested that communities could set up local censorship boards, whereupon Mr. Cooper asked how much cooperation the exhibitors would give if they thought the actions of such boards might subject them to suits for breach of contract.

Representative Peyser of New York also evinced interest in this phase and asked what happened now when a distributor sold a picture and it was banned by the censors. Mr. Atkinson expressed the opinion that the exhibitor still had to pay or play, but Mr. Pettijohn informed the committee that in such cases the picture cannot be shown and is withdrawn.

Calling attention to the unanimous statements of both opponents and proponents that the character of pictures has improved vastly, Representative Terry of Arkansas suggested that the question appeared to be more one of controversy between different groups in the industry. This was admitted by Mr. Atkinson who, however, complained that there was no assurance the present level would be maintained.

Representative Connery of Massachusetts, long an actor and theatre manager, declaring himself a friend of the industry, urged enactment of the Pettengill bill both "to do away with monopoly and on moral grounds." If the theatre owner can get what he wants he will get what his patrons demand, he declared. There would not necessarily be any increase in the cost of films, he said in response to a question by Congressman Pettengill.

Representative White of Idaho also spoke for the bill, declaring that exhibitors in his state who fought block booking are being forced out of business by "ruthless competition."

Opening the attack for the independents, Abram F. Myers also repeated his arguments before the Senate committee, declaring frankly that the matter was one of economics to his group and asserting that inasmuch as the exhibitor was totally dependent upon the producer for product it was not to be thought that he would want anything which would put the latter out of business.

Declaring the country has been flooded with "amazing propaganda" by opponents of the bill, Mr. Myers asserted exhibitors will continue to buy in blocks and want merely the privilege of selecting the pictures which shall comprise the blocks and the right to take as large or small a block as they see fit.

Mr. Myers repeated his charge that block booking is a "cloak" for unfair and oppressive practices."

He also charged, in discussing admissions with Representative Terry, that the producers claimed the bill would kill the 10-cent theatre but that in Dallas they were attempting to put in their contracts a provision that a minimum admission of 25 cents should be charged.

Mr. Myers was asked by Chairman Pettengill to give his views as to how the differential between blocks and part-blocks should be arrived at and said it could be done by applying the percentage of differential in the cost of the various pictures.

While there is in New York an excellent distributing system, he told the committee, the producers have no such a system and a few men in Hollywood dictate the pictures to be seen by the rest of the country, although the money to make those pictures comes from the East.

Under the present system of block booking, he asserted, in 50 per cent of the contracts the exhibitors is forced to take all or none of a block and in addition must take a lot of short subjects and often a newsreel in order to get the features.

He was questioned at length by Chairman Pettengill as to whether the more intense competition caused by the seeking of the exhibitors' business by all of the "Big Eight" would not tend to keep prices down, and said that this might be the case, although he pointed out that all producers are now competing for business.

Sees Cost Rise Possibility

However, he said, "we concede the producer must operate at a profit, and if the bill increases selling costs, that will add to the cost of the picture and the exhibitor will have to pay. Otherwise, the producer will be driven out of business and the exhibitor will have nothing to show on his screen."

The independent exhibitors, as a class, are attempting to follow the dictates of the Legion of Decency, he said, and in his territory, with few exceptions, are not showing pictures banned by the organization. On the other hand, he charged, the affiliated houses, almost without exception, are showing those films.

Mr. Pettijohn interrupted Mr. Yamins' presentation, but the chairman ruled "there would be plenty of time for rebuttal later." Questions were put to the witness by Representatives Pettengill and Peyser, and Representative Sadowski of Detroit inquired if the fight did not resolve itself to: "Who is going to take the loss on the bad pictures?"

The apparent disinclination of members of Congress to become involved in controversies over trade practices was seen as the hearings went into their second day, and the committee appeared more and more uncertain though proponents of the legislation earnestly assured them that it would raise the moral tone of the screen and opponents as confidently asserting it would not.

An indefatigable leader in the questioning of witnesses, Representative Cooper finally declared that if no moral question was involved "millions of people" had been deceived.

Chairman Pettengill also appeared perturbed, complaining that it seemed the only question "is whether it is necessary to implement local public opinion by some legislation or whether it can be done in some other way.

Repeating, practically word for word, their testimony before the Senate subcommittee, a number of representatives of women's organizations, with one exception, argued against enactment of the legislation.

Theatre Not "Day Nursery"

Meeting the charge that mothers were unable to secure the showing of pictures fit for their children, Mrs. Alonzo Richardson of the Atlanta, Ga., Board of Review, declared that "too many mothers look upon the theatre as a day nursery."

Many organizations who have sent in resolutions approving the Pettengill bill have voted them without knowing what it was all about, the committee was told by Mrs. Samuel A. Ellsworth of Worcester, Mass. She outlined the work of the Worcester Board of Review, much to the pleasure of Representative Holmes, who appointed the first board when he was mayor.

While the Pettengill bill might have served a purpose when it was introduced a year ago, conditions today are vastly different and there is no need for it, it was contended by Mrs. Edward Barsham of Wilmington, Del.

Block booking is a trade practice which should be solved by the industry and is really of little or no interest to the organizations which are seeking to improve the moral quality of films, said Mrs. Francis J. Flagg, Newton, Mass. In many cities, it was declared by Mrs. Pilcy Chestney of Macon, Ga., exhibitors are working hand-in-glove with local organizations in eliminating bad pictures and it is not difficult to have a film pulled if the protest is sufficiently strong.

Says Ban Would Aid Morals

Prefacing her testimony with an attack upon the standing and testimony of those who preceded her, Miss Katherine Lyford of Boston, representing the Massachusetts Civic League, repeated the statement she had made before the Senate group in which pictures were credited with being a school of crime. "Millions of women" demand adoption of the bill, she said, answering Representative Cooper's usual question as to its moral possibilities by saying that it would "be the first step" toward the elimination of the undesirable picture.

From the point of view of the exhibitor, the measure is one of economics, it was declared by Nathan Yamins of Fall River, Mass., president of Allied States Association of Motion Picture Exhibitors.

YOUTHS STAGE RIOT AT AMATEUR SHOW

Irked by the amateur entertainment offered at the Brooklyn Fox Theatre a group of unruly youngsters in the balcony expressed their disapproval with a shower of assorted vegetables and a salvo of catcalls on Monday night.

Eight of the youths were arrested after the management, unable to cope with the situation, called in the police. During the noisy demonstration the show went on with only a short interruption.

HEARING EXTENSION DOOMS VOTE ON COPYRIGHT BILL THIS SEASON

Representatives of ASCAP Become Target for Attack As House Committee Hears Opponents of Society's Stand

Possibilities of enactment of new copyright legislation at the present session of Congress this week faded to a minimum by a decision of the House patents committee to continue its hearings for an additional four or five weeks.

The decision came Monday, when representatives of the American Society of Composers, Authors and Publishers, who for the past two weeks have assailed motion picture and other users of their material, in turn became the target of attack as the committee began to hear ASCAP's opponents on copyright legislation. Exhibitors, regardless of faction, radio broadcasters and other music users had hoped for passage of the Duffy bill which would provide relief from burdensome music taxes.

Determination of the committee not to agree to Chairman William I. Sirovich's plan to terminate the hearings next week, with two weeks monopolized by ASCAP and its affiliates and the remaining two weeks divided among all the varied users of music, led to an agreement that all interests should be given as much time as possible.

"Must" Bills First

If the hearings are not completed until almost the end of April, it was pointed out by committee members, it will be impossible to get any action on a bill this session, in view of the policy of Congressional leaders to schedule nothing not on the Administration's "must" program. Besides the Duffy measure, there are pending the Daly and Sirovich bills which would give the authors and composers increased protection.

Senator F. Ryan Duffy of Wisconsin, author of the bill passed by the Senate last session, was the first witness as hearings resumed. Apparently nettled over the reversal by the committee of the usual practice of hearing proponents first, which would have permitted his appearance two weeks ago, the Senator vigorously defended his measure.

Charges by Gene Buck, president of ASCAP, that the bill had been framed by "the power trust" and rushed through the Senate when but 13 members were on the floor, were denied by the Wisconsin Senator.

"The five men who drafted this bill were absolutely impartial," he asserted. "They had no ax to grind. There is nothing to the silly charge that the power trust had anything to do with this bill, which has received very emphatic approval from many sources—except, of course, some groups which have a selfish interest in some phases of the existing law."

Much of the Senator's statement was devoted to a discussion of the $250 minimum damage clause, which he asserted has been "flagrantly abused." Deriding ASCAP's claim that it never has oppressed the small restaurant man, saloon keeper or the like, Senator Duffy flashed a number of letters on the organization's own letterheads threatening suits for heavy infringement damages.

Underlying the proposed elimination of the minimum damage clause, he revealed, was the consideration that no other country imposes such a penalty and the belief that intimidation of users of music could best be averted by leaving to the courts the determination of the damage suffered by copyright owners through infringements.

"From the loud lamentations by representatives of ASCAP," he told the committee, "one would think my bill gives the composers no redress. It contains adequate provisions for infringements, but removes a blackjack which enables the society to levy an unconscionable tax upon users of music.

Every right the copyright owner now has is conserved in the Senate bill, Senator Duffy contended, explaining it would permit the author to dispose of the various rights to his work as he sees fit and he emphasized that these rights are vested in the author by the bill rather than in the publisher.

The provision incorporating in the right to produce a picture the right to exhibit, he said, is intended as a safeguard to exhibitors and to prevent an author after granting motion picture rights to prevent the exhibition of the picture.

From the manner in which the hearings so far have been monopolized by ASCAP, he commented ironically, it might "give the impression they are the only ones concerned," but, he warned the committee, the Constitution, while making provision to safeguard the rights of creators, also covers the rights of the public under the general welfare clause.

"I think it is incorrect in considering copyright to consider only the persons who get the copyright," he said. "I do not think the courts would hold you must not consider the great mass of people who are the consuming public. It is up to Congress to see that the consuming public has some protection."

The bill as it now stands, he said, provides ample protection against piracy, among the weapons being the injunction clauses, the provisions for actual damages and recovery of infringers' profits, and punitive damages. There is no limitation to the recovery for infringement, he pointed out, and a copyright owner could sue for any amount he wanted—"would have the right to sue for as much as $1,000,000."

Advocating retention of the provision in the bill providing for adherence to the Berne convention, Senator Duffy became involved in controversy with members of the committee, including Chairman Sirovich, who declared we should not enter the international copyright union because of the discrimination against American authors and composers practiced by a number of European nations which are parties to that convention.

Opponents of the Duffy bill last Thursday concluded their testimony with the appearance of George M. Cohan, who declared he had "no particular statement to make," but had come to Washington because he resented being called a "racketeer."

Mills Attacks Exhibitors

E. C. Mills, general manager of ASCAP, completed his testimony with a plea for retention of the $250 minimum infringement penalty and an attack on exhibitors, broadcasters and others who are seeking its elimination.

He told the committee that copyright laws were passed for the public and not for the creators, and in turn the public "should provide compensation for the creators."

He assailed copyright provisions which, he said, specified the same remuneration to authors of ragtime as of more important works, and urged against adherence to the Berne convention.

"It is impossible for United States citizens to protect their rights in Italy and Germany, for example," said Mr. Mills. He added there was no difficulty in France or England.

Mr. Mills told the committee that $80,000,000 worth of radio time was sold on the air last year, that $50,000,000 was paid by radio listeners to power and light companies for energy used in their sets, and that $500,000,000 was spent for radios.

"Yet the 45,000 composers and authors who are members of ASCAP received only $2,680,406.46 out of what must have been a billion dollars' worth of business," he said.

CAN'T STOP THEATRE APPLAUSE, RULES COURT

Theatre managers disturbed by marathon applauders in their houses should go easy in curbing them, and not use a broom handle by any means. That's the substance of a ruling by Judge Thomas V. Holland of the North Side municipal court in Kansas City.

The manager of the Aladdin, G. L. Johnson, told the judge that Lewis Lesnick, a young patron, disturbed other patrons when he clapped loudly and rattled ice cubes in a container while no one else was applauding. He said Lesnick refused to stop, and Johnson said he had to strike him with a blackjack when Lesnick approached him later in a threatening manner. Lesnick contended he merely was applauding newsreel pictures of President Roosevelt and the American flag.

After offering the opinion that theatre patrons had the right to clap their hands when they were enjoying a performance, the court dismissed the case.

Senator F. Ryan Duffy, Author of Bill, Answers Charge of Gene Buck That It Was Framed by "Power Trust"

Comerford Reassigns Staffs

Continuing recently announced realignment of managers and assistant managers of the Comerford theatres, the following changes have been effected: William Walsh, manager of the Strand, has been appointed manager of the Orpheum; Paul Burke, assistant manager at the Strand, has been named assistant manager of the Orpheum; Edward Lawler has been made manager of the Strand with William Keating as assistant manager and William Holmes has been made manager of the Irving.

NO MATTER HOW



JIMMY STARR SAYS: "RATING: SPLENDID...PRODUCER EDMUND GRAINGER DESERVES A BOW FOR THE SMARTNESS OF PRESENTATION...CAROLE LOMBARD IS AT HER BEST, WHILE PRESTON FOSTER IS A CINCH TO HIT THE RAVE CLASS...WALTER LANG'S DIRECTION IS FIRST RATE.... 'LOVE BEFORE BREAKFAST' SHOULD BE ON EVERYBODY'S MOVIE MENU!"



WALTER WINCHELL SAYS: "I SAW SOME OF CAROLE LOMBARD'S NEXT PICTURE, 'LOVE BEFORE BREAKFAST,' AT THE ROXY PREVIEW. YOU CAN SAFELY LIST IT AMONG THE HITTRACTIONS!"

"LOVE BEFORE IS STILL A SOCK

YOU LOOK AT IT!



"A PARADE OF HILARIOUS SCENES... ONE OF THE MOST BOMBASTIC COURTSHIPS THE SCREEN HAS EVER RECORDED... A RAPID FIRE SCREEN COMEDY... ALL GRAND FUN AND THERE ARE NO DULL MOMENTS!"
---SHOWMEN'S TRADE REVIEW



"STACKS UP AS THE KIND OF ATTRACTION FOR ANY AUDIENCE... THE KIND OF SHOW THAT'S ALL FUN!"
---MOTION PICTURE HERALD

BREAKFAST"
IN THE EYE!

A UNIVERSAL PICTURE

SHOWMEN'S REVIEWS

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public

A Message to Garcia

(Twentieth Century - Fox)

Melodrama

An action adventure feature, there's a considerable amount of melodramatic theatricalism incorporated in this film. The actual event upon which it is based—Lieut. Andrew S. Rowan's delivery of President McKinley's message to General Garcia, Cuban leader in the struggle of that country to rid itself of Spanish dominance—while an inspiring saga of courage, heroism and devotion to duty is hardly, in itself, substance for feature length entertainment. Thus in order to give the episode the necessary entertainment color and quality, it was necessary to incorporate much romance, drama and comedy into the screen play as embellishments to the basic thrill actuality.

When Rowan is handed McKinley's message, his only instruction is—"Deliver it to General Garcia." Setting out from Washington, Rowan is trailed by spy Dr. Krug, a sort of Nordic character, which automatically eliminates any possibility of offending Spanish sensibilities. Rowan's landing in Cuba made hazardous by Krug's activities, he falls into the company of Sergeant Dory, an expatriate American who has no compunctions about doing business with either the Cubans or Spaniards. As Dory knows where Garcia is, Rowan hires him as guide. Entering the Cuban jungles, the pair witness a military execution and meet a girl, Senorita Raphaelita, who turns out to be the slain man's daughter. A super-patriot, she joins up with Rowan and Dory and makes it evident that she considers Dory too treacherous to trust.

As the trio go through the jungles and swamps, their lives menaced by Spaniards, insects and alligators, the Senorita is wounded. Pleading with Rowan to go on alone, Rowan takes one trail, and Dory another, to confuse Krug's trailing henchman. They meet again at a blockhouse which Dory believes is Garcia's headquarters. Rowan enters, to fall into Krug's hands. As he is being tortured into revealing the whereabouts of the message, Dory, knowing that it may be fatal to him for his previous treachery, seeks out Garcia. Meanwhile, the Senorita is captured and brought to the blockhouse. As both are being made the victims of Krug's fiendishness, Dory convinces Garcia that for once he's telling the truth. When the Cuban patriots are rounded up for an assault on the blockhouse, a thrill packed episode, Dory is the first to break in. Finding the all but dead Rowan and the Senorita, he is shot by Krug in attempting their rescue, but manages to kill Krug. Before he dies, Dory asks Rowan if he will make it known that as bad as he was, a deserter, a renegade and everything else that the messenger will make it known to his countrymen that he did one good deed for his country. The message delivered to Garcia, Rowan claims the hand of the Senorita who accompanied him on his dangerous mission.

Semi-historical in character, but for entertainment purposes more a thrill, romantic melodrama, the picture affords many opportunities for exceptional interest creating showmanship. Draw names of the principals and chief supporting players being above average, the legend that surrounds Rowan's heroic accomplishment easily can be made the basis for timely and topical exploitation that should arouse interest of both adults and youngsters.

Previewed at Fox Ritz Theatre, first-run neighborhood house. While the slow tempo to which the picture's earlier sequences are paced seemed to cause a bit of restlessenss, the exciting action finale apparently made up for the initial slowness.

McCarthy, Hollywood.

Produced and distributed by Twentieth Century-Fox. A Darryl F. Zanuck production. Directed by George Marshall. Associate producer, Raymond Griffith. Screen play by W. P. Lipscomb and Gene Fowler. Suggested by Elbert Hubbard's essay and the book by Lieut. Andrew S. Rowan. Photographed by Rudolph Mate. Art director, William Darling. Associate, Rudolph Sternad. Settings by Thomas Little. Assistant director, Booth McCracken. Film editor, Herbert Levy. Sound, Joseph Aiken, Roger Heman. Technical director, Francois B. De Valdes. Musical direction by Louis Silvers. P.C.A. Certificate No. 1909. Running time, when seen in Hollywood, 90 minutes. Release date, April 10. 1936. General audience classification.

CAST

Sergeant Dory.....Wallace Beery
Senorita Raphaelita Maderos.....Barbara Stanwyck
Lieutenant Rowan.....John Boles
Dr. Krug.....Alan Hale
Henry Piper.....Herbert Mundin
Spanish Spy.....Mona Barrie
General Garcia.....Enrique Acosta
Luis Maderos.....Juan Torena
Rodriguez.....Martin Garralaga
Chiquita.....Blanca Vischer
Pasquale Castova.....Jose Luis Tortosa
Commandant.....Lucio Villegas
German Stoker.....Frederick Vogeding
Irish Stoker.....Pat Moriarity
Spanish Commandant.....Octavio Giraud

Too Many Parents

(Paramount)

Comedy Drama

"Too Many Parents" is the kind of picture which exhibitors are apt to make the mistake of considering too lightly in advance, only to be surprised when audiences find out what it's all about. It's a kid picture, far from the formula, that's worthy of a spot on any program. Holding plenty of interest for youngsters, adolescents and grownups, it's a human interest packed picturization of youthful drama, comedy and near tragedy that winds up with triumphant happiness. It possesses unique power to plumb the deepest emotions. It provides ample opportunity to laugh and get excited. Yet in its finely developed smash sequences there is room for nothing but tears. A "natural" for showhouses playing to family trade, it at the same time offers potent contrast to any other attraction, no matter how big or pretentious.

With Billy Lee, Clarence Talbot and Morton Downing, whose parents have no time for them and don't want to be bothered, Phil, son of widower Mark Stewart, is bundled off to military school. As the various phases of private school life, sport and discipline are portrayed, as well as the characters and the kids as they develop, the greatest happiness of the youngsters comes in letters from home. Phil's father is too busy to write him. To preserve his pride, Phil resorts to the subterfuge of writing letters to himself and boasting what a grand father his dad is. But the ruse is discovered. Shamed both by the fear of what his comrades will think about him as well as the punishment inflicted, Phil is almost at the point of destroying himself when in comes his father, whose conscience has been dynamically awakened to his responsibility.

George Ernest gives an unusual performance in the principal role and the other youngsters display talents worthy of the abilities of more mature actors. It would be advisable to exert every possible effort to get a big house for initial performances, to take full advantage of word-of-mouth advertising.

Previewed in the Ritz Theatre, Los Angeles, neighborhood first-run house, subsequent to "The Milky Way." The picture quickly swept the audience into its mood and held their attention continually.

—McCarthy, Hollywood.

Produced and distributed by Paramount. Produced by A. M. Botsford. Supervised by Jack Cunningham. Directed by Robert F. McGowan. Assistant director, Nate Watt From stories by Jessie Lynch Williams and George Templeton. Screen play by Virginia Van Upp and Doris Malloy. Sound, Earl Hayman. Film editor, Edward Dmytryk. Art directors, Hans Dreier and Robert Odell. Photographed by Karl Struss. P. C. A. Certificate No. 2037. Running time, when seen in Hollywood, 70 minutes. Release date, March 20, 1936. General audience classification.

CAST

Sally Colman.....Frances Farmer
Mark Steward.....Lester Matthews
Mr. Saunders.....Porter Hall
Wilkins.....Henry Travers
Billy Miller.....Billy Lee
Philip Stewart.....George Ernest
Clarence Talbot, Jr.....Sherwood Bailey
Morton Downing.....Douglas Scott
Miller.....Colin Tapley
Clinton Meadows.....Buster Phelps
Colonel Colman.....Howard C. Hickman
Malloy.....Sylvia Breamer
Mrs. Downing.....Doris Lloyd
Morton's Sister.....Lois Kent
Judge.....Jonathan Hale
Little White Gardenia.....Carl "Alfalfa" Switzer
Miss Allison.....Anne Grey
Belcher.....Henry Roquemore
Drill.....Jack Norton
Alfred.....Callen Jader

Everybody's Old Man

(Twentieth Century - Fox)

Comedy Drama

This production is a readaptation of "The Working Man," made several years ago with George Arliss in the leading role. The basic plot has been unchanged; only the atmospheric backgrounds have been altered, but it is still engrossing, human interest entertainment. With Irvin S. Cobb, whom it is quite evident, 20th Century-Fox is grooming to take the place of the late Will Rogers, and the supporting cast completely new, there is every reason to anticipate that this picture will receive the same popular reception as the other. As he appears in the picture Cobb is more himself in character than he is as an actor. It's Cobb, expertly aided by Johnny Down, Norman Foster and Rochelle Hudson, who makes the show go.

The picture, always quite human, is an imaginative picturization of life. When Franklin's old canned food manufacturing rival Sampson dies, the veteran warrior loses all zest for business. Turning management over his plant to his highly efficient whippersnapper nephew, Ronald, he goes to Europe. There he meets a couple of kids, Sampson's children, Cynthia and Tommy, offspring of the girl he loved long ago. Their interests being only gin and jinks, Franklin is heartbroken.

Back in America, considered by Ronald an

(*Continued on page* 58)

THE EVENT OF THE YEAR.
ANY YEAR!

A NEW CAPRA PRODUCTION



GARY COOPER
in . . . "MR. DEEDS GOES TO TOWN"

with

JEAN ARTHUR

George Bancroft • Lionel Stander
Douglass Dumbrille • H. B. Warner

Screen play by Robert Riskin. Story by Clarence Budington Kelland

COLUMBIA PICTURES

. . . COMING SOON FROM

COLUMBIA!

old fogy whom the parade has passed by he contrives to have himself appointed guardian of the children. Amazing the kids by changing from a soft-hearted old codger into a man of iron, he makes Tommy go to work, fires the chiseling manager Gillespie and sends Cynthia off to get a job in Ronald's plant. As the sequences in which Ronald and Cynthia fall in love are the show's high spots, Franklin goes to work to blast the ground out from under Ronald's feet. Doing a good job of it, Ronald is convinced that a spy is at work in his plant. Horror stricken, Cynthia, who believes that Ronald has discovered her identity, flees.

The battle is too much for Ronald; he approaches Tommy with a merger proposition. He gets a shock when in Tommy's home he finds Cynthia and learns she's his young rival's sister. But the final torture is reserved for the anticlimax when he's led into the fierce old trustee's den. The surprise of learning the identity of Cynthia is nothing to the wallop he gets when his uncle emerges from behind a newspaper to tell him just how much an old fogy he is in the world of business. There's a merger all right, two of them in fact, one blending the companies, the other Cynthia and Ronald.

This is an attraction which permits the selling of both the story and the players. Possessing an appeal to both old and young with plenty of romance, drama, comedy, personal characterization, suspense and surprise, it seems to have the quality for any kind of patronage. Highly amusing, it also provides much easily adaptable exploitation in name value and story content.

Previewed in the Westwood Village theatre, class neighborhood and college campus theatre. Received by the audience with continual smiles and chuckles plus occasional healthy laughs.

—McCarthy, Hollywood.

Produced and distributed by Twentieth Century-Fox. Directed by James Flood. Associate producer, Bogart Rogers. Screen play by Patterson McNutt and A. E. Thomas. Suggested by the story by Edgar Franklin. Photographed by Barney McGill. Art director, Mark-Lee Kirk. Settings by Thomas Little. Assistant director, William Forsythe. Film editor, Lloyd Nosler. Costumes by Gwen Wakeling. Sound, E. Clayton Ward and Roger Heman. Musical direction by David Buttolph. P. C. A. Certificate No. 1911. Running time, when seen in Hollywood, 84 minutes. Release date, March 20, 1836. General audience classification.

CAST

William Franklin	Irvin S. Cobb
Cynthia Sampson	Rochelle Hudson
Tommy Sampson	Johnny Downs
Ronald Franklin	Norman Foster
Frederick Gillespie	Alan Dinehart
Susan Franklin	Sara Haden
Finney	Donald Meek
Mike Murphy	Warren Hymer
Mansfield	Charles Coleman
Judge Larsen	John Miltern
Haslett	Walter Walker
Dr. Phillips	Maurice Cass
Earl of Spearforth	Ramsey Hill
Aylesworth	Frederick Burton
Jameson	Hal K. Dawson
Miss Martin	Delma Bryon
Helen	Hilda Vaughn

Don't Gamble with Love

(Columbia)

Melodrama

This is a simple little production that starts off slowly, fails to increase its pace and winds up practically in the same spot from which it started. However, it does have strength of cast names, the best line for showmanship.

Bruce Cabot and Ann Sothern, and particularly Cabot because of his performances in such efforts as the current "Show Them No Mercy," are two of the film's assets.

The theme, gambling, is treated in a slightly different manner, for this kind of gambler is made respectable, not in the general conception of those who live by their wits, skill and chance.

Bruce Cabot is forced by his wife, Miss Sothern, to sell his gambling club, a rendezvous for the social elite maintained honestly and profitably. Miss Sothern believes that their son should be reared in better surroundings.

With the money obtained from the sale of the club Cabot joins an investment firm and soon is made an executive. Shortly afterwards, however, the members of the firm disappear, leaving behind a trail of swindled investors and a dent in Cabot's bankroll.

Bitter and resentful, and to regain his losses, he returns to his gambling house as his wife leaves him. The new resort is instantly patronized by Cabot's old customers, but the club has changed and all the games are now crooked.

The gambling ring, however, does not take to Cabot's new venture and warns him not to open another club. Cabot disregards the warning and makes plans to expand.

The new club is opened and Miss Sothern, who has been prospering as a dress designer, goes to the opening, hoping for a reconciliation. There she learns, much to her dismay, that her husband is running a crooked resort and at the same time she discovers that the gambling ring has come to kill Cabot for expanding against their orders. She exposes the crooked games and Cabot is ruined. In the excitement, one of the losers takes a shot at Cabot but hits the wife instead. This accident brings the two together again and they plan their future, which is to be entirely devoid of gambling.

By keen showmanship, exhibitors should be able to prepare suitable exploitation campaigns to promote this picture, stressing those elements most obvious.—Baehler, New York.

Produced and distributed by Columbia. Story and screen play by Lee Loeb and Harold Buchanan. Directed by Dudley Murphy. Assistant director, William E. Mull. Cameraman, Henry Freulich. Sound engineer, George Cooper. Film editor, James Sweeney. Running time, 58 minutes. P.C.A. certificate. No. 1902. Release date, Feb. 15, 1936. General audience classification.

CAST

Ann Edwards	Ann Sothern
Jerry Edwards	Bruce Cabot
Rick Collins	Irving Pichel
John Crane	Ian Keith
Martin Gage	Thurston Hall
Dan	George McKay
Grace	Elisabeth Risdon
Bob	Clifford Jones
Baby	Richard Livernoin
Salesman	Franklin Pangborn

Laughing Irish Eyes

(Republic)

Comedy Drama

Here's a show that is not only entertaining but also one that readily lends itself to unique and effective interest-creating exploitation. For entertainment purposes it blends the sock of prize ring thrill action with the appeal of music tinged with love interest. For showmanship purposes it affords an unusual topical title, an adequate cast of known name players, an atmosphere that is familiar but is presented in a manner that creates quite a bit of novelty, a lilting song accompaniment and surprise climax.

Running a fight club in a New York Irish neighborhood, promoter Kelly finds he needs something besides synthetic Irish fighters to please his patronage. Taking his daughter Peggy with him to Ireland, he goes searching for a hundred per cent fighting son of the old sod. While he's awaiting the appearance of touted Tiger O'Keefe, Peg meets and falls in love with singing blacksmith Danno O'Keefe. The two go to a county fair and Danno wins the singing championship of Ireland. Later, in a street brawl, he knocks out the Tiger and is palmed off to Kelly as the fighter he is looking for.

The trio return to America. Danno, wading through a series of set-ups, is ballyhooed in typical American style and Peg gets him a radio tryout. Going along fine in both endeavors, Danno is booked for a match with the leading contender. But when sports commentator Eddie Bell, who is romantically attached to Peg, learns that she is in love with Danno, he exposes the Kelly importation as a built-up fakir. Disillusioned, Danno is returning home, only to have Peg stop him, explain the whole situation and what it means to her and her father to have him run out on them. As packed Madison Square Garden eagerly awaits the singing socker, he returns and in typical suspense-laden fashion disposes of Kid Campo in a high action fight. A champ, he retires to become a radio singer and carry on his romance with Peggy.

Well acted, with romance, drama, comedy, action and excitement effectively blended, Regan's singing of a number of Irish ballads, together with his several renditions of the theme song, give the picture class and character.

Previewed at the Fairfax theatre, Los Angeles, subsequent-run neighborhood house. The audience watched picture intently, occasionally breaking out into applause in appreciation of Regan's singing and the thrill action.

—McCarthy, Hollywood.

Produced and distributed by Republic. A Nat Levine production. Supervised by Colbert Clark. Directed by Joseph Santley. Screen play by Olive Cooper, Ben Ryan, Stanley Rauh. Original story by Sidney Sutherland, Wallace Sullivan. Supervising editor, Joseph H. Lewis. Film editor, Murray Seldeen. Photographed by Milton Krasner, Reggie Lanning. Music by Sam H. Stept. Lyrics by Sidney Mitchell. Musical supervision, Harry Grey. Sound engineer, Terry Kellum. P. C. A. Certificate No. 1931. Running time, when seen in Hollywood, 70 minutes. Release date, March 10, 1936. General audience classification.

CAST

Danno O'Keefe	Phil Regan
Pat Kelly	Walter C. Kelly
Peggy Kelly	Evalyn Knapp
Eddie Bell	Ray Walker
Mrs. O'Keefe	Mary Gordon
Tiger O'Keefe	Warren Hymer
Molly	Betty Compson
Tim	J. M. Kerrigan
Weisbecher	Herman Bing
Gallagher	Raymond Hatton
Deacon	Clarence Muse
Silk	Russell Hicks
Tony	Maurice Black
Fight Trainer	John Indresano
Cronin	John Sheehan
Announcer	Robert E. Homans
O'Reilly	Ritchie McCarron
O'Kearny	Jimmy O'Gatty
Kid Campo	Don LaRue
Referee	Charles Randolph
Editor	Ray Brown

Liebelei

(General Foreign Sales)

Viennese Drama

Spoken in German and fitted out with English subtitles, Arthur Schnitzler's tragic romance ranks well above the average importation of its kind in dramatic power and general makeup. To an audience of evidently Teutonic origin in attendance at the 55th Street Playhouse, New York, the picture appeared to be immensely amusing in its early stages, gripping in its closing sequence. The story, a bit Continental and slightly if at all modified for American presentation, is clearly stated in action and English caption. Musical background is made up of items from Mozart, Beethoven and Brahms, and the picture opens and closes in the Vienna State Opera House, as of 1910, but the setting is incidental and the picture should not be billed as a musical production.

Magda Schneider is appealing as the feminine lead, with Luise Ullrich almost equally effective in a but slightly secondary role. Wolfgang Liebeneiner, as the tragically destined hero, and Willi Eichberger as his companion in adventure, are satisfactory, but principal recognition for histrionic ability on the male side is due Gustaf Gruendgens as the betrayed husband. Olga Tschechowa, as his wife, was not a happy choice for her assignment.

The story opens with Lieutenant Fritz Lobheimer clandestinely visiting Baroness Eggersdorf and narrowly escaping discovery by her husband, after which he joins his fellow officer, Lieutenant Theo Kaiser, and with him meets Christine, a musician's daughter, and Mitzi, her frivolous friend. The two couples reach a type of understanding common to the place and period, and Fritz falls seriously in love with Christine. Having given the Baroness the key to his apartment, Fritz at length tells her their affair is ended and asks its return. Meanwhile a relative has told the Baron of his wife's infidelity and he has found the key. He comes to the apartment, verifies the story by trying the key, and challenges Fritz to a duel. Theo is named as second, but resigns from the army

(Continued on page 60)

WELL-NAMED

SUPER X . . . as unusual as it sounds, and well-named too. For it passes superlatively excellent photographic quality on to the screen. Producers, exhibitors, the public . . . everyone benefits. No wonder that cameramen choose Super X Film for the majority of the big feature pictures. Eastman Kodak Company, Rochester, N. Y. (J. E. Brulatour, Inc., Distributors, Fort Lee, New York, Chicago, Hollywood.)

EASTMAN *SUPER X*

PANCHROMATIC NEGATIVE

rather than serve. The duel is fought and Fritz is killed by the Baron. Learning of his death, Christine leaps from the window of his apartment to her death.—WEAVER, New York.

Produced by Elite Tonfilms. Directed by Max Ophuels. Play by Arthur Schnitzler. No P. C. A. certificate. Release date February 27, 1936. Running time, 87 minutes.

CAST

Weiring ..... Paul Hoerbiger
Christine ..... Magda Schneider
Mitzi Schlager ..... Luise Ullrich
Lieut. Fritz Lobheimer.....Wolfgang Liebeneiner
Lieut. Theo Kaiser..... Willi Eichberger
Baron Eggersdorf ..... Gustaf Gruendgens
Baroness Eggersdorf ..... Olga Tschechowa
Major Eggersdorf ..... Paul Otto

Farmer in the Dell

(RKO-Radio)

Comedy

This is an all-audience picture, alive with appeal to general patronage, with Fred Stone, Jean Parker and the fact that the story from which the picture was adapted ran serially in the *Saturday Evening Post* as its chief selling angles. Showmen have ample material with which to work, for the material presented is of the homespun, down to earth type that has been proved entertainment value.

Not a pretentious picture by any means, it nevertheless runs along at a rapid pace and tells its tale of a simple, wise Iowa farmer who suddenly finds himself a motion picture star, and of the result of his popularity and newfound wealth have on his wife, daughter and friends.

Director Ben Holmes made the most use of the material presented him by author Stong, who will be remembered for his novel "State Fair" and the Will Rogers picturization. Although some situations appear to border on the farcical at times, Holmes manages to bring things to a plausible and entertaining climax.

Others in the cast include Esther Dale, Moroni Olsen, Frank Albertson, Maxine Jennings, Ray Mayer, Lucille Ball and Rafael Corio.

The picture opens with the entire Boyer family, composed of Fred Stone, Miss Parker as the daughter and Miss Dale as the mother, selling their Iowa farm to move to California. Miss Dale finally settles her family in Hollywood, with aspirations of making a film star out of her daughter, and through a milkman she wangles a studio pass.

Stone, entirely against the idea of any of his family appearing in pictures, nevertheless takes Miss Parker to the studio just to satisfy his wife. Stone, however, makes a few suggestions while visiting a set and much to his surprise is hired for a part. The daughter, much to her own satisfaction, is ignored.

From then on Stone's rise to stardom is quick, the mother of the family finally being let in on the fact that it is her husband instead of her daughter who is the real celebrity in the family. Immediately she "goes Hollywood."

Returning home from location Stone finds he has a new home, palatial and entirely contrary to his liking. He goes into a complete revolt when his wife plans to marry Miss Parker off to a fake nobleman. In a hilarious sequence Stone regains control of his home, curbs the social aspirations of his wife and settles the romantic difficulties of his daughter.

Interwoven are several intimate glimpses behind the scenes of a Hollywood studio, another point that can be strongly relied upon in an exploitation campaign. Showmen might do well to see this before playing it and thus pick out those points best suited for their situations.—BAEHLER, New York.

Produced and distributed by Radio. From the novel of the same name by Phil Stong. Screen play by Sam Mintz and John Grey. Photographed by Nick Musuraca. Edited by George Hively. Directed by Ben Holmes. Associate producer, Robert Sisk. Running time, 67 minutes. P. A. C. Certificate No. 1991. General audience classification.

CAST

Pa Boyer .....Fred Stone
Ma Boyer ..... Esther Dale
Adie Boyer .....Jean Parker
Chester Hart .....Moroni Olsen
Davy Davenport .....Frank Albertson
Gloria ..... Lucile Ball

The Wedding March

(Franco-American Sales)

Italian Drama

Tullio Carminati, whose work in "One Night of Love" made him a box office factor in America, speaks, in Italian, one of the principal roles of this importation. English subtitles interpret the dialogue clearly. The production is competently constructed and especially well photographed. Although a musician's strivings for recognition supply the principal motivation, it is not a musical production and Sig. Carminati doesn't sing, but is cast, in fact, as a wealthy business man. Mario Bonard's direction is admirable throughout.

Carminati's name is the outstanding exploitation factor save in situations where the all-Italian dialogue can be depended upon to bring out adequate support of the box office. Although cast as an ultimately kindly villain, nothing in the character he plays is of a nature to offset whatever popularity he may have acquired through American appearances.

In the story Kiki Palma, as a daughter of an Italian nobleman, falls in love with a poor musician, played by Cesare Batterini, and elopes with him to Paris, where they are married. Their money exhausted, she visits an old school chum, now married to a business man (played by Carminati), who gives her husband employment. When he steals from the company enough money to buy a piano, his employer withholds prosecution and allows him to retain his job, meanwhile arranging for the wife to spend some time at his country place as house guest. Here he seeks to take advantage of her indebtedness to him, makes ardent love to her, to which advances she finds herself responding favorably. She dashes back without notice to host or hostess and, arriving home, prepares poison for herself as a way out. Her husband arrives, followed by her admirer, who, realizing the depth of their attachment, withdraws.

Produced and directed by Mario Bonard. No. P. C. A. certificate. Release date not set. Running time, 92 minutes.

CAST

A wealthy Parisian ..... Tullio Carminati
His wife ..... Diane Lante
A provincial musician ..... Cesare Batterini
His wife ..... Kiki Palma
Their friend ..... Enrico Viarisio

Public Nuisance No. 1

(Cecil - GFD, England)

Musical Farce

Neither musical nor farce but a quite entertaining blend of both, this first feature of Cecil Films, the Herman Fellner unit releasing through General Film Distributors in the United Kingdom, offers American exhibitors a usable piece of light entertainment. Without much in the way of settings it has some good comedy situations, several snappy song numbers, and it is a point that its best material is in the last reels.

Frances Day and Arthur Riscoe, the leads, sing their stuff well, Miss Day looks good and Riscoe is an efficient clown, but the exploitation line seems to be provided by the story, which relates the adventures of the ne'er-do-well nephew of a rich hotel proprietor, sent to Nice as a waiter and, attempting to put a rival hotel out of business, discovering that his uncle has bought it. He clears the original place of its guests in turn only to discover that the uncle has decided not to sell after all.

The ruses by which the hotels are cleared—in the one case by the creation of a whisper that the food is bad, and in the other by the introduction of live fish into the water supply—are put over very well. Paralleling the comedy stuff is the waiter-hero's pursuit of a pretty shop girl for whom, without her knowledge, he has obtained a fortnight's holiday in the hotel.

"Me and My Dog" and "Between You and Me and the Carpet" are lively song numbers. Claude Dampier is a good comedy second to Riscoe and Peter Haddon puts over a caricature of a film producer which ought to be as well appreciated in America as in London.

Previewed at the Plaza, London, it got good laughs once the story was into its stride after a rather dragged opening.

—ALLAN, London.

Produced by Cecil Films, Ltd. Distributed in England by General Film Distributors Ltd. Story idea by Franz Arnold. Scenario, Val Guest. Directed by Marcel Varnel. Camera, Claude Friese-Greene. Music and lyrics, Vivian Ellis. Running time, 79 minutes. General audience classification.

CAST

Frances Travers .....Frances Day
Arthur Rawlings .....Arthur Riscoe
Miss Trumps .....Muriel Aked
Feather .....Claude Dampier
Richard Trelawny .....Peter Haddon
Mr. Snelling .....Sebastian Smith
Arthur Rawlings, Sr. .....Robert Nainby
Head Waiter .....Anthony Holles

The March of Time

(RKO-Radio)

News Feature

Superior in choice of subject and photographic quality to many or most previous editions, Number 3 of the March of Time for 1936 is engrossingly interesting screen material. The burden of narration is more evenly divided between view and voice than in earlier numbers and the somewhat choppy tenor of highlight shots is less disturbing. As to technique and content it rates high in its series.

The edition opens with informative scenes showing location of and life upon Devil's Island and its adjacent penal colonies, with less emphasis on the rigorous punishment meted out than on the recently developed system of escape and the probable consequence, abandonment of the islands for prison purposes.

The middle and major item is a timely treatment of the Japanese situation with direct reference to the recent assassinations, one of which is re-enacted, and with official quotation of the government attitude toward insurrection in the army. This is the strongest subject matter from the box office point of view.

The third and last item deals with the Gloucester fishing grounds and the fishermen's attitude toward a suggested congressional measure lifting the duty on Canadian importations, showing how opposition was brought to focus and the measure killed.—Running time, 21 minutes.

Pathe Topics No. 4

(RKO-Radio)

Variety Subject

Three widely varied topics are lumped together and clearly if not brilliantly presented. Application of chemistry in agriculture in a manner intended to overcome seasonable shortages of certain products provides an informative beginning. A shot of the Good Story Club in session, with Gene Lockhart telling an old funny story with no sidesplitting result, is a bit of a letdown. The subject finishes mildly with camera shots at the scene of the Winter Olympics, which are not in progress at the time.—Running time, 10 minutes.

Flash Gordon

(Universal)

Thirteen-Episode Serial

As produced by Universal with Larry (Buster) Crabbe in the name role, Alex Raymond's King Features Syndicate cartoon strip possesses all the ingredients that have won the adventure story a wide newspaper following, plus melodramatic power and a seeming plausibility unobtainable on the printed page. To children who have followed the character in daily or weekly struggle with fantastic foes and forces, and to adults similarly addicted, the screen version offers superb materialization of their favorite hero, heroine and vallians.

Staging of the three episodes screened for the press is excellent, the frankly fantastic settings, costumes, mechanical equipment and wild

(Continued on following page)

animal life receiving fine, imaginative treatment. Interplanetary transportation and communication, rocket ships, ray guns, all the fanciful mechanisms of the author-artist's conception are offered in matter-of-fact manner, made to seem almost credible. Action is swift and crisis follows crisis in rapid succession. Dialogue is held at minimum. All these factors contribute to unusual screen value.

Jean Rogers has the feminine lead, Charles Middleton is chief among many heavies, and Briscilla Lawson, Frank Shannon, James Pierce and Duke York, Jr., have prominent roles. Henry MacRae produced and Frederick Stephani directed.—Running time of first three episodes, 21, 20 and 21 minutes.

Headlines of 25 Years
(RKO-Radio)
Smash News Review

This newsreel review of a quarter century of world news warrants feature billing in anybody's theatre. Material emanating from thirty-seven countries and covering the headline news of the period faithfully and dramatically is presented in well organized sequences. So intrinsically engrossing are the pictures themselves that an extraordinary job of verbal narration, keeping time, place and circumstance constantly clear, is remembered as such only after the subject has ended. Presented as in celebration of the twenty-fifth anniversary of Pathe News, it covers that institution with glory.

Incidents depicted are too numerous and varied for individual mention. Beginning with the end of the late Theodore Roosevelt's term as president, the coverage includes headlined events in many fields of human interest, war, science, invention, conquest and culture. Personalities are shown at high points in their careers. The wide sweep of world affairs is brought to sharp mental focus in a chronologically ordered succession of directly related events presented in swift succession and correlated by adroit editing and crisp narration. It is a masterly production in every sense.—Running time, 21 minutes.

The Star Reporter
(Paramount)
Average Musical

Functioning as star reporter and seated at a microphone, Ted Husing introduces with tactful background notes four musical acts which entertain in sequence. Edgar Paul's orchestra is first, Betty Jane Cooper and her dancing partners second, Donald Novis sings a number for the third item, and Ina Ray Hutton leads her girl band in a hot finish. While it establishes no new standards of brilliance, the subject may be depended upon to balance effectively a straight dramatic or non-musical feature length production.—Running time, 10 minutes.

Will Power
(RKO-Radio)
Excellent Comedy

This is tops, or near it, for the Edgar Kennedy series. There is story meat enough to keep action at constant pitch and there is point enough to satisfy the most critical. Arranging for a faked telegram to notify him of a break in the market leaving him destitute, the star feigns a heart attack and, while evidently convalescing, concentrates mentally on the thought that his brother-in-law will get a job, the objective of the hoax. At the finish he learns that, with aid of his wife and mother-in-law, the family idler has done so, in fact has got Kennedy's job, after which, on learning the facts his wife consoles him with the thought that his now employed brother-in-law may do something for him. Dot Farley, Florence Lake and Jack Rice enact the familiar family roles admirably. Lee Marcus is producer. Arthur Ripley directed from a screen play by himself and John Grey.—Running time, 15½ minutes.

SHORT PRODUCT PLAYING BROADWAY

Week of March 7

ASTOR
The Adventurer ..... RKO Radio

CAPITOL
Important News ..... MGM
Rural Mexico ..... Fitzpatrick-MGM

CENTER
Easy Street ..... RKO Radio
Winter Sports ..... RKO Radio

MUSIC HALL
Hong Kong Highlights ..... Twentieth Century-Fox

PARAMOUNT
Not Now ..... Paramount
Pictorial, No. 8 ..... Paramount

RIALTO
Winged Champions ..... Paramount
The Spinach Overture ..... Paramount

RIVOLI
Mickey's Polo Team ..... United Artists

ROXY
King of the Mardi Gras ... Paramount
Grand Slam Opera ..... Educational

STRAND
Wild Wings ..... Vitaphone
The Phantom Ship ..... Vitaphone

Prominent Personalities
(RKO-Radio)
Program Filler

Percy N. Mills, football coach, Helen Richey, photographer, and Grisha Goluboff boy violinist, are shown at their vocations and avocations. Alois Havrilla, radio announcer, extolls their supremacies and has his own extolled, in turn, by Alwyn Bach, for whom he performs a like service. It seems both boys have won medals for diction. The others appear to be tops in their respective fields also. Somehow, though, the subject doesn't shake itself free at any point from a curiously unstimulating monotony of adequacy. It may be counted on to brighten a dull program and not to dull a brilliant one.—Running time, 17 minutes.

Going Places, No. 18
(Universal)
Informative Novelty

"Cartoonland Mysteries" traces each step in the production of a cartoon comedy, from scenario to screened result, shown in detail and explained by Lowell Thomas. Oswald Rabbit in "The Softball Game" is the subject shown in production. Composition begins with the writing of the script, moves forward through operations of the staff of twelve animators and thirty painters, the writing of the musical score, and combining of sound track with photographic record, skipping the answer to no question likely to be asked by inquisitive followers of this or any other cartoon character. If it be conceded that public revelation of mechanical processes employed in this field of production is proper screen material, the subject is a valuable item of program content.—Running time, 10½ minutes.

Going Places, No. 19
(Universal)
Fair Travelogue

Gold fields of New Guinea, attainable only by plane flight over mountain barrier and barbarous jungle, are visited by the cameraman and described by Lowell Thomas. "Guinea Gold" is the title of the subject. According to Mr. Thomas, natives of the area practice cannibalism on a wholesale scale and development of the area became practicable only after aviation was standardized as a means of transporting man and machinery into the interior and gold bullion out. The narrator's story is somewhat more dramatic than the picture itself, possibly because of camera difficulties. In any case, the subject is less stimulating than is par for the "Going Places" series.—Running time, 10 minutes.

Here Comes the Zoo
(Paramount)
English Novelty

Claude Gardner, introduced as a popular British commentator, announces alphabetically the sundry denizens of the London Zoo. Mr. Gardner's type of humor is sufficiently off the beaten track to add a measure of zest to otherwise commonplace shots of animals from alligator to zebra in the better theatres, although there may be ground for questioning its effectiveness in the less educated sectors where English humor is not preferred to Eddie Cantor's. The subject is especially suited for inclusion in a program built around a carriage trade feature.—Running time, 10 minutes.

A Wed-Time Story
(RKO-Radio)
Dialect Comedy

With his German dialect functioning at peak form, Lew Fields extracts maximum comedy yield from an Al Boasberg script hinged upon a legal misunderstanding and a newspaper contest. Bodil Rosing and Frank Lyman are in principal support. Lee Marcus produced it. Leslie Goodwin directed. Winning $5,000 in a competition by writing how to be happy though married, Herman Schmidt (Lew Fields) is told by his lawyer son that his wedding a quarter century before was not legal because he had not been resident in the community for a sufficient period. Much confusion results before it is made clear that the statute quoted was not in effect at that time. The comedy is above average in story and performance.—Running time, 21 minutes.

Brotherly Love
(Paramount)
Excellent Cartoon

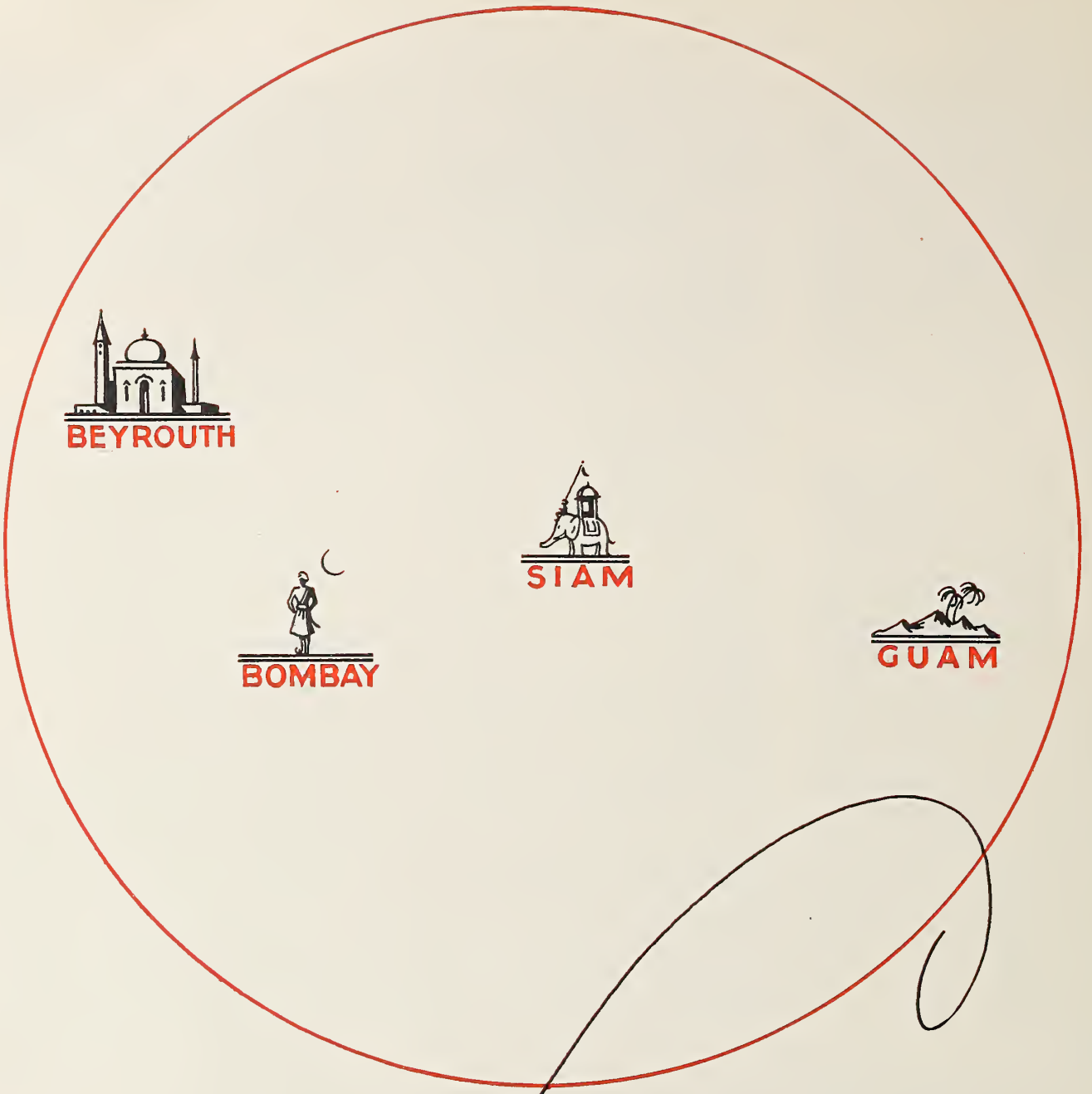
Popeye has stepped well above average in this cartoon representing him as a successful teacher of brotherly love by precept, by advice and, finally, by force of brawn and spinach. Olive Oyl is leader of a women's organization preaching the principle and Popeye enforces its practice by the boys in the gas house district. The narrative is direct and the action admirably paced. It's one of the best of the series.—Running time, 7 minutes.

Ben Harris 25 Years In Exchange Field

Ben Harris, of Masterpiece Film Attractions, Philadelphia, this month rounds out a quarter century of service in this branch of the business. Mr. Harris had been identified with General Films and when Ben Amsterdam and "Pop" Korson acquired Masterpiece from Sol Lesser eighteen years ago he had been with that company three months. He has been with it ever since.

Paramount Bolsters Music

With the object of strengthening the roster of song writers at the Paramount studios, Boris Morros, recently appointed music director, was in New York last week for conferences with a number of composers.


BEYROUTH
SIAM
BOMBAY
GUAM

THE GAIETY THEATRE

Agana, Guam

Gentlemen:

In the 20th Anniversary Edition of the Motion Picture Herald, I saw your advertisement of the serial "CUSTER'S LAST STAND."

We would like to get this serial in the near future and we would be pleased to hear from you concerning the booking of this production.

At present we are obtaining our serials or chapter plays from the Universal Film Exchange, and have recently played "Pirate Treasure," "Gordon of Ghost City" and are now showing "Tailspin Tommy." What advertising matter (posters, etc.) are available with this chapter play? We would appreciate your forwarding us press sheets by mail.

In the same advertisement you also mentioned "CUSTER'S LAST RIDE," a 10-reel feature. Is this a sequel, a preliminary feature showing the highlights of the serial, or is it a different picture altogether?

The pictures will be out about four months, as there is only one commercial freight ship that comes to Guam four times a year.

Awaiting your reply in this matter, we are,

Very truly yours,

THE GAIETY THEATRE,

W. G. Johnston, Manager

Evergreen Pictures

Motion Pictures Distributors

IMPERIAL CHAMBERS

BOMBAY

P O BOX 737

Dear Sirs:

We have the pleasure to learn through the medium of your advertisement in the MOTION PICTURE HERALD of December 14th, 1935, that you are producing three 15-Chapter Serials, viz.:

"CUSTER'S LAST STAND"
"THE CLUTCHING HAND"
"JUNGLE PERILS"

As we are interested in the serials, we sent you a cable on the 25th inst. which reads as under:

WEISSPICT, NEW YORK CITY,

"POST AIRMAIL PRESSBOOKS PARTICULARS WITH LOWEST PRICES YOUR THREE SERIALS INCLUDING CUSTER LAST STAND EVERGREEN PICTURES BALLARD ESTATE CABLE ADDRESS PICTORIAL."

As we had no previous occasion to correspond with you, we have given detailed particulars regarding our whereabouts, too, in the cable, and trust that by the time you get this letter, we shall also be getting from you the pressbooks and detailed particulars of your product which we have requested you to send per Air Mail.

Yours faithfully,

S. W. Kotwal, Partner

WILLIAM MALLUK

FILMS CINEMATOGRAPHIQUES

Avenue Allemby

BEYROUTH - LIBAN

Dear Sirs:

While reading one of the last issues of the "MOTION PICTURE HERALD" we have found your advertisement concerning the new serial you have produced under the title "CUSTER'S LAST STAND."

I will be obliged if you will send me in the meantime a synopsis of your serial "CUSTER'S LAST STAND," as well as from the new serial "JUNGLE PERILS," which you are producing at present. I am only interested in serials for the territory of Syria, therefore quote me your best price for Syria alone.

Expecting the pleasure of receiving your interesting news, and synopsis, I beg to remain,

Yours very truly,

WILLIAM MALLUK

Prabas Nilubol

FILM DEALER & TRAVELLING SHOWMAN

62, NAKORN JAISRI RD.

BANGKOK, SIAM.

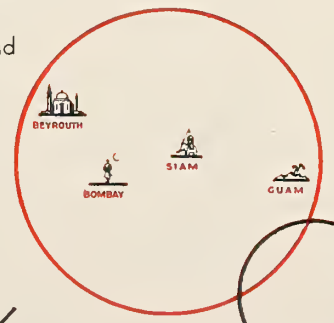
Dear Sirs:

Replying to your ad in the Motion Picture Herald, we shall be much obliged if you will kindly forward us press-book, together with terms and full particulars on your serial, "CUSTER'S LAST STAND."

Thanking you in anticipation for your kind attention, we are,

Faithfully yours,

PRABAS NILUBOL



MPTOA REELECTS KUYKENDALL; SEEKS MORE CANCELING LEEWAY

Entire Executive Personnel Returned to Office at Miami Board Session; President Attacks "Disgruntled Minority"

The national board of directors of the Motion Picture Theatre Owners of America, assembled in annual session at Miami's Hotel Biltmore, last Thursday and Friday, returned the entire executive personnel to office and then undertook a study of the many problems facing exhibitors. Most important developments emanating from behind the locked doors of the board were a determination to campaign further for expansion of the exhibitor's cancellation privilege beyond the present 10 per cent, and an attack upon the "disgruntled small minority" of theatre owners for their activities in sponsoring legislation adverse to exhibitors.

The reelected officers:

Ed L. Kuykendall, president.
M. A. Lightman, Memphis, vice-president.
Col. W. S. Butterfield, Michigan, vice-president.
Julian Brylawski, Washington, vice-president.
Ben Berinstein, Los Angeles, vice-president.
M. E. Comerford, Scranton, vice-president.
Ed Levy, New Haven, general counsel.
Morris Loewenstein, Oklahoma City, secretary.
Fred Wehrenberg, St. Louis, board chairman.

A greater cancellation privilege next season was urged by the MPTOA directors and gained some support in distributor quarters in New York. As a result, the likelihood of an increase being made by either some or all large distributors was viewed unofficially as highly probable.

20% Cancellation Asked

The organization has taken the lead the last few years in demanding a 20 per cent cancellation privilege and strongly reiterated its stand in Miami.

Striking out at "a disgruntled small minority" of exhibitors whom he blames for attempts to pass destructive legislation, President Kuykendall opened the two-day session.

"Practically all of the irritating legislation we must fight comes from this very small group of operators, most of whom are unscrupulous and without ethics," he said. He was speaking particularly of the block booking bills now before Congress.

"The association is on record against present booking methods," he added, "but we believe the objectionable features of wholesale buying can be eliminated without prohibiting it as a whole."

The abolition of block booking would greatly increase picture costs, Mr. Kuykendall declared, pointing out that his organization is seeking, for this reason, the right to reject 20 per cent of films in block booking. "The association is quite agreeable to hearing the complaints of minorities, but the whole industry is being impeded by Bolsheviks who never will be pleased," he said. "It is very damaging and should not be tolerated any longer. Professional reformers are ever ready to hear these complaints and work them for their own ends."

Following the president's address the group reelected the entire personnel of officers and then proceeded with an informal discussion of ways to combat the block booking measures and support the Duffy Copyright Bill, now pending in Congress.

At the closing day's forenoon session it was declared that although exhibitors had kept faith with distributors, the distributors had failed in their obligations toward the theatre men as far as sales policies on the whole were concerned. Continuation of present distribution tactics on unfair policies will result in outside regulation of an industry which should be capable of regulating itself, the theatre men said.

The American Society of Composers, Authors and Publishers and its music assessments and various other tax matters also were discussed at the morning session. A central bureau was proposed, to be established at the Broadway headquarters of the organization, for the dissemination of tax information and to assist state units in fighting adverse legislation.

The directors favored state restrictions on ASCAP, similar to the law in the state of Washington.

Other Problems Discussed

The afternoon session consisted of informal conferences and action on exhibitor problems, namely: Arbitration of trade disputes to avoid expensive and unnecessary litigation; Overbuying to deprive competition of product and thereby hindering competition; Unreasonable and unwarranted clearance; Unfair and unrestricted cut-rate competition between theatres, including (a) low adult admissions, (b) two or three features for one admission, (c) lotteries, prizes, giveaways and pseudo contests, (d) premiums, two-for-ones, merchants' tickets; An unconditional 20 per cent rejection privilege of two pictures out of every 10 in all contracts without payment therefor; Unfair non-theatrical showings of professional entertainment pictures; Free shows sponsored by commercial advertisers; Forcing unwanted shorts with features; The score charge "racket"; Arbitrary designation of playdates regardless of suitability; A simplified, understandable and fair standard exhibition contract, and arbitrary reallocation of prices after a picture has been booked and played.

The board also passed a resolution regretting the absence of M. E. Comerford from the meeting and hoping for his rapid recovery.

Urge Cut in Film For South America

The American distribution companies' practice of releasing their entire output indiscriminately in South American countries is seen by Benito del Villar, managing director of Paramount Films, S. A., who also is a leading Chilean exhibitor, as inviting the competition of other foreign producers in that market.

Speaking primarily of his own territory, Chile, but holding it to be characteristic of all South American countries, Mr. del Villar, who is in New York for a month's visit, said that foreign product, especially German, British and French, has been receiving increasing playing time in South American theatres during the past two years. He attributes this to the European producer-distributors' care in selecting perhaps 20 per cent of a production schedule as suited for the South American market.

By contrast, he said, the American distributor unloads everything he has on hand without regard for its suitability to the market. The result is, Mr. del Villar said, that South American theatres no longer are an exclusively Hollywood market, but that they could be made so again by proper regard in the selection of production material.

South Americans, he said, demand pictures with good music, a minimum of dialogue or sub-titles, plenty of action and international story values. If pictures sent to South America by Hollywood were made only from this recipe the American producer would have no competition there, Mr. del Villar said. It is his opinion that superimposed titles in any picture for South American release should not number more than 200. He observed, however, that Hollywood frequently sends them pictures with as many as 1,800 sub-titles.

Mr. del Villar operates the 1,700-seat Real in Santiago, said to be one of the most modern theatres in South America, and recently opened the newly built Santiago, a 2,000-seater, in the same city. He also has in construction at Valparaiso a new theatre to replace his Real there.

Using 16mm Film to Make Screen Tests

Urging the use of 16-millimeter film in the making of tests, Edward Small, vice-president of Reliance, said he had found that a distinct economy couples with a wider range of operation to material advantage.

"The average sound test now costs $1,000," Mr. Small said. "A silent test runs in the neighborhood of $450. The professional cameraman and a great number of amateurs, using a 16-millimeter camera and simple lighting equipment, can make an excellent silent test for only $3.50."

AYLESWORTH DOUBTS OBSTACLE OF TELEVISION TO BOX OFFICE

Denies Television Was Underlying Factor in Disney Deal; Emphasizes Sarnoff Prediction of Restriction to Home Use

by AL FINESTONE

The motion picture industry has nothing to fear from television as a competitive factor because those who are attending its commercial birth do not now foresee any wide development outside the home, said Merlin H. Aylesworth, chairman of the board of RKO Radio Pictures and vice-chairman of National Broadcasting Company, this week.

Pointing out that David Sarnoff, president of Radio Corporation of America and chairman of its radio subsidiary, recently had made clear that television is on its way but for some time to come will remain in the hands of the experimental engineers, Mr. Aylesworth confined his observations to developments impinging on the motion picture.

Denies It's Factor in Disney Deal

The radio-film executive denied reports from Hollywood that a television hookup was an underlying reason for the deal he signed last week with Walt Disney for distribution through RKO of the cartoon producer's output.

"Disney, as others, is looking forward to future television and is wondering what is going to happen," Mr. Aylesworth explained. "That is the extent of his interest right now. Being primarily an artist, he is considering the possibilities of a new medium for his art. He is not alone among film producers who have shown interest. Irving Thalberg likes to talk about television for hours."

Report has it, however, that Mr. Disney is interested from a commercial standpoint and preferred an association with RKO because of its television sponsorship. It was he who approached RKO on the deal while Twentieth Century - Fox and Metro-Goldwyn-Mayer also were seeking to obtain his product, says Hollywood.

Following consummation of the contract with Mr. Aylesworth, Mr. Disney issued a statement in Hollywood which said: "In looking to the future, and that includes television, we believe our association with RKO offers greater opportunities for the broader and more expansive fields of development."

Mr. Disney is due soon in New York to view a television demonstration at the RCA studios.

Mr. Aylesworth indicated that short subject producers already are making plans for television films, and some even are analyzing the possibilities of commercial sponsorship on a basis that radio programs have now.

"Short subjects will be the limit of films in visual broadcasting, and animated color cartoons will be particularly adaptable because of their appeal to the family," Mr. Aylesworth declared. "I can't see that long films will be used, except some old pictures during the period of experimentation."

The cost of televising long features for television is generally considered prohibitive in view of limited exhibition possibilities.

"I don't believe that exhibitors need have any fears that television will cause a revolution in theatre business," Mr. Aylesworth went on. "It is planned for the home, and I think it will be strictly limited to the home. And except for its presentation in theatres as a novelty, there will be no displacement of present projection.

"Nor can I see that television will affect radio broadcasting adversely. The new development will be coordinated with radio and talking pictures, even as radio has been coordinated with motion pictures to the advantage of both."

He pointed out that the new NBC studio in Hollywood has been cooperating with the motion picture industry, adding that "it has helped both pictures and broadcasting and has been of immeasurable aid to theatres and the studios in exploitation."

"The speculative fears among radio and film men is akin to the apprehension felt by the industry when sound was on the way," Mr. Aylesworth continued. "They wondered what would happen. The same feeling is apparent now among producers with respect to color. If color is coming, let it come. The future will take care of itself."

Newspapers were afraid of radio and fought it for years as a competitive force, he said, "but now all papers print radio programs, the United Press sells its news to radio stations and 150 stations are newspaper-owned."

Observing that theatre men still regard radio as competition, "though erroneously," Mr. Aylesworth said it was true there were some fine programs that kept people at their firesides, but that theatre attendance has not been affected as a result.

"They still go to picture shows, on an average of twice a week, and giving the phantom voices of the air a visual image will not alter the situation much," he predicted.

He added that in a year there will be receiving sets in the homes.

Field Tests in Month or Two

Mr. Sarnoff, as president of RCA, informed stockholders that, proceeding on schedule, RCA's first field tests of television will begin in a month or two.

Mr. Sarnoff emphasized that this experimental test does not mean a regular television service is at hand, but that it represents an essential pioneering stage to estimate and define its possibilities under actual working conditions. For the first time it was disclosed officially that the television transmitter will be on the Empire State Building, in New York.

"It is evident that the present system of sound broadcasting remains the fundamental service of radio communication to the home. While television promises to supplement the present service of broadcasting by adding sight to sound, it will not supplant nor diminish the importance and usefulness of broadcasting by sound."

Word came from Washington that the Radio Corporation is constructing facilities for facsimile, or "still-picture" transmission from New York to Philadelphia by radio, and that RCA might next extend the facilities between New York and Baltimore and Washington.

And from Berlin came word that the Nazi Government has taken under consideration the erection of a television network connecting Germany's large cities, following the success of experiments which linked Berlin and the fair at Leipzig two weeks ago. The Berlin-Leipzig hookup is to be made permanent on April 1st.

Aylesworth on The Disney Deal

While RKO probably will substitute the Disney color cartoons for the Van Beuren "Rainbow Parade" series, other Van Beuren product most likely will be retained, M. H. Aylesworth, RKO board chairman, indicated this week.

The three-year distribution contract signed with Walt Disney Productions in Hollywood last week calls for delivery of from 18 to 28 animated cartoons and one animated feature a year, Mr. Aylesworth said. As is customary with Disney, there will be no definite release schedule.

Meanwhile, the Van Beuren product, including the 13 color cartoons and some 33 other short subjects, is being sold to exhibitors for 1936-37, Mr. Aylesworth said. Disney still has 15 cartoons to deliver to United Artists on its expiring contract, and it will be in January, 1937, before the "Mickey Mouse" and "Silly Symphony" series will be available to RKO accounts, he explained.

While the distribution contract with Van Beuren Corporation expires in August, there have been no discussions as to the future, but RKO's 50 per cent interest in Van Beuren in no way would be affected, Mr. Aylesworth said.

He expressed gratification over acquisition of the Disney product. "Snow White," the first feature-length cartoon from Disney, is just getting started after a year of preparation. A release date is unpredictable, he said. It will be "a sensation and revolutionary as an art form," he added.

Mr. Aylesworth said that RKO had not approached Disney but that negotiations started a month ago when overtures were made by Roy O. Disney, general manager of the company.

While "looking to the future," Walt Disney Productions made no arrangements on television in the RKO releasing contract, Roy Disney said in Hollywood.

"We are interested only in having our product shown in theatres," he said. "Any plans for television must necessarily be in the future, and we will consider the matter when and if it arises. Dispute on that subject was one of the reasons that we broke with United Artists. Meanwhile we are concerned entirely with theatre exhibition."

Predicts Stereoscopic Pictures Within Year

Prediction that sterescopic photography will come into use for motion pictures within a year has been made by Professor Clarence Kennedy of Smith College, Northampton, Mass., who has made more than 500 three-dimensional still photographs for college use, employing a polarizing apparatus invented by Edwin H. Land of Boston.

CHANCE GAMES ACTION UP IN EIGHT STATES

Missouri Courts Cluttered with Infringement; Change Likely in Massachusetts Lottery Law

Out of the developments of the week on the status of the socalled chance games in the courts and at the theatres came these highlights:

In Connecticut, action against chance games was considered at a meeting of New Haven city officials;

Kansas, free of the practice until now, was about to take up Bank Night;

Missouri's courts were further cluttered with infringement suits instituted by the copyright owners of Bank Night;

Massachusetts legislators were considering an amendment to state lottery laws which would make Bank Night legal;

New Hampshire municipalities acted independently against chance games;

Ohio authorities temporarily halted "wholesale arrests";

In Wisconsin, a form of chance game was sustained as "non-gambling".

Of even greater significance, however, was Bank Night's second court victory in New York, where the city lost a lottery complaint. Regardless, Loew's ordered discontinuance of chance games in its theatres in the city.

Harry Harris and Bank Night interests won a victory, the second in the last four months, when Judges Walling, Rayfield and Nolan in special sessions, Manhattan, this week dismissed a lottery complaint filed by Assistant District Attorney Dodge against the Gotham theatre.

The first complaint was against the Washington theatre and was thrown out last November by three other judges sitting in the same court. The Gotham action was instituted last December in magistrate's court, which referred it to special sessions.

City Requests Discontinuance

Beginning this week, all Loew theatres in the Bronx discontinued Screeno and Bank Night. About a dozen houses were affected. The move, according to Loew executives, was made at the request of city authorities, who asked the circuit to cooperate until several cases pending in special sessions court, Bronx division, are completed, determining the legality of the giveaways.

Complaints by Assistant District Attorney Foley against the Grand and Elsmere are scheduled for hearing in the courts on March 17, and on April 6 a similar action against the Paradise will be heard before three judges in the same borough.

Theatres dropping Screeno are the Boston Road, Victory, Paradise, Grand, Elsmere, Spooner and Burnside. Eliminating Bank night are the Boulevard, National and Fairmount.

Reinstatement of the games is contingent on the decisions, a Loew official said.

Consolidated Amusements recently did away with various types of games in all its Bronx theatres and this circuit's attitude is the same as Loew's.

In New Haven, complaints received from social organizations in the city have prompted City Attorney M. Edward Klebanoff to call a conference for next week with Chief of Police Phillip T. Smith on chance games now in operation at theatres and clubrooms. The legality and various systems under the state lottery law will be considered.

Wichita, Kansas, free of giveaway difficulties all through the depression, will join the procession within the next few weeks when Fox Midwest introduces Bank Night at the Miller, Palace and Orpheum, first-runs there. The circuit also is planning to add the game in several other houses it controls.

Meanwhile, Affiliated Enterprises, Inc., controller of Bank Night, has filed suit in Kansas City against Dusty Rhodes' Gillham and Rube Finklestein's Belmont. The corporation is seeking to recover $300 from each of the exhibitors, who allegedly refused to pay rentals on the promotion because the corporation allowed Fox Midwest to use a pool Bank Night plan in its 13 Kansas City houses.

Boston Hearing Underway

In Boston, this week, the hearing before the legal affairs committee on the bill to amend the Massachusetts lottery law got under way with Attorney George S. Ryan speaking in favor of the change, which would legalize Bank Night.

In Franklin, N. H., Bank Night was resumed in the Franklin theatre following the recent opinion handed down by the New Hampshire supreme court but again was stopped by City Marshal Albert H. Manuel.

Action against Bank Night in Cleveland has been temporarily halted by the illness both of Police Prosecutor Perry A. Frey and of William E. Minshall, counsel for Affiliated Enterprises.

Poster Association To Meet in Chicago

The National Poster Service Association, Inc., will hold its annual convention in Chicago late in April, it was decided at a meeting of the board of directors last week. Definite date and hotel will be named later. Attending the meeting of the board were Louis Weinzimmer, Progressive Poster Service; E. Behrens, Behrens Supply; Harry Schultz, Exhibitors Poster Service of New York; Simon Libros, National-Kline Poster, Philadelphia, president of the organization, and George Aarons, also of Philadelphia.

Vergesslich Joins Warner

Joseph Vergesslich has rejoined the Warner sales force in Atlanta following a two-year absense from the company after acting as manager of the New York branch. Mr. Vergesslich resigned that post after Roy H. Haines was appointed sales head of the metropolitan area.

Newspaper Best For Theatre Ads, Declares Manager

The newspapers are the film theatres' best advertising medium, E. Carrington Smith, manager of the Carolina theatre at Chapel Hill, N. C., said in an address before University of North Carolina journalism students this week.

"The theatres have always cooperated 100 per cent with the newspapers and will continue to do so," Mr. Smith said.

In commenting on the size of the film industry, Mr. Smith told the students that theatres alone employ 234,000 people while 36,000 are employed regularly in the production and distribution of pictures.

In discussing censorship of pictures, Mr. Smith told the gathering that no group of persons collectively, nor any person individually, should be allowed to select pictures for any community. "Taste does not pass from the community to the individual but from the individual to the community," he concluded.

39 Houses Planned In South America

Approximately 39 theatres are planned for construction during the present year in three South American countries, according to Walter Gould, United Artists foreign department executive, who is in New York from South America. He estimated that seven houses are scheduled for Chile, 20 for Brazil and 12 for Argentine.

In Buenos Aires, a 2,200-seater is planned by the Lococo interests, Mr. Gould said. Production plans in Argentine, he said, made for the current season indicate an increased output. Mr. Gould has been in South America since July.

New Version of Sentinels' Picture Is Being Shown

A revised version of "The Amateur Fire Brigade," anti-New Deal film sponsored by the Sentinels of the Republic, is being shown in cities where opposition has arisen to the original film, which lampooned President Roosevelt. In its present form, the picture confines its satire to the New Deal.

Alexander Lincoln, Boston attorney who heads the Sentinels, has been asked to resign from the Massachusetts board of tax appeals by Governor James M. Curley.

Showman's Jubilee Plans Are Advanced

Plans have been launched in Philadelphia for a second annual Showman's Variety Jubilee and Miss America contest to be held at Atlantic City, N. J., during Labor Day Week. Ed Corcoran has been named general manager, with Lenore Slaughter as parade director. The committee will include Earl Sweigart, James Clark and one more to be selected from the Philadelphia tent. Mayor White and three other Atlantic City men will also be on the committee.

INDICATED CHANGE IN BOARD STAND ON QUOTA ACT MAY AID AMERICANS

President of Board of Trade Tells Commons That Inquiry Into Working of Act Is Being Considered

by BRUCE ALLAN
London Correspondent

Asked in the House of Commons this week whether he intended soon to set up a committee to inquire into the working of the Cinematograph Films Act, 1927, Walter Runciman, president of the Board of Trade, replied that the matter was "under consideration."

This reply, short as it was, seems to indicate a change of attitude in the official attitude towards Flms Act revision which may be of the greatest importance to American companies operating in the United Kingdom.

Heretofore the Board of Trade's official view has been that, before considering legislation amending the Act, it required all sections of the industry to establish agreement. Non-controversial legislation, in the form of an amending Act, might then, it was suggested, be introduced.

The present position is that the Board's own Advisory Committee under the Act has made a report, of unknown content; that the Film Producers' Group of the Federation of British Industries is preparing a report of its own and that the Cinematograph Exhibitors' Association has taken steps to collate the opinions of theatre men.

Divergence of Ideas

At the outset, the ideas of the Film Group and those of the CEA showed a divergence suggesting that the "agreed trade policy" requested by the Board of Trade was very unlikely to be arrived at. British production interests for the most part want the quota rules stiffened; their pet nostrum is the "minimum cost clause," making it obligatory to spend, say, $50,000 on each British quota film.

Exhibitors are chiefly anxious for a reduction in the existing quota of 20 per cent or for a revival of the provision whereby the distributors' quota was greater than the exhibitors', instead of the same. It does not follow either that the Film Group officially has adopted the policy of its own extremists or that the CEA might not be persuaded to support the minimum cost clause if it were coupled with a reduction, even temporary, in the exhibition quota. The important thing, at the moment, is that the trade has not reached its agreed policy.

If the Board of Trade committee is appointed, it will be a very big victory for those who think that the Act, both as it exists and as it would be if amended by a minimum cost clause, is open to such criticism, in principle and detail, as to make a judicial inquiry the only really effective preliminary to further legislation.

Would Study All Interests

If this inquiry in fact takes place it may be assumed that it will inquire into *all* the interests affected by the Act. Although producers and exhibitors are both frequently heard from, the distributors, who really bear the heaviest burdens imposed by the Act, have been very reticent; possibly they thought the odds against them, but more probably it seemed to them dangerous to put themselves in what might seem an attitude of hostility to British production.

These companies undoubtedly would prepare a case for a Government committee, and it would be a strong case. Moreover, it would have the support of some important British producers, who have not concealed their opinion that the quota is no longer necessary for the serious British companies but simply keeps in being units which would not survive competitive conditions.

One suggestion, favored by several major Americans here, is that in place of a footage quota there should be a cash quota; the importer would have to spend as much on British films as at present, but he would be free to invest the amount in one, two, or three good films instead of 10 to 15 cheap ones. If this proposal is officially put forward it will certainly be supported by important British interests and probably by exhibitors.

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KRS May Be 100 Per Cent

There may be an unexpected result of the action, now abandoned, by the Gaumont-British Corporation against the Kinematograph Renters' Society and its individual members.

Gaumont-British barred from booking for the H&G theatres on the grounds that its interest was such as to constitute a "booking circuit," was suing on the grounds of conspiracy and restraint. In withdrawing the action, it has left the curious trade situation that the H&G theatres, owned by Gaumont-British Super Cinemas, can be booked, according to the KRS ruling, only through H&G Kinemas, Ltd., a company which is no longer in existence.

Postponement of any statement from the KRS since the Gaumont-British action was abandoned suggested that the Society was leaving it to GB to get out of this difficulty in the best way it could; the most obvious course being the dissolution of GB Super Cinemas, Ltd. Actually, behind the scenes, things may be happening which, instead of accentuating the differences between GB and the KRS, will effectively heal them.

A leading factor in the situation is the attitude of Twentieth Century - Fox, which withdrew from KRS in disapproval of its policy towards G-B. The resignation has not yet become effective and, there being no other point of difference, it may well be withdrawn if G-B compose their differences with the KRS. The Society undoubtedly is anxious to retain Twentieth Century - Fox in membership and it is now quite likely that a formula will be arrived at which, apart from serving this end, will bring G-B itself back to the fold.

If Gaumont-British does rejoin the KRS, that already very powerful body will represent 100 per cent of distributors in the U. K. It would be a curious result of a dispute which, if the Fox action had been followed by even one or two other large concerns, would inevitably have seen the Society lose its present effective control of the trade.

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Rock Has Big Studio Plan

Another big Elstree studio plan has been announced by Rock Studios, Ltd., chairman of which is J. H. Iles, financier of big entertainment enterprises at the seaside resort of Margate. Joe Rock is producer and managing director.

It is planned to extend the present Rock studios into a five-stage plant at a cost stated to be $2,500,000. Thirty acres adjoining the present buildings will be taken in. Plans are for two big stages of 150 x 110 feet and 110 x 100 feet and three smaller ones, each 110 x 80 feet. They will be connected by sliding walls, the removal of which will give a floor of 270 x 110 feet.

Plans have been prepared by Robert Atkinson, architect of the ATP studios at Ealing, which have been very highly praised by American visitors. Dormitories with 60 beds for night staff, Turkish baths, tennis courts and a gymnasium are amenities scheduled. Western Electric sound system will be used. Two stages are expected to be completed in July.

Return of Gaumont - British to Renters' Society Would Give KRS 100 Per Cent Representation of Distributors

January's Admission Tax $300,000 Under December

Admission tax collections in January declined nearly $300,000 from the December level, but were approximately $130,000 above the receipts in the corresponding month last year, the Internal Bureau of Revenue in Washington has revealed.

January collections totaled $1,459,694, against $1,755,059 in December and $1,328,884 in January, 1934. Analysis of the figures shows that collections from admissions sold during 1935 totaled $16,039,720, an increase of $101,834 over the 1934 total of $15,937,886. This would indicate that business during 1935 was approximately at the same level as in 1934, as far as houses charging more than 40 cents are concerned, the $100,000 increase reflecting an increase of only $1,000,000 in ticket sales.

Katzman Plans Sixteen

Sam Katzman, president of Victory Pictures and now in New York from Hollywood, announced he will produce sixteen features for next season release, including eight action pictures and eight melodramas. Mr. Katzman has completed eight pictures on his current schedule, with two more to go.

Intermountain Expands

Intermountain Theatres, Inc., Salt Lake City, has acquired the Grand theatre in Preston, Idaho, and the Grand in Brigham City, bringing the circuit's theatres to a total of 18 in Idaho and Utah. Further expansion is contemplated.

Exercises Anthony Option

Columbia has exercised its option on the service of Joseph Anthony, writer, who is engaged on the adaptation of "Wedding Present."

SOVIET ADOPTING U. S. IDEAS FOR EXPANSION

Russian Engineer Sails Favoring the American Theatre Design and Projection Methods Used

American technology and materials will play a large part in completion of the Soviet Union's "plan" for its motion picture industry, which by the end of 1937 calls for 40,000 additional projection installations and completion of the first section of the $61,000,000 "Russian Hollywood," with a commensurate increase in production.

A second technical commission of five Soviet film engineers arrived in New York Tuesday to make further surveys of equipment manufactured here with a view to recommending purchases for the studio. They will remain three months. Two other engineers have been here several weeks on a study of laboratory equipment and methods, and a third, Gregor Irsky, has returned to Moscow after a survey of theatres and reproducing equipment.

On the basis of Mr. Irsky's study it was indicated he would recommend that American theatre design and projection methods be adopted in the Soviet Union, which plans a total of 70,000 installations by the end of 1937 in a program aimed to bring sound films to the remotest parts of the far-flung country.

He was greatly impressed with Radio City Music Hall, and said he would recommend it as a model for the largest theatre in Russia to be built this year in Moscow, with 4,000 seats. It will have stage shows as well as films.

The theatre will be the first in the Soviet Union equipped with air conditioning, specifications have been forwarded from American manufacturers. Vladimir I. Verlinsky, president of Amkino Corporation in New York, the liaison organization here for the Soviet film industry, said that while the temperature is moderate in Moscow, a cooling system nevertheless would add to comfort.

A 1,500-seat house recently opened in the Russian capital provided for the first time a vaudeville stage in a film theatre. Operation is in the concert hall manner and only first class entertainment, such as ballets, is presented, said Mr. Verlinsky.

The huge expenditures entailed in the expansion will make possible increased purchases of film materials in the United States, he said. The surveys have convinced the Russian engineers that America is superior in motion picture technique, and unless price is a factor, purchases heretofore made from French and other European companies will henceforth be placed in the United States, Mr. Verlinsky said.

40 Sound Stages

He has received word from Moscow that the first section of the new film city, to be constructed on the shores of the Black Sea in southern Russia, will be equipped with 40 sound stages capable of turning out 200 feature films a year. There will be a permanent staff of 110 directors, each making two features yearly, 500 players under contract, 72 chief cameramen, 56 montage directors, 96 sound cameramen, 110 assistant directors and 40 set designers. Extensive color plans call for an initial equipment of 10 color cameras.

Several Hollywood laboratory technicians and equipment designers are in Russia and others are to be employed, including a camera technician and a set designer, under two-year contracts which provide transportation expenses and "a good salary," Mr. Verlinsky said.

Plans for the second section of the film city are being held in abeyance, but when completed it will be capable of handling an increase of production to 1,000 features a year. Some 300 features and 120 shorts comprised the 1935 output of the Soviet's 19 studios.

Besides thousands of theatres to be built under the "plan," there will be a widespread network of 16mm. installations in villages and collectives. The Russian industry believes that in the small cities, towns, villages and rural sections, where auditoriums have a 600 maximum capacity, 16mm. projection is more practicable than 35mm., and more economical, too, in saving raw stock, electric current and so on. The smaller dimensions also will solve many construction problems.

There are, all told, 30,000 theatres or projection installations now, and 10,000 installations, all sound, are to be made this year, he said. The objective is 70,000 installations by the first of 1938, not necessarily theatres, but "screens."

Buying Raw Stock

Amkino, which acts as the purchasing agent here for the Soviet industry, has purchased $30,000 worth of raw stock from the DuPont and Eastman Kodak companies, and additional orders are to follow. Progressive purchases of equipment are at the rate of about $10,000 a month, from Bell and Howell and other companies.

Manufacturing equipment also will be imported, in line with the Soviet's policy of stimulating its own industrial organization, and the long-range plan looks to the manufacture of all film equipment and supplies on the ground.

Heretofore the Russian industry has spent $200,000 annually on raw stock in France and Belgium. The Russian engineers have tested the American product at DuPont and Eastman laboratories under actual working conditions, and while they determined it was the "best," final approval is up to Moscow, said Mr. Verlinsky.

Russia uses 300,000 feet of raw stock annually—negative, lavender and positive. Some of it is made there, but it has been found inferior to that obtainable in countries which have developed their product over many years. However, Russia is planning to build up this infant industry with the assistance of American engineers, and some day hopes to be self-contained in this respect, according to the Amkino executive.

With the problem of stepping up production to meet the demands of the theatre construction program, the Russian industry will pay no attention to export possibilities, although Mr. Verlinsky believed Russian films could find a greater market here. He said a group of Hollywood directors, players and writers submitted a plan for production of English language pictures in Russia, but the suggestion met with no response because Moscow's first concern is the need of the domestic market.

CHESTER BAHN DEFENDS SINCLAIR NOVEL BAN

Chester B. Bahn, motion picture critic of the Syracuse Herald, *commenting this week on the recent banning of the Sinclair Lewis novel, "It Can't Happen Here," as unsuitable film material, said in part:*

"Reverse the situation. Suppose, for example, that a German, a French, a Russian or an Italian studio seized upon the Harding administration as cinematic material, and developed through it the theme that the republican form of government was as corrupt and ugly a thing as we claim Facism, Communism and Naziism to be. Would we permit that picture to be shown in the United States?

"We would not."

Protest to Mayer On Lewis Book Ban

A statement of policy on the extent to which the Metro-Goldwyn-Mayer Pictures Corporation is "affected by foreign political questions and the attitude of foreign governments" was sought this week from Louis B. Mayer, vice-president, by the American Civil Liberties Union, and its affiliate, the National Council on Freedom from Censorship, in a letter following the banning of "It Can't Happen Here," the Sinclair Lewis novel. Signing the letter for the Union were Harry F. Ward, chairman, Roger N. Baldwin, director, and Arthur Garfield Hays, general counsel. Hatcher Hughes, chairman, signed for the National Council.

"It is clear," the communication said, "that if films are to fit requirements of European dictatorships, pictures offensive to democracy, freedom, and particularly the cause of labor, will have free rein. Such pictures are now produced. If your editorial policy is without political bias, the opposing views deserve equal treatment, regardless of European attitudes."

At the same time the Union also sent a letter, signed by Mr. Hays, to Secretary of State Cordell Hull "to inquire as to the policy of the State Department where protests are received from representatives of foreign governments regarding films in the United States."

The Union asked whether, as had been reported, there had been any protests by Germany and Italy on the proposed filming of the novel. "Needless to say," said the Union, "we are interested in the question wholly from the point of view of free expression."

Columbia Holds Selman

Columbia Pictures this week placed David Selman, director, under a long-term contract. Mr. Selman has been handling action dramas for the company, "The Revenge Rider," "Mysterious Avenger" and "Dangerous Intrigue" being among his latest efforts. Joseph Anthony, writer, was also re-signed by the company.



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Columbia

ESCAPE FROM DEVIL'S ISLAND: Victor Jory—A suitable action show for your Friday-Saturday change. Not a show that will bring many comments either way, but you don't have to be afraid of it.—L. V. Bergtold, Opera House, Kasson, Minn. General patronage.

FEATHER IN HER HAT, A: Pauline Lord—A hackneyed plot, slow action, haphazard direction and an English accent. Drew very few customers and pleased none. Played February 18.—Ted Stump, Elted Theatres, Absarokee and Columbus, Mont., Rural patronage.

GALLANT DEFENDER: Charles Starrett—A so-so western that could have been made more entertaining by a better production. Story and star okay. Played February 21-22.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

GALLANT DEFENDER: Charles Starrett—Good western. Charles Starrett just fits into this role and as a western star he is made. Played February 19-20.—Mrs. N. Monte Gill, Strand Theatre, Montpelier, Vt. General patronage.

GIRL FRIEND, THE: Ann Sothern, Jack Haley—Pleasant but lightweight entertainment that is more at home on a double bill. Satisfactory audience response.—J. W. Noah, New Liberty and Ideal Theatres, Fort Worth, Texas. General patronage.

HEIR TO TROUBLE: Ken Maynard—Another good western from Columbia that pleased. Maynard has a loyal following among our patrons and he rarely disappoints.—J. W. Noah, New Liberty and Ideal Theatres, Fort Worth, Texas. General patronage.

ONE WAY TICKET: Lloyd Nolan, Peggy Conklin, Walter Connolly—Columbia has a newcomer of strong possibilities in Peggy Conklin who will be much more effective when she abandons her mannerisms patterned after Miriam Hopkins. This picture entertained a good crowd.—J. W. Noah, New Liberty and Ideal Theatres, Fort Worth, Texas. General patronage.

ONE WAY TICKET: Lloyd Nolan, Peggy Conklin—A fine little program picture. Not a big special by any means but a picture you're not ashamed to have run.—L. C. Denton, Rex Theatre, Caliente, Nevada. General patronage.

SHE MARRIED HER BOSS: Claudette Colbert, Melvyn Douglas, Michael Bartlett—Played this on Friday and was afraid it would not please the action fans but they came, laughed and seemed to be well satisfied.—J. E. Matuska, State Theatre, Jackson, Minn. General patronage.

TOO TOUGH TO KILL: Victor Jory, Sally O'Neill—This inexpensively produced program picture offers solid entertainment of a rough and tumble quality and it more than pleased our patrons. We dualed it with "Dancing Feet."—J. W. Noah, New Liberty and Ideal Theatres, Fort Worth, Texas. General patronage.

WESTERN COURAGE: Ken Maynard—This kind of a western will go to make that type unpopular again. Certainly a weak entertainment. When Columbia and Universal switched Jones and Maynard we started getting inferior westerns from these stars. Columbia made excellent westerns with Jones and Universal turned out satisfactory stories with Maynard, but what do we get now? Stories that will kill these two boys.—L. V. Bergtold, Opera House, Kasson, Minn. General patronage.

First National

BROADWAY HOSTESS: Winifred Shaw, Lyle Talbot—Not much to this one. Better pass it up. Played February 19.—B. Hollenbeck, Rose Theatre, Sumas, Wash. Small town patronage.

CAPTAIN BLOOD: Errol Flynn, Olivia De Havilland—About the best adventure yarn we've run off in some time. It's played to the hilt and is all one can ask for in realism. Exceptionally fine picture that turned in small receipts. Played February 23-24.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

CAPTAIN BLOOD: Errol Flynn, Olivia De Havilland—With all due respects to "Mutiny on the Bounty" as a great picture, I and the audience thought that this one tops it. That was the general reaction. Errol Flynn has a clear, concise diction as well as an upstanding personal appearance. He was great in this role. I can name another story that would make this type of a picture and that story is on the same line, "The Painted Lady," dealing also with privateering, "Painted Lady" being the clipper ship. This picture is action all the way, and speaking from a small town exhibitor point of view that is what our audiences like best.—A. E. Hancock, Columbia Theatre, Cloumbia City, Ind. General patronage.

CAPTAIN BLOOD: Errol Flynn, Olivia De Havilland—More entertainment in this picture than in "Mutiny on the Bounty" but did not do more than average business, which was hurt some by school activities on the last night of the showing. It is well produced and will entertain, especially the men. Running time, 115 minutes.—F. L. Clarke, Cozy Theatre, Hazen, Ark. General patronage.

GOOSE AND THE GANDER, THE: George Brent, Kay Francis—This picture pleased 100 per cent. Why not give us more pictures of this type. But, of course, we only have one Kay Francis. Don't be afraid to book this one.—L. C. Denton, Rex Theatre, Caliente, Nevada. General patronage.

I FOUND STELLA PARISH: Kay Francis, Sybil Jason—In spite of the subzero weather we pulled a good house on this one and had many complimentary remarks. Kay Francis is exceptional in this picture and holds the interest of the audience from beginning to end. The part of the young daughter is played very good and Shirley Temple could do no better. You will get more than you expect in this picture. Played February 21-22.—O. Ingmar Oleson, Sons of Norway Theatre, Ambrose, N. D. Small town patronage.

GB Pictures

FIRST A GIRL: Jessie Matthews, Sonnie Hale—Played three days against strong opposition and zero weather. Grosses extra good and this is a swell musical. GB certainly can be proud of this production for it has plenty of clever dance sequences and some good catchy song hits. Jessie Matthews is the star of this picture. She masquerades first as a boy and then as a girl, and always a joy. That's what she really is, exhibitors. This girl can really dance and sing and she will please the patrons 100 per cent. A worthy successor to her last picture "Evergreen."—R. A. Mallon, Dickinson Theatre, Chillicothe, Mo. General patronage.

THIRTY-NINE STEPS: Robert Donat, Madeleine Carroll—Picture did better than average business. This is a good action picture, and will please average theatre-goers 100 per cent. Played three days.—R. A. Mallon, Dickinson Theatre, Chillicothe, Mo. General patronage.

TRANSATLANTIC TUNNEL: Richard Dix, Madge Evans, Helen Vinson, Leslie Banks—This, exhibitors, is a picture with some good marquee names that will spell box-office with the right exploitation angles behind it. A picture with plenty of imagination and lots of hokum. Story revolves around the engineering of putting a tunnel under the Atlantic Ocean from New York to London. This picture is a far-fetched idea, but will please the average audience 100 per cent. Playing time, two days. Second day's gross bigger than opening day grosses.—R. A. Mallon, Dickinson Theatre, Chillicothe, Mo. General patronage.

Mascot

HARMONY LANE: Douglass Montgomery, Evelyn Venable—Excellent! A picture any producer should be proud to claim. It is not all froth and wisecracks. It has substance. It stays by you and for days the old song, taking on new meaning, goes "round and round" in your mind. To some, William Frawley was the whole show. Many of the older fans thought it the best picture they had ever seen. But what a hard one to put over. We played it last November. Well advertised without results. Determined that such a good picture should not be passed up, when a local organization asked for a benefit show we sold them the idea and we are all happy. Running time, 84 minutes. Played February 24-25.—Mrs. N. Monte Gill, Strand Theatre, Montpelier, Vt. General patronage.

Metro-Goldwyn-Mayer

AH, WILDERNESS! Lionel Barrymore, Wallace Beery—Very, very good. But not for a small town. Question: Who else could have played the parts in this picture? Answer: No one. Played February 26-27.—C. McKusick, Assistant Manager, Community Theatre, Guilford, Maine. Country patronage.

BROADWAY MELODY OF 1936: Eleanor Powell, Jack Benny, Robert Taylor—Too bad to be caught in subzero weather with this outstanding production. This girl Powell surely is some dancer. Running time, 103 minutes. Played February 15-16.—H. Bettendorf, Opera House, Foley, Minn. Small town and country patronage.

CHINA SEAS: Clark Gable, Jean Harlow, Wallace Beery—We've played better ones than this and plenty which are a lot worse. Rather extraordinary, even a bit fantastic in some places (the steam-roller sequence) and, in our opinion, carried off by the jovial villain, Beery. Naturally, our audience still goes for Harlow in a big way, though personally I consider her a complete washout as an actress. Gable and Lewis Stone played their parts to perfection. Running time, 87 minutes. Played February 29.—J. A. Reynolds, Recreational Director, State Prison, Trenton, N. J. Prison patronage.

EXCLUSIVE STORY: Madge Evans, Franchot Tone—A very nice interesting picture but drew business below average. I believe another title would have helped. Running time, 73 minutes. Played February 23-24.—Warner McLaughlin, Empire Theatre, Port Henry, N. Y. Small town patronage.

MUTINY ON THE BOUNTY: Clark Gable, Charles Laughton, Franchot Tone—One of the few pictures that merit the supreme adjective "Colossal." Every patron had something complimentary to say about the acting of Charles Laughton.—J. W. Noah, New Liberty and Ideal Theatres, Fort Worth, Texas. General patronage.

NIGHT AT THE OPERA, A: Marx Brothers—The funniest picture I ever saw. Just one funny situation after another. I would walk ten miles to see Chico play the piano, and he plays much longer than in any of his previous pictures. There were two little kids sitting in front of a friend of mine. One said, "The big fellow with the black mustache is the brains of the bunch." Another one replied, "Naw, it's the yellow haired fellow." General speaking it went over good. Played February 18.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

NIGHT AT THE OPERA, A: Marx Brothers—Fair. About on a par with their former efforts. Lacks story. Running time, 96 minutes. Played February 23-25.—M. W. Mattecheck, Lark Theatre, McMinnville, Ore. Local patronage.

NIGHT AT THE OPERA, A: Marx Brothers—A good comedy production which gave us fairly good houses, but these specials cost too much money, when one has to pay 40 per cent of the gross plus score charge and the cost of short subjects. Played February 14-15.—G. A. Van Fradenburg, Valley Theatre, Manassa, Col. Farming community patronage.

RENDEZVOUS: William Powell, Rosalind Russell—A splendid picture. I predict great things for Miss Russell if they give her a chance. She has a fine voice and a wonderful personality. Powell is always good.—L. C. Denton, Rex Theatre, Caliente, Nevada. General patronage.

RENDEZVOUS: William Powell—One of the best spy stories that I can recall seeing. The methods used in deciphering enemy messages is alone worth the admission price. It has everything one can possibly ask for to entertain the masses and classes. While we doubled it with "This Is the Life," this no doubt did its full share in giving us above average business.—J. E. Stocker, Myrtle Theatre, Detroit, Mich. Neighborhood patronage.

ROSE MARIE: Jeanette MacDonald, Nelson Eddy—After "Midsummer Night's Dream" thought the town would be broke but they must have borrowed money, for it played to above average Saturday-Monday business. A natural for anyone. Played Feb-

ruary 22-24.—H. A. Griswold, Sewanee-Union Theatre, Sewanee, Tenn. University patronage.

THREE LIVE GHOSTS: Richard Arlen—Regardless of the good review McCarthy of the "Herald" gave this I say it is a waste of film. Just nothing to it. Played February 21.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

TREASURE ISLAND: Wallace Beery, Jackie Cooper—An old timer, hut one that does not fail to draw. In this picture Jackie Cooper is not at his best and Wallace Beery is half the show. Photography and scenery are good. Played February 14-15.—O. Ingmar Oleson, Sons of Norway Theatre, Ambrose, N. D. Small town patronage.

WHIPSAW: Myrna Loy, Spencer Tracy—A darn good picture. I agree with my friend, Palmer of Presque Isle, who a few weeks ago said, "That there gal's going places." Played February 10.—C. McKusick, Assistant Manager, Community Theatre, Guilford, Maine. Country patronage.

WOMAN WANTED: Maureen O'Sullivan, Joel McCrea—A good average program picture. Played February 19.—Phil Billiet, Coliseum Theatre, Annawan, Ill. Small town patronage.

Paramount

ANYTHING GOES: Bing Crosby, Charles Ruggles, Ethel Merman—The best Crosby picture since "We're Not Dressing," although our friend, Mr. Ruggles, steals the honors. A close adaptation of the play with fine music and a lot of wholehearted fun. A first-class picture that will please everyone. You'll chuckle for a week over Charlie Ruggles as the public enemy number 13, disguised as a minister, and complaining of his rating. Played February 16-17.—Ted Stump, Elted Theatres, Absarokee and Columbus, Mont. Rural patronage.

BAR 20 RIDES AGAIN: William Boyd, Jimmy Ellison—All snowed in on this one, but at that we did a nice business. As good as any of the Cassidy series. Lots of pretty horses and equipment. I would say that it is a good western. Running time, 60 minutes. Played February 12-13.—Earl J. McClurg, Grand Theatre, Preston, Idaho. Small town and rural patronage.

BAR 20 RIDES AGAIN: William Boyd, Jimmy Ellison—This is by far the hest of the "Hopalong Cassidy" series. Tbese pictures have grossed above average Friday-Saturday business. Played February 21-22.—Frank Aydelotte, Kiowa Theatre, Hobart, Okla. Small town and rural patronage.

BRIDE COMES HOME, THE: Claudette Colbert, Fred MacMurray, Robert Young—Fast moving comedy with clever dialogue and situations. Story doesn't amount to much but will please any audience. Grossed above average on Sunday dates. Played February 16-18.—Frank Aydelotte, Kiowa Theatre, Hobart, Okla. Small town and rural patronage.

COLLEGIATE: Joe Penner, Jack Oakie—This picture drew exceptionally well and pleased everyone and that's all we can ask of any picture. While it won't he among the 10 best pictures of 1936, from a purely exhibitor's standpoint it should certainly be put close to the top of the heap under the classification of "They Satisfied." Play it by all means. Plenty of laughs and excellent music. A darn good show. Played Februaary 21-22.—Ted Stump, Elted Theatres, Absarokee and Columbus, Mont. Rural patronage.

COLLEGIATE: Joe Penner, Jack Oakie—Personally did not think much of this picture but the audience laughed and the general comment was good. Played February 9-11.—J. E. Matuska, State Theatre, Jackson, Minn. General patronage.

GLASS KEY, THE: George Raft, Claire Dodd, Edward Arnold—An old one that I decided to run after reading several favorable reports in these columns. The comments indicated that this picture made an excellent hit. As a matter of fact this drew more compliments than any picture we have run this winter. My personal opinion is that this is a great show that for some reason or other failed to get much publicity. —L. V. Bergtold, Opera House, Kasson, Minn. General patronage.

HER MASTER'S VOICE: Edward Everett Horton —Pretty weak. Mr. Horton has a great following here as a feature player. To star him will weaken his popularity. This might go over better with a full house. Played February 11.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

MARY BURNS, FUGITIVE: Slyvia Sidney—A very good picture. For once a good playdate from Paramount. Put these two things together and the result is good business and everybody praised the show. Played January 26.—Phil Billiet, Coliseum Theatre, Annawan, Ill. Small town patronage.

MILKY WAY, THE: Harold Lloyd—A picture that drew both young and old. Would consider it better than his two previous attempts. Got the laughs and satisfied the customers. Played February 19-20.—H. A. Griswold, Sewanee-Union Theatre, Sewanee, Tenn. University patronage.

ROSE OF THE RANCHO: John Boles, Gladys Swarthout—A remarkable picture for our town. In spite of snow, blocked roads and terrific blizzards they turned out in mass to see this one. Story weak and ramhly. Boles old and wrinkled. Swarthout marvelous; will go far if properly cast. Running time, 81 minutes. Played February 16-18.—Earl J. McClurg, Grand Theatre, Preston, Idaho. Small town and rural patronage.

ROSE OF THE RANCHO: John Boles, Gladys Swarthout—It was a great show and pleased everyone. The new comedy team of Willie Howard and Herb Williams is sure funny. Did a fair Saturday business.—Fred S. Vassar, Park Theatre, Dexter, Maine. Small town and rural patronage.

ROSE OF THE RANCHO: John Boles, Gladys Swarthout—Very good entertainment. Played February 12-13.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

SOAK THE RICH: Walter Connolly—Why in Hades do they still allow this Hecht and MacArthur to produce pictures? Can't someone make them see that the show patrons we have are human beings? If they ever produce a picture worth a tinker's dam it will be because they have had so much practice. A wanton waste of time and all that goes with it. Paramount would do well to "pay them off" and not merchandise their stuff. Running time, nine reels. Played February 19.—Earl J. McClurg, Grand Theatre, Preston, Idaho. Small town and rural patronage.

SOAK THE RICH: Walter Connolly, Mary Taylor, John Howard--You will profit if you shelve this. Absolutely nothing to it. Walter Connolly and John Howard do their hest to put this impossible story over. Mary will have to wake up and put some pep into her parts if she wants to remain in the movies. Played February 18.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

SO RED THE ROSE: Margaret Sullavan, Randolph Scott—A fine production played during the coldest weather of the season. Those that saw it liked it. Should be good over entire South. Just wonder how it would go anywhere else. However, it follows history. Such as this happened right here after the war. Played February 9-10.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

VIRGINIA JUDGE, THE: Walter C. Kelly, Marsha Hunt—A nice little picture that gave general satisfaction. Stepin Fetchit was a typical lazy darkie and should be given more prominent parts. After all, people want to laugh.—L. C. Denton, Rex Theatre, Caliente, Nevada. General patronage.

Republic

CAPPY RICKS RETURNS: Robert McWade, Florine McKinney, Lois Wilson—A lot of action and some good comedy but the recording was terrible. The last two pictures from Republic had bad recording, or did I get two bad prints? I would appreciate it if some kind exhibitor would write in to this column if they have had trouble with the sound on this picture. Played February 5.—Phil Billiet, Coliseum Theatre, Annawan, Ill. Small town patronage.

DANCING FEET: Ben Lyon, Joan Marsh, Eddie Nugent—Gay, light and wholesome. Strong enough to single hut still better as the hrighter half of a double bill. Ben Lyon is ohviously used for his name value only as he has a minor role. It is Eddie Nugent's picture.—J. W. Noah, New Liherty and Ideal Theatres, Fort Worth, Texas. General patronage.

SPANISH CAPE MYSTERY, THE: Helen Twelvetrees, Donald Cook—I would class this as a better than average mystery drama and is fully equal to the major pictures of this type and better than some of them. The plot gets away with considerahle originality and holds interest right to the end. The first couple days in Lent seems to have cut into our receipts.—J. E. Stocker, Myrtle Theatre, Detroit, Mich. Neighborhood patronage.

FOUR MORE JOIN REPORTING CORPS

From Maine to Nevada come four new reporters to "What the Picture Did for Me" this week. The quartet are:

Frank Aydelotte, Kiowa Theatre, Hobart, Oklahoma

L. C. Denton, Rex Theatre, Caliente, Nevada

Fred S. Vassar, Park Theatre, Dexter, Maine

R. A. Mallon, Dickinson Theatre, Chillicothe, Missouri.

Read the reports of these showmen in the department this week.

RKO Radio

ANNIE OAKLEY: Barbara Stanwyck, Preston Foster—A fine picture, well cast and well directed. Will please in any situation large or small. Barhara turns in an excellent performance as the "Shoot-them-through-the-head quail hunter" who gains national fame as the world's greatest markswoman, and Preston Foster takes another step towards stardom. Drew exceptionally well for the weather conditions. Played February 21-22.—Ted Stump, Elted Theatre, Absarokee and Columhus, Mont. Rural patronage.

FRECKLES: Tom Brown, Virginia Weidler—We had this one hooked three months ago and were compelled to cancel, so ran it very late and were in doubt whether we should run it. But it surprised us by giving us the best gross of any program picture in the last seven months. Played February 21-22.—G. A. Van Fradenburg, Valley Theatre, Manassa, Col. Farming community patronage.

FRECKLES: Tom Brown, Carol Stone—While this did only average business, it is one of the best small town shows that I have ever run in my 18 years in this husiness. It should be used on the end of the week but I made the mistake of using it for Sunday. You can't go wrong on this production. Running time, 68 minutes.—F. L. Clarke, Cozy Theatre, Hazen, Ark. General patronage.

HI GAUCHO: John Carroll, Steffi Duna—This is one of the poorest pictures it has heen my hard luck to run. What is RKO trying to do? They might get by with this stuff in the East, but in the West we know our Mexicans. John Caroll was as graceful as an underfed cowboy. No, Johnny, you'll never make a Doug Fairhanks.—L. C. Denton, Rex Theatre, Caliente, Nevada. General patronage.

I DREAM TOO MUCH: Lily Pons, Henry Fonda—This is supposed to he a picture for lovers and admirers of Lily Pons, and I have this to say: if there are any admirers of this little lady in Winchester, Ind., they failed to let me know it by paying their shekels into the box office. This one holds the record for poor business, and the only advice I will give out is if there is any doubt in your mind about the value of this type picture for your theatre see it before you give it playing time.—W. H. Brenner, Cozy Theatre, Winchester, Ind. General patronage.

IN PERSON: Ginger Rogers, George Brent—Not a special hut a good picture. Ginger could use Astaire but I am still strong for her and will give her credit in her own right.—L. C. Denton, Rex Theatre, Caliente, Nevada. General patronage.

SYLVIA SCARLETT: Katharine Hepburn, Cary Grant—Well, I thought when RKO gave us "Hi Gaucho" they had gotten it all out of their system but along they come with a worse one. It is a shame to give an actress like Hepburn a story of this type. Watch them, Katharine, or they'll ruin you. One more like this and you're done for.—L. C. Denton, Rex Theatre, Caliente, Nevada. General patronage.

SYLVIA SCARLETT: Katharine Hepburn, Cary Grant—RKO certainly has nerve to inflict such a picture on the poor exhibitors. I consider it one of the three worst pictures I have seen. As one person said it is a mess of piffle. Just awful. Running time, 94 minutes. Played February 25-26.—Warner McLaughlin, Empire Theatre, Port Henry, N. Y. Small town patronage.

THREE MUSKETEERS, THE: Margot Grahame—Subzero weather cut attendance on this costume picture. A picture that is rather difficult to report on. Very elaborate and undouhtedly a fine production but will not draw any over-amount of enthusiasm in the small town theatre.—L. V. Bergtold, Opera House, Kasson, Minn. General patronage.

TO BEAT THE BAND: Helen Broderick, Hugh Herbert—Fair entertainment and will get by but will not bring a penny into the box office that you could not get with the poorest picture ever made.—W. H. Brenner, Cozy theatre, Winchester, Ind. General patronage.

TOP HAT: Fred Astaire, Ginger Rogers—Lots of entertainment in this film, though not as good as "Roherta." My playdate was held back so far it hurt the drawing power so much that I did very little better than average. Running time, 100 minutes.—L. F. Clarke, Cozy Theatre, Hazen, Ark. General patronage.

Twentieth Century-Fox

FARMER TAKES A WIFE, THE: Janet Gaynor, Henry Fonda—Early days Erie Canal and railroad portrayal. Some liquor, not too much. A good fight or two. Call it an all around good picture. Played February 22-23.—H. Bettendorf, Opera House, Foley, Minn. Small town and country patronage.

HERE'S TO ROMANCE: Nino Martini, Genevieve Tobin—All in all this seems a well rounded story all logically worked out with a good snappy ending, but our business on this was not so good. To seek out the causes—the star is new to movie patrons. I would also say that the music was too much on the classical side and sung in foreign language. The musical pictures with opera stars would find more response if they sang more of the popular classics that people are

more familiar with.—J. E. Stocker, Myrtle Theatre, Detroit, Mich. Neighborhood patronage.

IN OLD KENTUCKY: Will Rogers, Dorothy Wilson—No comments necessary on this. It is among his best and that is plenty good. We did about the same on this as on his previous picture but would have done better but for the bad weather conditions. Running time, 84 minutes.—F. L. Clarke, Cozy Theatre, Hazen, Ark. General patronage.

KING OF BURLESQUE: Warner Baxter—An excellent musical that pleased. Warner Baxter plays the producer with fine sincerity. Played February 21-22.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

KING OF BURLESQUE, THE: Warner Baxter, Alice Faye—This was a fine picture in which Jack Oakie had a perfect part. Fats Waller and Dixie Dunbar extra good. Played February 16-18.—J. E. Matuska, State Theatre, Jackson, Minn. General patronage.

KING OF BURLESQUE: Warner Baxter, Alice Faye—Here is a fine musical not as elaborate as some but good all the way through. Drew a good business in the middle of the week. Running time, 88 minutes. Played February 18-19.—Warner McLaughlin, Empire Theatre, Port Henry, N. Y. Small town patronage.

MUSIC IS MAGIC: Alice Faye, Ray Walker—Good music and comedy in this picture, which pleased our Friday-Saturday crowds.—J. E. Matuska, State Theatre, Jackson, Minn. General patronage.

MUSIC IS MAGIC: Alice Faye—Fair. Some good spots in it, but lacks story. Running time, 66 minutes. Played February 19-20.—M. W. Mattecbeck, Lark Theatre, McMinnville, Ore. Local patronage.

PADDY O'DAY: Jane Withers—Good entertainment. Running time, 76 minutes. Played February 21-22.—M. W. Mattecheck, Lark Theatre, McMinnville, Ore. Local patronage.

REDHEADS ON PARADE: John Boles, Dixie Lee—Very good feature, fair story, good cast and some outstanding dance ensembles. I advertised that all redheads would be admitted free and this one seemed to please the cash customers as much as the redheads. Running time, 77 minutes. Played February 22-23.—Gladys E. McArdle, Owl Theatre, Lebanon, Kansas. Small town patronage.

SHOW THEM NO MERCY: Rochelle Hudson, Cesar Romero—Good entertainment here. It's different from others so far produced, and so well acted, held interest from start to finish. Used it on our Owl Show. Played February 8.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

SHOW THEM NO MERCY: Rochelle Hudson, Bruce Cabot—An interesting G-Men versus gangdom picture which is distinguished by comedy with a different twist. Eddie Brophy is at last given a chance to deliver some clever, unforced humor, and he does it effectively.—J. W. Noah, New Liberty and Ideal Theatres, Fort Worth, Texas. General patronage.

SHOW THEM NO MERCY: Rochelle Hudson, Bruce Cabot—This, the second Twentieth Century production we have used, is a swell melodrama. Unfortunately, however, it pulled in only a fair crowd, despite the fact it was well liked so that we had hopes of a second night pickup. Played February 19-20.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

THANKS A MILLION: Dick Powell—An unusual story provided with plenty of comedy and music. The film proves a worthwhile offering that most fans will like. Played February 16-17.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

THIS IS THE LIFE: Jane Withers—A very pleasing picture for old and young. The double with this was "Rendezvous." We did a nice business with this program. Either one of these pictures should stand alone where single bills are the custom.—J. E. Stocker, Myrtle Theatre, Detroit, Mich. Neighborhood patronage.

THIS IS THE LIFE: Jane Withers, John McGuire—A real neat little program picture for end of week run. Had several favorable comments and did average business. Jane does not draw like Temple by any means, but if properly cast probably has a future. Running time, 65 minutes.—F. L. Clarke, Cozy Theatre, Hazen, Ark. General patronage.

THUNDER MOUNTAIN: George O'Brien, Barbara Fritchie—A very good Zane Grey western, beautiful scenery and a satisfactory cast. Owing to the extreme cold weather could not show the second night and to very poor attendance the first night, but it pleased those hardy enough to risk the cold and snow. Running time, 58 minutes. Played February 12.—Gladys E. McArdle, Owl Theatre, Lebanon, Kansas. Small town patronage.

THUNDER MOUNTAIN: George O'Brien—This started out like a million but didn't keep up the pace and before it was half over was running in the class of a very average western. Right now O'Brien is the best western star in the field, but a few more like this and he will rate no better than Jones or Maynard, who have lost a lot of their popularity due to poor direction and weak story material.—L. V. Bergtold, Opera House, Gasson, Minn. General patronage.

REPORTING ON NEW RELEASES

Frank Aydelotte, manager of the Kiowa theatre at Hobart, Oklahoma, writes to "What the Picture Did for Me" this week:

"Playing Paramount, Warner-First National and Columbia pictures at early release dates prompts me to write in a few reports so that other exhibitors may have this information before the picture is old."

Mr. Aydelotte's reports appear in the department in this issue.

WAY DOWN EAST: Henry Fonda, Rochelle Hudson—This picture has all that it takes to genuinely entertain a family patronage.—J. W. Noah, New Liberty and Ideal Theatres, Fort Worth, Texas. General patronage.

Universal

DIAMOND JIM: Edward Arnold—What a surprise! This is a very realistic portrayal of Diamond Jim Brady's life. Edward Arnold seems to actually live his part and he has very good support from the rest of the cast. Played February 24-25.—C. McKusick, Assistant Manager, Community Theatre, Guilford, Maine. Country patronage.

DIAMOND JIM: Edward Arnold—We played this in the midst of the longest cold spell in history—below zero on 40 consecutive days—and actually did almost average business with it. Exceptionally fine picture. If Universal would pattern more of their pictures along these lines it would be to the advantage of both Carl L. and his customers.—L. V. Bergtold, Opera House Kasson, Minn. General patronage.

EAST OF JAVA: Charles Bickford, Elizabeth Young—A first rate action picture, credible throughout, although the story offered many pitfalls. Credit to all concerned that it turns out interesting film fare. Average draw. Played February 18.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

OUTLAWED GUNS: Buck Jones—No better or worse than the other Jones Universal has produced. It seemed like that had reached the budget allowed for this in the middle of the last reel and cut it terribly short. The end came so suddenly that it left every one wondering if we had skipped a reel.—L. V. Bergtold, Opera House, Kasson, Minn. General patronage.

REMEMBER LAST NIGHT: Edward Arnold—A pretty fast and tensely told murder play. Good direction and expert playing by a large cast of favorites. However, heavy drinking and loose living scenes in the opening sequences may offend in some spots. Played February 26-27.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

SHE GETS HER MAN: Zasu Pitts, Hugh O'Connell—Universal's only star that gets plenty of laughs. A little risque in parts, but audience reaction is favorable. Has good opening and story follows quite true throughout picture. Good for any spot in the week. Running time, 65 minutes. Played February 28-29.—Ken Higgins, Capitol Theatre, Harrisville, N. Y. Small town patronage.

STORMY: Noah Berry, Jr.—Good western picture, but would have been considerably better with less horse scenery and more tunes from the Arizona wranglers. Good business on this despite bad weather. Played February 12.—B. Hollenbeck, Rose Theatre, Sumas, Wash. Small town patronage.

THREE KIDS AND A QUEEN: May Robson—Played this to the smallest weekend business in history, due entirely to the worst blizzard the Northwest has ever experienced. We will surely bring this back, as it has almost everything it needs for all around small town entertainment.—L. V. Bergtold, Opera House, Kasson, Minn. General patronage.

Warner Bros.

DANGEROUS: Bette Davis, Franchot Tone—Bette Davis has the best role of her career and gives it everything she's got. Her performance should be the outstanding of the year. Her role is somewhat better liked in this one than former ones. Hard to sell, but will please if you can get them in. Played February 23-25.—Frank Aydelotte, Kiowa Theatre, Hobart, Okla. Small town and rural patronage.

FRESHMAN LOVE: Patricia Ellis, Warren Hull—Played this on Bank Night when the stakes were high. Patrons liked it very much. Good lively comedy. Running time, 67 minutes. Played February 14.—Earl J. McClurg, Grand Theatre, Preston, Idaho. Small town and rural patronage.

FRISCO KID: James Cagney, Margaret Lindsay—An exciting story of a sbanghaied sailor who returns and becomes the king of Frisco's Barbary Coast, but a pure heart beats beneath his rough exterior and he wins the gal, who saves him from being hung by the vigilantes. No business due to weather, but pleased all who came. We missed Pat O'Brien. Played February 19-20.—Ted Stump, Elted Theatre, Absarokee & Columbus, Mont. Rural patronage.

FRISCO KID: James Cagney, Margaret Lindsay—An excellent picture of the Barbary Coast in San Francisco, featuring James Cagney as a super gambler and king of the waterfront. Plenty of action and suspense and a very good cast. George E. Stone gives an outstanding performance. Extreme cold, sixty mile winds and snow cut down the attendance. Running time, 77 minutes. Played February 15-16.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

FRISCO KID: James Cagney—Very good action picture. Played February 8.—B. Hollenbeck, Rose Theatre, Sumas, Wash. Small town patronage.

FRISCO KID: James Cagney, Margaret Lindsay—Boy, this is a show and don't you forget it. Play it on the end of the week and mop up. Bad weather was the only thing that prevented more than average business for me. Running time, 77 minutes.—G. L. Clarke, Cozy Theatre, Hazen, Ark. General patronage.

MIDSUMMER NIGHT'S DREAM, A: James Cagney, Joe E. Brown, Olivia De Havilland, Jean Muir—Against the advice of my directors booked this for one day and chalked up largest single day gross in history of house. A roadshow engagement with high prices, but they came and paid. May disappoint in average small town, but went over well here. Played February 21.—H. A. Griswold, Sewanee-Union Theatre, Sewanee, Tenn. University patronage.

MISS PACIFIC FLEET: Joan Blondell, Glenda Farrell—A pretty routine plot that offers nothing new yet it drew the customers in a little better than usual of late. So far as we know it pleased. Played February 25.—L. A. Irwin, Palace Theatre, Penacook N. H. General patronage.

MISS PACIFIC FLEET: Glenda Farrell, Joan Blondell—Not much to this one. It is not up to the regular standard of these two gold digging blondes. It will pass all right for a program picture, if the audience does not expect too much.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

MOONLIGHT ON THE PRAIRIE: Dick Foran,

(Continued on following page)

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Sheila Mannors—An outstanding western, featuring the singing cowboy, Dick Foran. Some beautiful scenery and pictures of wild life, a stampede of wild horses, rustlers and intrigue, makes a feature that pleased the western fans. The only complaint I heard of this one was, "Why didn't Dick Foran sing more?" Running time, 63 minutes. Played February 19-20.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

MOONLIGHT ON THE PRAIRIE: Dick Foran—A very good western and some fine singing. Running time, 63 minutes. Played February 14-15.—M. W. Mattecheck Lark Theatre, McMinnville, Ore. Local patronage.

MOONLIGHT ON THE PRAIRIE: Dick Foran, Sheila Mannors—Dick Foran has a good voice and a pleasing personality, but it is the first time I have seen a western star with pink and white complexion and to come through seven strenuous reels looking as if he had come out of a bandbox. His fight never mussed a hair. Now, I ask you. Outside of that it is an average western along the same lines as the others that we have run.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

PETRIFIED FOREST: Leslie Howard, Bette Davis—Of course, it is too early for me, a last run house in my zone, to have run this. I saw this picture at the first run theatre and I agree with all the rave reviews, but—yes, there is quite a "but" in this. I understand that two endings have been made for this and they have decided to keep the tragic ending which is the one that I saw. Tbis tragic ending will spoil a perfectly fine picture for my patrons. I cater to a working class patronage, most of whom come to get away from their daily grind, and a happy ending sends them away refreshed. This particular picture does not need a tragic ending, the simplest twist at the end can make a happy ending of it. It is all well enough to show a preview of this to a selected group and have them vote for the tragic ending, but let them show it to an average audience first with the happy ending and then with the tragic end and see which is preferred. Ninety-nine out of a hundred who will see the picture have not seen the play and would not know if the ending had been changed. The power and the beauty of the picture would not lose one iota by giving it a happy ending. If Warner has two endings on this I hope they will give me a print with the happy ending.—J. E. Stocker, Myrtle Theatre, Detroit, Mich. Neighborhood patronage.

SPECIAL AGENT: George Brent, Bette Davis—Good action picture, but more or less follows the usual gangster picture formula. Nothing new. Fair business. Played February 15.—B. Hollenbeck, Rose Theatre, Sumas, Wash. Small town patronage.

STARS OVER BROADWAY: Pat O'Brien, James Melton, Jane Froman—Why did they take the chance of ruining one of the best small town stars (Pat O'Brien) by putting him in a picture like this? James Melton has a fine voice, but so have a lot of dogs who do not even attempt grand opera. I don't see why the producers keep having high class singing in their pictures. Played February 2.—Phil Billiet, Coliseum Theatre, Annawan, Ill. Small town patronage.

STARS OVER BROADWAY: Pat O'Brien, Jane Froman—I don't know what is wrong with this show. While it had some fine numbers, it appeared to drag. We had average attendance the first night and nothing the second. Had several adverse comments and none the other way. My advice would be do not use this on your best nigbt. Running time, 90 minutes.—F. L. Clarke, Cozy Theatre, Hazen, Ark. General patronage.

Short Features

Columbia

ANTS IN THE PANTRY: Three Stooges—They are crazy and who could ask for more in a good slap-stick comedy. They always keep the audience in an uproar and this one is no exception.—C. McKusick, Assistant Manager, Community Theatre, Guilford, Maine. Country patronage.

UNCIVIL WARRIORS—Three Stooges—If you want a good slapstick comedy, book this. It produces plenty of laughs. Running time, two reels.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

Educational

ALLADIN'S LAMP: Paul Terry-Toons—Another Terrytoon which failed to get any laughs.—J. E. Matuska, State Theatre, Jackson, Minn. General patronage.

BRAIN BUSTERS, THE: Coronet Comedies—We heard a few laughs on this one. Fair.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

E-FLAT MAN: Star Personality—This got some laughs but it was rather draggy in spots.—J. E. Matuska, State Theatre, Jackson, Minn. General patronage.

GAME OF JAI-ALAI, THE: Treasure Chest Series—Still another good subject from this much improved series. If only the improvement could become contagious Educational could boast "The Spice of the Program," but we have to be shown to believe it now.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

> "This is my first contribution to your department but it won't be my last," writes *L. C. Denton* of the *Rex Theatre, Caliente, Nevada.* "I am like a great many other exhibitors, I guess—let the other fellow do it. But I get so much good out of this department that I have decided to help out my fellow exhibitors as they helped me."

HOME TOWN OLYMPICS: Paul Terry-Toons—These Terrytoons are the poorest cartoons we play. This one was saved somewhat by the turtle when it turned it's shell into a racer.—J. E. Matuska, State Theatre, Jackson, Minn. General patronage.

MOONLIGHT AND MELODY: Musical Comedies—Good any time you want a two-reel musical. Music, dancing and girls.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

RHYTHM OF PAREE: Musical Comedy—Why blaspheme the name of "musical comedy" with such awful stuff as this. Only one halfway good song to recommend it.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

Metro-Goldwyn-Mayer

LITTLE PAPA: Our Gang—A nice little comedy, especially adaptable for use when you want to guarantee a perfectly clean show or one entirely suitable for children.—L. A. Irwin Palace Theatre, Penacook, N. H. General patronage.

LITTLE PAPA: Our Gang—A very good comedy. Running time, 20 minutes.—M. W. Mattecheck, Lark Theatre, McMinnville, Ore. Local patronage.

MEMORIES AND MELODIES: Musical Revues—A very fine color musicale. Running time, 16 minutes.—M. W. Mattecheck, Lark Theatre, McMinnville, Ore. Local patronage.

NURSE TO YOU: Charley Chase—An average Chase comedy. Running time, 20 minutes.—H. Bettendorf, Opera House, Foley, Minn. Small town and country patronage.

PERFECT TRIBUTE, THE: Chic Sale—A short on Abraham Lincoln that should be run every theatre in the United States. Running time, 20 minutes.—H. Bettendorf, Opera House, Foley, Minn. Small town and country patronage.

TWIN TRIPLETS: Todd-Kelly—A very good comedy. Plenty of laughs for everyone. Running time, two reels.—Phil Billiet, Coliseum Theatre, Annawan, Ill. Small town patronage.

Paramount

BROADWAY HIGHLIGHTS: No. 4—A good single reel anywhere you need one. A trip to several night clubs, theatres along Broadway. Moves fast. Book it.—D. E. Fitton, Lyric Theatre, Harrison Ark. Small town patronage.

CLEAN SHAVEN MAN, A: Popeye the Sailor—Up to Popeye's standard. The best cartoon on the market. Running time, one reel.—Phil Billiet, Coliseum Theatre, Annawan, Ill. Small town patronage.

COUNTRYSIDE MELODIES: Paramount Varieties—A lovely colored reel showing scenic countryside and a fox hunt. Nice musical score. A quality subject, but not dull.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

DANCING ON THE MOON: Color Classics—A fine colored subject. Running time, nine minutes.—H. Bettendorf, Opera House, Foley, Minn. Small town and country patronage.

KIDS IN THE SHOE, THE: Color Classics—A very good color cartoon with some good music.—J. E. Matuska, State Theatre, Jackson, Minn. General patronage.

MOSCOW MOODS: Yacha Bunchuk and Orchestra—One short that my patrons were disgusted with. Who wants to hear foreign music when we don't even understand American music? Running time, one reel.—Phil Billiet, Coliseum Theatre, Annawan, Ill. Small town patronage.

PARAMOUNT NEWSREELS: We have shown Paramount News at every performance and find this to be our best attraction. It never fails to interest. If you are not showing newsreels, do so.—O. Ingmar, Oleson, Sons of Norway Theatre, Ambrose, N. D. Small town patronage.

PARAMOUNT PICTORIALS: These are generally very good subjects.—J. E. Matuska, State Theatre, Jackson, Minn. General patronage.

SOMEWHERE IN DREAMLAND: Color Classics—Beautiful; comes very near to producing third dimension. Put it on your best days. Running time, one reel.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

WE AIM TO PLEASE: Popeye the Sailor—Another dandy Popeye. Running time, one reel.—H. Bettendorf, Opera House, Foley, Minn. Small town and country patronage.

YOU GOTTA BE A FOOTBALL HERO: Popeye—An okay cartoon. Not as hilarious as some in this series. Still okay.—L. A. Irwin Palace Theatre, Penacook, N. H. General patronage.

RKO Radio

MOLLY MOO COW: Rainbow Parade Cartoons—A series of colored shorts that are original and full of good hearty laughs. Excellent.—Ted Stump, Elted Theatres, Absarokee & Columbus, Mont. Rural patronage.

PATHE TOPICS: These Topics have some good subjects, but the editing is wrong. They start out with a good comedy or musical subject and end up with a draggy scenic which should be just the other way around.—J. E. Matuska, State Theatre, Jackson, Minn. General patronage.

Twentieth Century-Fox

SHOOTING THE RECORD BREAKERS: Adventurers of the Newsreel Cameraman. This was not as good as the other Cameraman subjects.—J. E. Matuska, State Theatre, Jackson, Minn. General patronage.

HAZARDOUS OCCUPATIONS: Adventures of the Newsreel Cameraman—A very good subject that contains several thrilling moments, as it shows different jobs of a daredevil nature.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

Warner-Vitaphone

BILLBOARD FROLICS: Merrie Melodies—A colored cartoon that has entertainment plus.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

DOORMAN'S OPERA: Broadway Brevities—A story in music, with a variety of entertainment that cannot fail to please the most critical. Running time, two reels.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

ECHOES: Melody Masters—A swell orchestra act. Very good. Running time, one reel.—Phil Billiet, Coliseum Theatre, Annawan, Ill. Small town patronage.

FIRE ALARM, THE: Merrie Melodies—About average caliber cartoon depicting "Ham and Ex" playing pranks on their uncle's fire department.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

I WANNA PLAY HOUSE: Merrie Melodies—A funny cartoon with a couple of bear cubs for its stars.—L. A. Irwin, Palace Theatre, Penacock, N. H. General patronage.

P'S AND CUES: Pepper Pot Series—Very interesting demonstration of billiards. Even if one does not play, it is interesting. Running time, one reel.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

SEE, SEE SENORITA: Tito Guizar and Armida—The men all liked this one. A bit of the ordinary, chockful of amusement and supported by a background of Spanish music and scenery effects. Running time, 20 minutes.—J. A. Reynolds, Recreational Director State Prison, Trenton, N. J. Prison patronage.

VITAPHONE CASINO: Buster West, Radio Rubes—Good any time, anywhere. Running time, one reel.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

VITAPHONE CASINO: Buster West, Radio Rubes—An excellent single reel.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

Serials

Mascot

FIGHTING MARINES, THE: Grant Withers, George Lewis—Chapter one and two very good. Chapter three not so good. Poorly directed, probably caused it to appear amateurish and improbable.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

CHARTERS RECINDED FOR TAX ARREARS

The charters of 119 Delaware film, theatre, amusement and radio corporations have been rescinded by the state tax department for failing to pay the taxes assessed against them. Reported from Wilmington is the rescinding of charters of the following corporations:

Cinecolor Company of America, Inc., Christie Pictures Corporation, Colorfilm Corporation, Color Classic Pictures, Inc., Burden Pictures, Inc., Catholic Pictures Corporation, Charles A. Scott Pictures Corporation, Colortone Pictures of America, Inc., Atlantic Film Corporation, American Federation of Moving Picture Operators, Inc., All American Pictures, Inc., E. M. Loew's Enterprises, Inc., Eastern Theatre Accessories Corp., Inc., Florida Gulf and Amusement Company, Grand Theatre Corporation;

Hildebrand Pictures, Inc., Hollywood Theatre, Inc., Harriscolor Films, Inc., Inter-Continental Film Laboratories, Lady MacKenzie Film Corporation, Laurel Theatre Corporation, Liberty Film Corporation, Momand Theatres, Inc., Neighborhood Theatre Corporation, Okmulgee Theatre Company. Incorporated of Oklahoma, Oriental Theatres Circuit, Inc., Progress Film Service, Inc., Progressive Film Corporation, Marshall-Girard Amusement Company, Inc.;

Shenandoah Valley Theatre Corporation, Rothacker Film Corporation, Silent Drama Corporation, Silvertone Theatre & Sound Corporation, Sound Pictures Finance Corporation, Southwestern Theatres, Inc., Superior Film Products Company, Theatrical Industries Corporation, Universal Sound and Television, Inc., United Theatres Corporation, W. S. M. Amusement Corporation, Whitehall Amusement Company, Ltd., Whitman Sound Corporation, Wilson Pictures, Inc.;

Acme Sound Products Corporation, Theatre Managers, Inc., Theatre Realty Company of Stamford, Inc., Unbreakable Talking Disc Corporation, Adelphia Theatre Ticket Service, Inc., Amusement Arts Corporation, Amusemental Corporation, Belmont Amusement Company, Bleacher Seat and Amusement Company, Board of Trade and Commerce of Motion Picture Industry of the United States, Carter Sound Equipment Company, Chain Amusement Company, Chicago Art Cinema Guild, Inc., Chicago Amusement Service Corporation, Chinese Theatre Corporation, Courtesy Amusement Corporation;

District Theatre Corporation of Washington, D. C., Dansant Amusement Company, David B. Stock Amusement Company, Duplex Motion Picture Industries, Inc., Durham Radio Corporation, E. Morris Music Publishing Company, Inc., Electrical Research Laboratories, Inc., Enterprise Amusement Corporation, Film Arts Club, Forest-Village Amusement Company, Gerard's Greater Shows, Inc., Guerin Theatre Seating System, Inc., Harry Kopping Shows, Inc., Hemlock Photo Corporation, International Camera Company, Inc.;

Pioneer Broadcasting Company, Pioneer Radiocast Service Corporation, Progress Film Service, Inc., Queensboro Amusement Company, Rainbow Amusement Park Company, Radiocoin Corporation, Radio Counselers, Incorporated, Radio Dealers' Association of America, Inc., Radio Sales Company, Inc., Radio Science Corporation, Radio Tone Filters, Inc., Radio Tone Control Company, Robb Amusement Company, School Radio, Inc., Selectric Phonograph and Radio Corporation, Simplex Radio Company, Skowras Bros. and Dispon Theatrical Enterprises, Inc., Skouras Bros., Investment Company, Somerset Amusement, Inc., Sound Equipment Operating Company, Speak-O-Phone Corporation of California, Ltd., Speak-O-Phone Recording Studios, Inc., Speak-O-Phone Corporation of Washington and Talking Picture Appliance Corporation.

BEST BUILDING YEAR RECORDED IN MEXICO

But Theatre Patronage Falls Off 50 Per Cent Because of the Strike; Decks Are Clear Now

by JAMES LOCKHART

Mexico City Correspondent

Despite the employees' strike which started September 27, cutting off practically the entire supply of product from eight large American companies until the settlement a few weeks ago, the year 1935 saw Mexico's most active building and theatre opening period in three decades.

Ten new houses, four of them first-class theatres, were opened and work was started on five others. Motion pictures developed a new popularity. The federal district, including this city, had 63 theatres in operation at the end of the year.

Exhibitors had a more prosperous year than in a long time, at least up to the strike. Now that that is over, it is expected that the better product from across the border will again be freely distributed in the Mexican communities.

Patronage Halved

Patronage fell off about 50 per cent as a result of the strike, since the public showed little interest in independent American product or foreign pictures. It is generally agreed here that the better class American films completely dominate this market. Some Mexican producers say that the loss of American ace product was a retarding influence on Mexico's growing industry, since the domestic films, though vastly improved, still cannot stand on their own feet, and the public will not attend the theatre merely to see domestic product.

Mexican producers are making drastic efforts to increase their output during 1936. The totals for 1935 were about 40 features and 22 shorts, while it is estimated the 1936 total will be 60 to 80 features and about 36 shorts.

Tax Reduction Sought

There is a movement afoot to bring about a reduction in federal, state and municipal taxes on the industry, the argument being that films are today Mexico's most popular amusement and should not be so burdened.

Cinematografica Latino Americano, S. A. (Clasa), most enterprising of Mexican producers, has just completed the largest studio in the federal district. The company is headed by Alberto Ricardo Pani, one of the country's leading capitalists. It plans 10 features and 24 shorts this year.

Two Booth Companies, So Booth Dominion Changes

by J. A. COWAN

Toronto Correspondent

Clarifying somewhat the confusion which arose from a double use of the name "Booth" in Canadian production efforts, the name of Booth Dominion Productions, Ltd., has been changed to Dominion Motion Pictures, Ltd. This is the organization with which Burt Kelly, formerly of Paramount; Arthur Gottlieb of Film Laboratories of Canada, Ltd., and J. R. Booth, young Canadian millionaire, are associated. The organization has made two features.

A protest over the use of the name was made by Booth Canadian Films, Ltd., incorporated in 1929 by George Thorne Booth. Officials of the first named company, which came into the field only recently, said the change of name had been made voluntarily in order to avoid confusion of the two organizations.

Booth Canadian Films, according to George T. Booth, is now operating from 604 Merton street, Toronto, and Mr. Booth reports this company as not concerned with feature production at the present time.

In 1929 George Thorne Booth, a young Englishman who had served five years with the Canadian Expeditionary Forces, decided that Canada should have productions of her own. He wrote and directed "The White Road," a six-reel feature using all Canadian artists. He then incorporated Booth Canadian Films, Ltd., in July, 1929, but then came the general depression.

In 1932 he wrote and directed the first Canadian-made talker, a two-reel cameo of "The Bells," and wrote many articles in the interest of Canadian production, most of them featured in Canadian newspapers and many quoted by American trade magazines. Just recently he wrote and directed two musical shorts which will be ready for release soon.

Booth Canadian Films, Ltd., now has a fully equipped studio including screening room, latest trick printer and portable recording equipment with sound car. At present it is confining production to commercial and educational shorts and newsreel material.

Mintz Cartoon Staff Doubled for Color

"Our cartoon staff has been exactly doubled since we started using color in our cartoons about a year ago and we are now employing 120 artists constantly, exclusive of the rest of our technical staff," said Charles Mintz, producer of animated cartoons for Columbia release, in discussing the use of color in cartoons.

The Mintz studios are producing four series of animated cartoons for Columbia, "Color Rhapsodies," "Scrappy," "Krazy Kat" and "Barney Google."

Columbia Names Twelve Special Exploiteers

Columbia Pictures has engaged 12 special exploiteers to handle the national release of "The Music Goes 'Round and Around." Those to be stationed in key cities and other towns are Jack Thoma, John Curran, Ed Rosenbaum, Don Prince, James Ashcraft, J. S. MacNeill, Lee Kugel, William Parker, Mike Roth, Harry Bernstein, Jean Finley, Eddie Meck, Mike Newman, Arnold Van Leer, Al Duffy, Jack Fuld and Les Kaufman.

FEAR OF COMPETITION BY WPA IS DISCOUNTED

U. S. Theatre Productions in New York Running in Red; Farnsworth Answers Critics

While President Roosevelt was evolving plans for continuing the Works Progress Administration and its various projects after July 1, it appeared in New York, the largest center of WPA theatre project activity, that established theatres, either film or stage, have little to fear in the Government shows as competition.

Operating on a small overhead, other than payroll, which comes from the WPA, the Government's productions in New York have been running in the red, these including "Walk Together Chillun," Negro production which has closed after a month's run in Harlem; "American Holiday," at the Manhattan on Broadway; "Chalk Dust," experimental play, at Daly's, and "Woman of Destiny" at the Willis in the Bronx. Grosses have not even covered house rent, it was reported.

The theatre project thus far has not been able to obtain finances for promotion, and the New York newspapers have been lukewarm to the productions. The frequent delays and bickerings have been a factor.

Meanwhile in Washington, William P. Farnsworth, former deputy administrator of the NRA film code and now administrative officer of the federal theatre, answered exhibitor alarms over possible competition and said he was prepared to discuss any such complaints with theatremen, pointing out that the federal shows charge admission and collect the federal admission tax.

The WPA's policy is to avoid becoming competition to established theatres, motion picture or legitimate, it was said, and in local situations to adjust complaints by either renting the theatre of the complaining showman or canceling bookings.

Free Shows Given

However, nothing was said of such situations as reported from Bridgeport, Conn., that free film shows under WPA auspices are being given one night a week in the three recreation centers at nearby Fairfield.

The motion picture division of the federal theatre has extended its program in the New York area to five circuits of film shows once a week at 47 camps of the Civilian Conservation Corps. Bills including a feature and two short subjects—chosen for their "educational" value—are shown at a nominal admission, the product being obtained from Universal, Columbia, Warner, United Artists, Republic and other companies. The showings are under the supervision of the camps' educational supervisors.

Would Extend WPA

President Roosevelt has been conferring with Government department heads on new appropriations for federal relief, looking to an extension of the WPA activities after their scheduled expiration next July 1 for another year or possibly eight months.

Meanwhile Philip W. Barber, New York regional director, has been instructed by Harry L. Hopkins, WPA administrator, not to add workers to the project, in line with a general WPA retrenchment program. The appropriation of $3,000,000 for New York will be exhausted May 15.

The American Federation of Actors and the American Federation of Musicians, Local 802, protested the retrenchment and moved to unite organized labor against curtailment of employment. While the project's future depends on Congressional action, Mrs. Hallie Flanagan, national director, said the national program would not be seriously affected.

Mr. Barber asserted that the federal project's plays were in a way "closer to real theatre than Broadway's, because they were not tied to the apron strings of Hollywood." He said 44,494 persons attended 113 project performances in New York in the last week of February, when there were 4,854 persons on his payroll.

In Indianapolis, B. F. Keith's theatre, which has been dark most of the time, has become the home of Indiana's federal theatre unit. A stock company will present plays on a weekly basis for about five months, it is planned. The theatre has been rented for a percentage of the gross.

Vaudeville Units Organized

Vaudeville companies employing 150 actors are being prepared for touring New York state, and a visiting stock company is scheduled to appear once a week in Sing Sing prison.

The New Orleans federal theatre unit has announced it will give free shows for any organization that requests them, and since it is importing outside talent it is assuming a commercial aspect, according to exhibitors and legitimate theatrical managers who are reported considering a protest to Washington.

With the Cincinnati project employing 81 persons, it is providing free entertainment for thousands of persons, according to its supervisor, D. H. Heim.

Planning to keep the theatre "intimate," 1,400 of the 4,000 seats in Hartford's State will be offered for sale. Government drama has started there with a cast of 50.

Productions in Chicago

Chicago will see WPA productions in the Great Northern and Blackstone theatres, and Milwaukee in the Davidson. Federal shows opened in the Mayan, Los Angeles, and the Mason and Musart also have been taken over. Five shows are in preparation for Los Angeles and Southern California cities.

WPA production also is under way in Kansas City, Houston, Detroit, New Haven, Boston, Tampa, Peoria, Ill., Charlotte, N. C., and other cities.

Paid admission symphony concerts will be inaugurated in New York by the concert division of the federal project, beginning March 22nd. The object is to determine whether such concerts can be supported publicly after Government aid has been discontinued. There will be two orchestras, each with 100 professional musicians. Admission will follow the theatre project sale—25 cents to 55 cents top.

Nathan Zatkin, director of publicity of the federal theatre in the New York region, this week resigned.

Signed by Paramount

Marjorie Little, St. Louis, in private life Marjorie Bornstein, has signed a contract with Paramount for a part in a musical production.

TRAVELERS

Mervyn LeRoy and Mrs. LeRoy left Hollywood for New York on a first leg of a trip to Europe and return.

Percy Kent, head of National Theatres realty division, and Milton Hossfeld, assistant to E. L. Alperson, film buyer, are scheduled to arrive in New York from the Coast next week.

Arthur Lee of GB arrived on the Coast Monday with a print of "Rhodes."

Rick Ricketson, head of Fox Intermountain, returned to Denver from the Coast.

Samuel Decker, Detroit manager for First Division Exchange, left Hollywood for his home.

Sonja Henie, the Norwegian champion skater, arrived on the *Ile de France* en route to Hollywood where, she said, she may do a picture.

Alex Yokel, Joseph Friedman, London representative of Columbia, Robert Stern, Variety's Paris correspondent, and M. Buerk of Osso Films arrived on the *Ile de France*.

Y. Frank Freeman left New York for the south to confer with Paramount operating partners.

Charles Stern, southern division manager for United Artists, returned to New York from a seven week tour of exchanges under his supervision.

William E. Atkinson, former receiver for Fox Theatres, returned to University, Va., from a month's vacation in the West Indies.

Spyros Skouras and Mrs. Skouras returned to New York from Hollywood.

Wlliam T. Powers and Irving Barry arrived in New York from the Coast.

Ed Olmstead is expected to arrive in New York from the Coast next week.

Gradwell Sears and A. W. Smith, Jr., arrived in New York from the Coast.

Marc Lachman returned to New York from Hollywood.

Louis Frisch and Lou Weinberg returned to New York from Miami.

Jock Lawrence, head of United Artists' publicity in Hollywood, left New York for the Coast.

Lou Anger is in New York from Hollywood.

Herbert J. Yates sailed from New York for England.

Greta Garbo left Sweden on the *Drottningholm* bound for New York.

Purnell Pratt left New York for the Coast.

Nat Lefton and Jack Jossey of the Republic Cleveland exchange arrived in New York for distribution conferences with W. Ray Johnston.

Leslie E. Thompson returned to New York from a Miami vacation.

E. J. Moriarty, counsel for ERPI, arrived in New York from California aboard the *Santa Paula*.

T. J. Bragg, secretary-treasurer of Famous Players Canadian Corporation, is on a tour of inspection of the Canadian west, visiting theatres of the circuit as far as the Pacific Coast.

Boris Morros returned to the Coast from New York.

Mary Brian, recently arrived from London, will leave New York this week end for Hollywood.

L. J. Schaifer returned to New York from the Coast.

Arthur Loew is scheduled to arrive in New York this week from Rio de Janeiro.

Laudy Lawrence, general manager for MGM in Europe, arrived in New York on the *Ile de France*.

Randolph Scott arrived in New York from Hollywood.

S. Barret McCormick, RKO publicity and advertising head, arrived in Los Angeles from New York.

Harry Goetz arrived in New York from Hollywood.

TECHNOLOGICAL

The BLUEBOOK School

By F. H. RICHARDSON

BLUEBOOK SCHOOL QUESTION NO. 12.—(A) What should be the position of screen upon a stage and why? (B) How are the stranded wires inside lamphouse tested for satisfactory condition? (C) Are insurance rates higher if projection room is faultily planned and constructed? (D) Can steel or iron be permanently magnetized?

Answer to Question No. 7

Bluebook School Question No. 7 was: (A) What is meant by "feed back"? (B) What is the effect of too much tension at the projector aperture? (C) What is the primary purpose of transformers? (D) What is a Maxwell?

The following made sufficiently correct answers to be entitled to credit: S. Evans and C. Rau; D. H. Danielson; A. F. Sprafke, G. E. Doe; W. C. Brown; B. DeVietti; G. Edwards; H. Polies; A. L. Cooper; M. and J. Devoy; W. Limmroth; J. R. Prater; E. H. Toedte; O. L. Dairs and F. Simms; H. C. Goodman and N. N. Gray; R. F. Swift; W. H. Edmonds; D. Emmerson; P. L. Ranger; D. L. Hunt, J. Lansing and R. D. Oberleigh; H. T. Granger; W. Burns and T. R. Fanning; H. T. Tomkins and G. L. Stall; J. T. Raleigh; G. Johnson and L. R. Spooner; W. L. Simmons; G. K. Bruice; F. H. and L. Klar and T. H. Morton; A. L. Long and T. J. McGuire; D. Pollock; P. and L. Felt; B. H. Thaller and D. Anderson; T. L. and G. Daniels; S. Myers and N. F. Fanchette; R. Miles and N. J. Perkins; W. B. Gillespie, R. Long, D. L. Potholm and H. Nolan; D. L. Slinger; M. R. Williams; H. B. Maulding; T. H. E. Richman; C. Hawkins; F. L. and N. Savlor, G. N. Guidotti; H. J. Billingsworth; J. G. Schofner; B. W. Stokes; B. R. Shepherd and W. Jones; T. C. Callahan; B. I. Jennings; D. Howard; J. Gellespie and B. J. Henkle; H. D. Lilly; L. B. Hardy; N. R. Tomlinson; C. R. True; L. D. Dodson and H. T. Todd; H. K. Abernathy and R. Tompkins; A. L. Sanderson and B. Davis; C. L. Sexton; R. I. Morris; S. E. Gay; K. L. Knight and L. Henderson; G. Sargent and S. G. Sanders; C. R. Shombraugh; J. Jenson and V. Sanders; B. B. Hornstein; T. T. Golley; D. McGee and N. E. Olliver; B. L. Mathew and H. C. Larson; R. L. Bersottu; G. J. Long.

(A) I have selected the reply of W. C. Brown as concise and correct. He says, "The term 'feed back' is applied to the condition whereby changes in the plate voltage of a tube, which are brought about by changes in the grid voltage are fed back to the grid by the inter-electrode capacity that exists between the plate and grid. Excessive feed-back causes distortion. If the excess be too great the tube will go into oscillation."

D. Danielson applies the term more generally. He says, "Feed-back is a condition wherein an electric current, in process of transmission either directly or indirectly causes another current to be reproduced in the same circuit. This may be due to a condenser capacitance between tube electrodes, or the more common howl produced by holding a telephone receiver to the transmitter when the circuit is complete. In such case a sound, even though very minute, is produced when the receiver touches the mouthpiece. This sound is in turn reproduced in the receiver, and is again picked up by the transmitter and returned to the receiver, and so on indefinitely. The reproduced frequency will, in this case, be proportional to the time for the impulse or signal to complete the electrical circuit and leap the air gap. This condition is present in P. A. systems when too high a gain is used with an unprotected, non-directional mike."

B. DeVietti makes an answer that also seems most excellent. He says, "Feed-back is the term applicable to the condition existing between the plate and grid in a triode vacuum tube. Since their relation to one another constitutes a condenser, the action of a condenser will of course enter into their operation.

(B) Herman Polies answers, "The effect of too much tension at the projector aperture is unnecessary strain upon film sprocket holes, unnecessary wear of tension shoes and aperture plate tracks, unnecessarily fast undercutting or wear of intermittent sprocket teeth, a shortening of the life of the projector mechanism as a whole. There also is added fire danger, for the reason that added, unnecessary strain is placed upon film splices, with increased danger of weak ones pulling in two below the aperture, thus stopping the film over the aperture opening. Excessive tension also adds unnecessary load to the driving motor."

J. T. Raleigh says, "Too much aperture tension is a projection crime. It not only imposes unnecessary strain on all working parts of the projector mechanism, thus reducing their length of useful life, but also works heavy damage to film and increases the fire hazard because of the added liability of weak splices pulling apart between the aperture opening and intermittent sprocket. But what seems the most serious objection of all is the greatly increased liability of emulsion of green films sticking to the tension shoes or aperture plate tracks because of the added pressure it is subjected to.

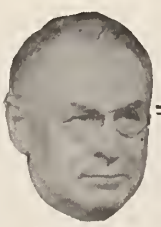
J. R. Prater puts it thus, "The worst effect of too much tension at the projector aperture is damage to the film. Excess tension causes strained and cracked sprocket holes. My experience is that with proper tension film may be projected several times a day for several months without showing sprocket hole damage, but run a green film just once with enough tension to strain the sprocket holes (and with green film very little excess tension will do it) and the film is right then on the edge of the junk pile. As to the mechanism itself, excessive tension causes excessive wear on the following parts: (1) Aperture plate tracks, (2) tension shoes, (3) intermittent sprocket teeth, (4) the entire intermittent movement, which at best must operate at high speed, under severe strain and under the most exacting adjustments, (5) all shafts and bearings of the intermittent movement, (6) every gear, shaft and bearing between the driving motor and the intermittent movement, including the shaft and bearings of the motor and any drive chains or belts employed, (7) besides all this, the motor itself is subjected to added, unnecessary load, which adds to the power bill. In hot weather the overload may add sufficiently to the motor temperature to weaken its insulation and finally cause serious damage."

(C) Weldon Limmroth says, "The primary purpose of transformers is to increase or decrease voltage on the secondary," which was essentially the answer of very many, though most added "and amperage."

(D) One "student" says, "I always thought a Maxwell was a now obsolete car. Will be interested to learn what it is applied to in our profession." To my surprise more than 200 students disclaimed knowledge of the Maxwell, some citing cars, coffees, etc. One said, "I have searched everywhere and failed to discover the answer."

Well, gentlemen, if you will turn to question No. 20, page 327, of your Bluebook of Projection, and then to its answer at (20), page 331, your search will end.

Evans and Rau say, "The *Maxwell* is the unit of magnetic force. It is the amount of magnetic force, or number of lines of magnetic force, passing through one square centimeter of space in a magnetic field of unit density."



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Western Electric Nets $2,620,279 On $105,417,000

Western Electric Company—a prominent participator in motion pictures through its wholly-owned Electrical Research Products—improved its financial condition in 1935 to the extent that a $7,751,548 loss in 1934 was displaced with a $2,620,279 profit in 1935, after all charges.

Western Electric manufactures the equipment used by the telephone companies, various other subsidiaries and motion picture recorders for studios and reproducers for theatres. The corporation's investment today in Erpi stands at $9,136,950, of which $6,736,950 represents stock and $2,400,000 is for advances. This investment is a reduction of some $2,700,000 from the $11,860,593 evaluation at the end of 1934. Erpi is Western Electric's second largest subsidiary.

Western Electric equipment sales in 1935 were $105,416,801, compared with $91,807,396 in 1934, an increase of some $14,000,000, and the cost of those sales stood at $102,864,997 in 1935, and $98,481,160 in 1934.

For Western Electric and subsidiaries, including Erpi: Total plant assets for 1935 amounted to $142,804,365 as compared to $144,455,233 the year before; total investments amounted to $23,327,278 as compared to 1934's $26,613,751; total accounts receivable were $16,431,755 as compared to $14,530,442 for 1934; total current assets amounted to $77,932,318 against the previous year's $104,561,500, and the grand total of assets was $273,666,079 against $306,294,326 in 1934.

The company has a total capital of $142,500,000 as in 1934, and a surplus of $13,741,534 against $12,579,222 in 1934. Total reserves amounted to $71,066,720 against $68,682,251 for the previous year. Total long term liabilities amounted to $36,416,197 against $72,068,730 in 1934. Total current liabilities amounted to $273,666,079 against 1934's $306,294,326.

Edgar S. Bloom, president, for the board of directors, told stockholders that further improvement in the business of the Western Electric Company resulted in sales for the year 1935 of $105,417,000, an increase of 15% over the sales for 1934. Sales to Bell Telephone Companies were $97,554,000 and to others $7,863,000, the total comparing with previous years as follows:

1926	$263,105,000	1931	$228,956,000
1927	253,724,000	1932	117,850,000
1928	287,931,000	1933	69,511,000
1929	410,950,000	1934	91,807,000
1930	361,478,000	1935	105,417,000

For the first time since 1931 the operations of the Western Electric Company and its subsidiary and associated companies resulted in a profit, the earnings for 1935 having been $2,620,279, which compares with a loss in 1934 of $7,751,548. The return on investment (gross assets less current liabilities) was 1.9%, which compares with previous years as follows:

1934	1.6%	Loss
1933	3.3%	"
1932	2.7%	"

For the sixteen years prior, 1916-1931, the return on investment averaged 7%, and for the past 20 years, 1916-1935, averaged 4.5%.

The company's issue of $35,000,000 of Debenture 5% Bonds due April 1, 1944, was called for redemption October 1, 1935 at 105 plus accrued interest. Other interest-bearing indebtedness was reduced by $602,929, leaving the total interest-bearing indebtedness at December 31, 1935, $33,871,597, consisting principally of notes payable to the Trustee of the Pension Fund.

At the close of the year the company's plants were operating at about 27% capacity and the volume of business was sufficient to provide 5 days' work a week for the great majority of employees. The number of employees at the end of the year was 21,033, as compared with 17,148 in June, 1933, the low point in employment during the depression, at which time also the majority of employees were working 4½ days or less per week.

The company's payroll for the year amounted to $37,192,349.

Mr. Bloom added that the Federal Communications Commission has undertaken the examinization of the company's business under the authority of the Federal Communications Act of 1934 and as directed by joint resolution of Congress approved March 15, 1935 (Public Resolution No. 8).

Net at Paramount Theatres Up 15% N. Y. Board Meets

Despite extremely severe weather conditions throughout the country, the theatres associated with Paramount showed an increase over net operations during January and February, 1936, of 15 per cent, according to Y. Frank Freeman, vice-president in charge of theatre operation, prior to his departure for the south to confer with operating partners.

With the improvement in weather conditions as spring approaches, and the increase in good product from all companies, Mr. Freeman anticipates an even larger increase in theatre business in the next several months.

An adjourned meeting of the Paramount board was held late last week in New York to transact unfinished business carried over from the regular monthly meeting held February 29, according to an official of the company.

The Winfield Sheehan and Frank Lloyd producing contracts, reported to be included in the unfinished business, were not passed upon at the meeting, it was stated. It is understood that details of the contract with Mr. Sheehan are still in work.

Meanwhile, hearings on five appeals from Federal Judge Coxe's decision on the allowance of fees for Paramount reorganization services, which were scheduled to be held in the United States circuit court of appeals Tuesday, have been postponed to April 6 with the consent of the five appellants because counsel for several of them had to be in Washington before the United States supreme court.

The appeal hearings scheduled were those of Root, Clark and Ballantine, counsel for the Paramount trustees, whose application for a fee of $750,000 was reduced to $200,000; Cook, Nathan and Lehman, attorneys for the Paramount stockholders' protective committee, whose application for a fee of $250,000 was allowed at $115,000; Kuhn, Loeb and Company and their attorneys, Cravath, de Gersdorff, Swaine and Wood, whose applications were denied in toto, and the stockholders' committee appeal on behalf of its auditors, Coverdale and Colpitts, whose application for $51,000 was allowed at $27,860.

Trade Extends Testimonial to E. C. Grainger

All strata and most branches of the industry were represented in multiple among the 500 friends of E. C. Grainger who attended the testimonial dinner given for him Monday night in the grand ballroom of the Hotel Astor, New York. Mr. Grainger will retire as eastern division sales manager of Twentieth-Century Fox on April 15th to become general manager of the Feiber and Shea circuit of theatres. Exhibitors constituted an imposing majority of those present and vociferously welcomed him as a recruit to their forces.

Louis Nizer, master of ceremonies, broke into the soup course to introduce Lew (Movietone) Lehr, who threw proceedings into high gear with three characteristic anecdotes. He was followed by Laurence Stallings, who, like Mr. Lehr, had to leave early to return to the newsreel studio, and by Lowell Thomas, who drew a parallel between exhibitors and unfavored suitors of Ethiopian belles as revealed by returning cameramen.

Harry Brandt took the microphone and welcomed Mr. Grainger to exhibitor ranks and was followed by Saul Rogers, who reviewed events in which the retiring guest of honor had an important part. E. W. Hammons cast a short address in humorous parody of a sales talk for Educational shorts. A. W. Smith, Jr., was the next speaker.

Felix Jenkins, Claude McGowan, William Sussman, who succeeds Mr. Grainger in the post he vacates, paid tribute to his business and personal integrity. Austin Keough declared "Eddie's word is as good as his bond." James R. Grainger expressed briefly his best wishes for his brother's success in the new field of endeavor. Telegrams from Sidney Kent, John D. Clark, Jules Levy, N. L. Nathanson and W. F. Rogers were read by Toastmaster Nizer.

The guest of honor, who had been given a silver service, sketched swiftly his activities in the industry, bestowed credit for lessons learned, treated frankly of policies he had followed as a sales executives and as frankly of those he proposes to follow as an exhibitor.

Morris Sanders was chairman of arrangements and Joseph J. Les was treasurer of the committee, which included Clayton Bond, Harry Brandt, Leon Netter, J. J. O'Connor, Charles O'Reilly, Eugene Picker, Walter Reade, Sam Rinzler, Harry Shiffman, H. H. Buxbaum, Nat Cohen, Harry Gold, William J. Kupper, Frank McCarthy, Ed Schnitzer, Jack Skirboll, William Sussman and George Weeks.

Gaumont British Will Augment Educationals

Following receipt of various awards at the Brussels Cinema Exhibition for Gaumont British educational subjects produced under supervision of H. Bruce Woolfe, that company has authorized Miss Mary Field to produce a series of historical films for classroom use. Her first will depict the career of Napoleon.

THEATRE RECEIPTS

The total of theatre receipts for the calendar week ended March 7, 1936 from 111 theatres in 18 major cities of the country was $1,171,200, a decrease of $62,800 from the total of the preceding calendar week ending February 29, 1936, when 110 theatres in 18 major cities of the country aggregated $1,234,000.

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Theatres			Current Week		Previous Week		High and Low Gross (Tabulation covers period from January, 1935) (Dates are 1935 unless otherwise specified.)
Boston			Picture	Gross	Picture	Gross	
Boston	3,246	35c-65c	"The Invisible Ray" (Univ.) (plus stage show)	18,000	"Next Time We Love" (Univ.) (on stage: Ruth Etting-Toby Wing)	27,000	High 9-7 "Hot Tip" (plus stage show "Folies Bergere") 35,000 Low 8-3 "A Dog of Flanders" and "What Price Crime" 4,000
Fenway	1,382	30c-50c	"Every Saturday Night" (Fox) and "Preview Murder Mystery" (Para.)	4,500	"Woman Trap" (Para.) and "Timothy's Quest" (Para.)	4,000	High 1-4-36 "Captain Blood" 8,000 Low 7-20 "Don't Bet on Blondes" and "Ladies Crave Excitement" 2,500
Keith's Memorial	2,907	25c-65c	"Follow the Fleet" (Radio) (2nd week)	22,000	"Follow the Fleet" (Radio) (1st week)	37,000	High 2-29-36 "Follow the Fleet" 37,000 Low 8-17 "Jalna" 5,500
Loew's Orpheum	2,970	25c-55c	"The Music Goes 'Round" (Col.) and "The Prisoner of Shark Island" (20th Century)	14,000	"Dangerous Intrigue" (Col.) and.. "It Had to Happen" (20th Century)	11,500	High 11-16 "Mutiny on the Bounty" 25,000 Low 9-21 "The Call of the Wild" 11,000
Loew's State	3,537	25c-55c	"The Music Goes 'Round" (Col.) and "The Prisoner of Shark Island" (20th Cent.)	12,500	"Dangerous Intrigue" (Col.) and.. "It Had to Happen" (20th Century)	11,000	High 11-16 "Mutiny on the Bounty" 24,500 Low 7-6 "Sanders of the River" and "Unknown Woman" 7,500
Metropolitan	4,332	35c-65c	"Klondike Annie" (Para.) (on stage: Major Bowes' Amateurs)	38,000	"First a Girl" (GB Pictures) (on stage: Wallace Beery)	27,000	High 4-6 "Private Worlds" 41,000 Low 7-20 "Men Without Names" 14,000
Paramount	1,793	25c-50c	"Every Saturday Night" (20th Century) and "Preview Murder Mystery" (Para.)	7,000	"Woman Trap" (Para.) and "Timothy's Quest" (Para.)	6,000	High 12-7 "Mary Burns, Fugitive" and "$1,000 a Minute" 13,000 Low 7-20 "Don't Bet on Blondes" and "Ladies Crave Excitement" 4,000
Buffalo							
Buffalo	3,489	30c-50c	"Wife vs. Secretary" (MGM)	21,000	"The Milky Way" (Para.)	9,340	High 4-27 "Mississippi" 23,800 Low 7-27 "Broadway Gondolier" 6,600
Century	3,000	25c	"Hitch Hike Lady" (Republic) and "The Big House" (MGM)	8,200	"Tough Guy" (MGM) and "Freshman Love" (W.B.)	5,600	High 1-11-36 "King of Burlesque" 9,500 Low 8-3 "Mad Love" and "Dog of Flanders" 3,800
Gayety	1,600	15c-35c	"Waterfront Lady" (Mascot) (plus stage show) (8 days)	5,000	"The Case of the Missing Man" (Col.) (plus vaudeville)	2,400	.....
Great Lakes	3,000	25c-40c	"Rose Marie" (MGM)	8,000	"Klondike Annie" (Para.)	12,760	High 11-16 "Mutiny on the Bounty" 22,000 Low 8-3 "The Man on the Flying Trapeze" and "Sanders of the River" 5,000
Hippodrome	2,100	30c-50c	"Klondike Annie" (Para.)	5,600	"The Ghost Goes West" (U.A.) (35c-50c)	6,400	High 2-9 "David Copperfield" 17,200 Low 12-28 "The Perfect Gentleman" 4,000
Lafayette	3,300	25c	"The Music Goes 'Round" (Col.) and "Dangerous Intrigue" (Col.)	10,300	"Crime and Punishment" (Col.) and "You May Be Next" (Col.)	9,600	High 1-12 "Broadway Bill" 17,100 Low 7-27 "A Notorious Gentleman" and "Strange Wives" 4,100
Chicago							
Apollo	1,400	25c-50c	"It Had to Happen" (20th Cent.)	5,400	"The Bohemian Girl" (MGM)	5,000	High 2-11 "The County Chairman" 11,000 Low 5-25 "The Devil is a Woman" 1,000
Chicago	4,000	35c-68c	"Desire" (Para.) (on stage: Earl Carroll's Vanities)	35,500	"Ah, Wilderness!" (MGM) (on stage: Ricardo Cortez)	35,000	High 1-18-36 "The Bride Comes Home" 56,600 Low 4-27 "Living on Velvet" 24,000
Garrick	900	25c-50c	"Lady of Secrets" (Col.)	5,700	"Ceiling Zero" (F.N.)	6,000	High 1-4-36 "The Man Who broke the Bank at Monte Carlo" 9,700 Low 5-4 "One New York Night" 3,000
Oriental	3,490	25c-40c	"Millions in the Air" (Para.) (plus stage show)	15,000	"Charlie Chan's Secret" (Fox) (plus stage show)	19,000	High 11-2 "Woman Wanted" (on stage: Major Bowes' Amateurs) 25,500 Low 9-21 "The Man on the Flying Trapeze" 13,400
Palace	2,509	25c-50c	"Love on a Bet" (Radio) (plus stage show)	15,000	"Muss 'Em Up" (Radio) (on stage: Joe Cook)	15,500	High 1-11-36 "I Dream Too Much" 32,500 (on stage: Ken Murray and Lillian Roth) Low 12-28 "The Great Impersonation" 8,200
Roosevelt	1,591	30c-60c	"A Tale of Two Cities" (MGM) (3rd week)	7,700	"A Tale of Two Cities" (MGM) (2nd week)	11,500	High 1-5 "Forsaking All Others" 27,000 Low 11-23 "O'Shaughnessy's Boy" 7,000
State-Lake	2,776	20c-35c	"Dangerous Waters" (Univ.) (plus stage show)	14,000	"Fang and Claw" (Radio) (on stage: Frank Buck)	14,200	High 3-23 "The Little Minister" 17,000 Low 7-20 "Alias Mary Dow" 8,000
United Artists	1,700	35c-68c	"Modern Times" (U.A.) (2nd week)	26,000	"Modern Times" (U.A.) (1st week)	35,500	High 2-29-36 "Modern Times" 35,500 Low 4-13 "Vanessa: Her Love Story" 10,000
Cleveland							
Allen	3,300	30c-42c	"Muss 'Em Up" (Radio) (4 days) "The Murder of Dr. Harrigan" (F.N.) (3 days)	3,000	"Fang and Claw" (Radio)	3,200	High 1-12 "Bright Eyes" 9,000 Low 6-22 "The Daring Young Man" 1,300
Hippodrome	3,800	30c-42c	"Follow the Fleet" (Radio) (2nd week)	11,000	"Follow the Fleet" (Radio) (1st week)	20,000	High 9-21 "Top Hat" 27,500 Low 8-24 "Dante's Inferno" 5,250
RKO Palace	3,100	30c-60c	"Love on a Bet" (Radio) (plus stage show)	13,000	"My Marriage" (Fox) (on stage: Fred Waring and Orchestra)	24,000	High 4-6 "Transient Lady" 39,000 Low 6-8 "Break of Hearts" 5,500
State	3,400	30c-42c	"Klondike Annie" Para.)	16,000	"Modern Times" (U.A.)	19,500	High 1-12 "Forsaking All Others" 28,000 Low 3-16 "Folies Bergere" 6,000
Stillman	1,900	25c-35c	"Modern Times" (U.A.) (30c-42c)	7,500	"Whipsaw" (MGM)	6,500	High 2-9 "David Copperfield" 11,000 Low 12-28 "The Virginia Judge" 2,500
Denver							
Aladdin	1,500	25c-50c	"Professional Soldier" (20th Cent.)	5,000	"The Story of Louis Pasteur" (F.N.)	4,000	High 3-7-36 "Professional Soldier" 5,000 Low 6-22 "Nell Gwyn" and "My Heart is Calling" 600
Broadway	1,500	25c-40c	"The Story of Louis Pasteur" (F.N.)	2,000	"The Petrified Forest" (W.B.) (4 days) "The Widow from Monte Carlo" (W.B.) (3 days)	1,300 700	High 12-7 "In Old Kentucky" 3,000 Low 12-28 "Unfinished Symphony" 300
Center	1,500	20c-35c	"$1,000 a Minute" (Republic) (plus stage show)	4,500	.....		.....
Denham	1,500	25c-40c	"Woman Trap" (Para.) (plus stage show) (25c-50c)	10,000	"Klondike Annie" (Para.)	13,000	High 2-29-36 "Klondike Annie" 13,000 Low 8-24 "Without Regret" 1,750
Denver	2,500	25c-50c	"The Ghost Goes West" (U.A.) (plus stage band)	7,500	"Modern Times" (U.A.)	12,000	High 11-16 "Mutiny on the Bounty" 15,000 Low 12-28 "Here Comes the Band" 1,500
Orpheum	2,600	25c-40c	"Fang and Claw" (Radio) and "Muss 'Em Up" (Radio)	4,000	"The Lady Consents" (Radio)	6,500	High 5-18 "Romance in Manhattan" 16,000 Low 12-28 "The Perfect Gentleman" 2,000
Paramount	2,000	25c-40c	"Modern Times" (U.A.)	4,000	"Gallant Defender" (Col.) and "The Lone Wolf Returns" (Col.)	2,500	High 5-11 "Bride of Frankenstein" 7,000 Low 11-30 "Bad Boy" 800

[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week		Previous Week		High and Low Gross
			Picture	Gross	Picture	Gross	(Tabulation covers period from January, 1935) (Dates are 1935 unless otherwise specified.)
Hollywood							
Chinese	2,509	30c-55c	"It Had to Happen" (20th Cent.) and "Exclusive Story" (MGM)	6,500	"Modern Times" (U.A.) (2nd week)	13,000	High 2-22-36 "Modern Times" 26,000 Low 5-4 "West Point of the Air" 4,900
Pantages	3,000	25c-40c	"Follow the Fleet" (Radio)	13,800	"Love on a Bet" (Radio) and "Muss 'Em Up" (Radio)	6,100	High 9-7 "Top Hat" 19,000 Low 4-13 "Mister Dynamite" and "Great God Gold" 2,500
W. B. Hollywood	3,000	25c-40c	"The Story of Louis Pasteur" (F.N.)	13,000	"The Petrified Forest" (W.B.) (2nd week)	10,600	High 9-7 "Page Miss Glory" 15,300 Low 4-3 "Laddie" 5,700
Indianapolis							
Apollo	1,100	25c-40c	"Ceiling Zero" (F.N.)	3,200	"The Story of Louis Pasteur" (F.N.)	3,500	High 9-7 "Steamboat 'Round the Bend" 8,000 Low 5-4 "Thunder in the East" 1,600
Circle	2,800	25c-40c	"Rose Marie" (MGM)	5,000	"The Informer" (Radio)	3,000	High 8-17 "Smart Girl" 8,500 Low 3-16 "Transient Lady" 2,000
Indiana	3,100	25c-40c	"Klondike Annie" (Para.)	6,500	"The Milky Way" (Para.)	7,000	High 1-25-36 "Her Master's Voice" 12,000 (on stage: "Earl Carroll's Vanities") Low 1-5 "The Little Minister" 3,500
Lyric	2,000	25c-40c	"The Bohemian Girl" (MGM) (plus vaudeville)	9,500	"Man Hunt" (W.B.) (plus vaudeville)	12,500	High 8-31 "Going Highbrow" 13,000 Low 12-21 "Frisco Kid" 3,700
Palace	3,000	25c-40c	"Modern Times" (U.A.)	10,000	"The Music Goes 'Round" (Col.)	7,000	High 2-15-36 "Exclusive Story" 15,000 (on stage: Cab Calloway and band) Low 4-6 "Casino Murder Case" 2,750
Kansas City							
Mainstreet	3,100	25c-50c	"Follow the Fleet" (Radio) (25c-40c)	10,900	"The Lady Consents" (Radio) (on stage: Jackie Coogan-Betty Grable)	8,600	High 11-23 "The Case of the Lucky Legs" 22,000 Low 1-12 "I Sell Anything" 2,000
Midland	4,000	25c-40c	"Modern Times" (U.A.)	10,500	"Exclusive Story" (MGM)	7,500	High 8-24 "China Seas" 25,000 Low 9-14 "Bonnie Scotland" 6,000
Newman	1,900	25c-40c	"Desire" (Para.) (10 days)	10,200	"Klondike Annie" (Para.) (10 days)	15,000	High 5-25 "Goin' to Town" 14,000 Low 5-18 "Dinky" 3,000
Tower	2,200	25c-35c	"You May Be Next" (Col.) (plus stage show)	5,500	"The Music Goes 'Round" (Col.) (plus stage show)	7,900	High 1-18-36 "Magnificent Obsession" 14,500 Low 3-7-36 "You May Be Next" 5,500 (plus stage show)
Uptown	2,000	25c	"The Invisible Ray" (Univ.) (4 days)	1,500	"Don't Get Personal" (Univ.) (6 days)	2,700	High 9-7 "Steamboat 'Round the Bend" 11,000 Low 7-27 "Black Sheep" 2,100
			"Love Before Breakfast" (Univ.) (4 days)	2,000			
Los Angeles							
Filmarte	800	30c-40c	"The Informer" (Radio) (2nd week)	1,400	"The Informer" (Radio) (1st week)	2,500	High 4-27 "My Heart is Calling" 4,000 Low 6-29 "Song of Happiness" 800
Four Star	900	30c-55c	"Professional Soldier" (20th Cent.) (2nd week)	2,500	"Professional Soldier" (20th Cent.) (1st week)	5,000	High 5-18 "Les Miserables" 7,800 Low 12-7 "The Return of Peter Grimm" 2,400
Grand Internat'l.	750	35c-40c	"Pioneers of Palestine" (State Rights)	1,750	"Maria Chapdelaine" (Franco America) (2nd week)	900	High 1-4-36 "The New Gulliver" 3,200 Low 12-7 "Such a Girl You Never Forget" 900
Hillstreet	2,700	25c-40c	"Follow the Fleet" (Radio)	14,000	"Love on a Bet" (Radio) and "Muss 'Em Up" (Radio)	6,200	High 9-7 "Top Hat" 17,000 Low 11-2 "Three Kids and a Queen" 2,800
Loew's State	2,500	30c-55c	"It Had to Happen" (20th Cent.) and "Exclusive Story" (MGM)	8,500	"Modern Times" (U.A.) (2nd week)	14,000	High 12-7 "Mutiny on the Bounty" 24,500 Low 10-26 "Way Down East" 6,200
Paramount	3,596	30c-55c	"Klondike Annie" (Para.) (on stage: F. and M. revue)	21,500	"The Music Goes 'Round" (Col.) (plus F. and M. stage show)	19,500	High 8-10 "Paris in Spring" 32,000 Low 12-7 "A Strange Case of Love" 12,200 (on stage: Cab Calloway and Band)
W. B. Downtown	3,400	25c-40c	"The Story of Louis Pasteur" (F.N.)	12,200	"The Petrified Forest" (W.B.) (2nd week)	10,000	High 1-11-36 "Captain Blood" 17,100 Low 4-27 "Strangers All" and "I'll Love You Always" 5,000
Minneapolis							
Lyric	1,238	20c-25c	"Woman Trap" (Para.)	1,500	"Freshman Love" (W.B.)	1,500	High 12-14 "Show Them No Mercy" 2,000 Low 8-17 "Don't Bet on Blondes" and "Sanders of the River" 1,200
Minnesota	4,000	25c-55c	"Desire" (Para.)	10,000	"The Milky Way" (Para.)	8,000	High 1-4-36 "The Bride Comes Home" 31,326 Low 2-29-36 "The Milky Way" 8,000
RKO Orpheum	2,900	25c-40c	"Follow the Fleet" (Radio) (2nd week)	5,500	"Follow the Fleet" (Radio) (1st week)	6,500	High 9-21 "Top Hat" 18,000 Low 1-26 "A Lost Lady" 4,500
State	2,300	25c-40c	"The Voice of Bugle Ann" (MGM)	6,000	"Exclusive Story" (MGM)	5,500	High 11-2 "Broadway Melody of 1936" 7,000 Low 5-4 "Private Worlds" 5,000
World	400	25c-55c	"The Magnificent Obsession" (Univ.) (7th week)	2,500	"Magnificent Obsession" (Univ.) (6th week)	2,500	High 6-8 "Thunder in the East" 5,000 Low 11-16 "Born for Glory" 2,000
Montreal							
Capitol	2,547	25c-60c	"Ceiling Zero" (F.N.) and "Freshman Love" (W.B.)	8,500	"Ah, Wilderness!" (MGM) and "Last of the Pagans" (MGM)	9,500	High 2-9 "Lives of a Bengal Lancer" 15,500 Low 8-3 "My Heart Is Calling" and "College Scandal" 7,000
Imperial	1,914	20c-34c	"Mutiny on the Bounty" (MGM)	3,500	"La Malle De Bombay" (French) and "Man Hunt" (W.B.)	3,500	High 1-4-36 "Une Nuit D'Amour" and "Spanish Cape Mystery" 5,500 Low 1-18-36 "Roman D'Un Jeune Homme" and "Burning Gold" 3,000
Loew's	3,115	30c-60c	"The Great Impersonation" (Univ.) (plus stage show)	11,000	"In Person" (Radio) (plus stage show)	11,000	High 1-11-36 "Broadway Hostess" and "The Rainmakers" 15,000 (plus stage show) Low 6-15 "Mark of the Vampire" and "Baby Face Harrington" 5,500
Palace	2,600	25c-65c	"Rose Marie" (MGM)	13,500	"The Ghost Goes West" (U.A.)	10,000	High 12-7 "Mutiny on the Bounty" 15,000 Low 7-20 "Drake of England" and "The Nitwits" 7,500
Princess	2,272	25c-65c	"Modern Times" (U.A.) and "Guard That Girl" (Col.) (3rd week)	7,000	"Modern Times" (U.A.) and "Guard That Girl" (Col.) (2nd week)	9,000	High 2-22-36 "Modern Times" and "Guard That Girl" 12,500 Low 12-28 "Remember Last Night?" and "East of Java" 3,000
New York							
Capitol	4,700	25c-85c	"Wife vs. Secretary" (MGM)	47,500	"The Music Goes 'Round" (Col.)	17,000	High 1-5 "Forsaking All Others" 87,400 Low 10-12 "O'Shaughnessy's Boy" 16,500
Center	3,433	35c-$1.25	"The Voice of Bugle Ann" (MGM)	6,000	"The Prisoner of Shark Island" (20th Century) (2nd week)	9,000	High 1-4-36 "Ah, Wilderness!" 32,000 Low 3-7-36 "The Voice of Bugle Ann" 6,000
Palace	2,500	25c-75c	"The Story of Louis Pasteur" (F.N.) and "The Lady Consents" (Radio)	9,000	"Ceiling Zero" (F.N.) and "Chatterbox" (Radio)	8,000	High 10-5 "Top Hat" 15,000 Low 2-2 "Behind the Evidence" 6,500
Paramount	3,700	35c-99c	"The Trail of the Lonsome Pine" (Para.) (2nd week) (on stage: Eddie Duchin and Orch.)	33,000	"The Trail of the Lonesome Pine" (Para.) (on stage: Eddie Duchin and Orchestra)	50,000	High 1-19 "Lives of a Bengal Lancer" 65,300 Low 12-21 "Millions in the Air" 10,000
Rialto	594	25c-65c	"The Garden Murder Case" MGM)	8,000	"Yellow Dust" (Radio)	8,000	.....
Rivoli	2,200	40c-99c	"Modern Times" (U.A.) (4th week)	25,000	"Modern Times" (U.A.) (3rd week)	42,000	High 2-15-36 "Modern Times" 65,000 Low 6-29 "Nell Gwyn" 8,100
RKO Music Hall	5,954	40c-$1.65	"Follow the Fleet" (Radio) (plus stage show) (2nd week)	75,000	"Follow the Fleet" (Radio) (plus stage show) (1st week)	105,000	High 9-7 "Top Hat" 131,200 (plus stage show) Low 11-30 "Crime and Punishment" 45,000 (plus stage show)
Roxy	6,200	25c-55c	"Rhodes, the Diamond Master" (GB Pictures) (on stage: Pinky Tomlin)	36,000	"Don't Get Personal" (Univ.) (on stage: Major Bowes' Amateurs)	40,500	High 1-4-36 "If You Could Only Cook" 62,000 (plus stage show) Low 4-20 "My Heart is Calling" 17,500 (plus stage show)
Strand	3,000	25c-55c	"The Walking Dead" (W.B.)	19,000	"Road Gang" (F.N.)	27,000	High 5-11 "The G Men" 60,138 Low 12-21 "Broadway Hostess" 7,000

[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week		Previous Week		High and Low Gross (Tabulation covers period from January, 1935) (Dates are 1935 unless otherwise specified.)
			Picture	Gross	Picture	Gross	
Oklahoma City							
Capitol	1,200	10c-41c	"Fang and Claw" (Radio)	1,700	"The Lady Consents" (Radio)	2,250	High 3-9 "Wings in the Dark" 3,700 Low 6-22 "The Devil is a Woman" 1,500
Criterion	1,700	10c-55c	"Wife vs. Secretary" (MGM)	7,600	"Follow the Fleet" (Radio)	6,900	High 9-14 "Steamboat 'Round the Bend" 10,000 Low 11-2 "The Case of the Lucky Legs" 2,500
Liberty	1,500	10c-41c	"Stars Over Broadway" (W.B.) (plus stage show) (4 days) "Freshman Love" (W.B.) (3 days) (10c-36c)	2,400 400	"Another Face" (Radio) (plus stage show) (4 days) "Last of the Pagans" (MGM) (3 days) (10c-36c)	1,600 600	High 1-19 "Gentlemen Are Born" and "Crime Doctor" 4,200 Low 10-26 "Little Big Shot" and "I Live for Love" 1,500
Midwest	1,500	10c-56c	"It Had to Happen" (20th Century)	3,000	"Klondike Annie" (Para.)	4,000	High 11-16 "Mutiny on the Bounty" 8,800 Low 8-24 "The Farmer Takes a Wife" 1,800
Omaha							
Brandeis	1,200	25c-40c	"Follow the Fleet" (Radio)	8,300	"The Music Goes 'Round" (Col.) and "You May Be Next" (Col.)	5,200	High 9-14 "Top Hat" 9,500 Low 12-21 "Broadway Hostess" and "Man of Iron" 2,700
Omaha	2,200	25c-40c	"Her Master's Voice" (Para.) and "Rose Marie" (MGM)	8,500	"Show Them No Mercy" (20th Century) and "Metropolitan" (20th Century)	5,400	High 10-12 "Broadway Melody of 1936" and "Without Regret" 10,100 Low 10-5 "Dante's Inferno" and "She Get's Her Man" 3,600
Orpheum	3,000	25c-40c	"It Had to Happen" (20th Cent.) and "Freshman Love" (W.B.)	7,800	"Exclusive Story" (MGM) (on stage: Ted Lewis) (35c-55c)	21,150	High 2-29-36 "Exclusive Story" (on stage: Ted Lewis) 21,150 Low 12-28 "Mister Hobo" and "Three Kids and a Queen" 5,800
Philadelphia							
Aldine	1,200	40c-65c	"Sylvia Scarlett" (Radio)	5,000	"The Lady Consents" (Radio)	4,500	High 11-30 "Splendor" 16,000 Low 1-26 "The Runaway Queen" 2,200
Arcadia	600	25c-50c	"Exclusive Story" (MGM)	2,100	"Anything Goes" (Para.) (8 days)	3,000	High 1-25 "The Bride Comes Home" 4,800 Low 9-21 "Bonnie Scotland" 800
Boyd	2,400	40c-55c	"The Story of Louis Pasteur" (F.N.) (9 days)	21,000	"The Petrified Forest" (W.B.) (5 days-2nd week)	8,000	High 1-4-36 "A Tale of Two Cities" 30,000 Low 8-17 "Jalna" 6,000
Earle	2,000	25c-50c	"The Bohemian Girl" (MGM) (on stage: Regis Toomey and Xavier Cugat and Orch.)	14,500	"Love on a Bet" (Radio) (on stage: Gene Raymond-Eddie Peabody)	19,500	High 1-4-36 "Miss Pacific Fleet" 22,000 Low 10-5 "I Live for Love" 9,500
Erlanger	2,000	40c-87c	"Modern Times" (U. A.) (3rd week)	14,000	"Modern Times" (U.A.) (2nd week)	20,000	.....
Fox	3,000	40c-65c	"The Prisoner of Shark Island" (20th Cent.) (2nd week) (on stage: Sid Gary and revue)	16,000	"The Prisoner of Shark Island" (20th Century) (on stage: Sid Gary and revue) (1st week)	21,000	High 12-28 "The Littlest Rebel" (plus stage show) 31,000 Low 9-28 "Redheads on Parade" 7,500
Karlton	1,066	25c-40c	"Two in the Dark" (Radio)	2,200	"Next Time We Love" (Univ.)	2,200	High 10-5 "Top Hat" 6,300 Low 6-1 "Dinky" 1,200
Keith's	2,000	30c-50c	"The Petrified Forest" (W. B.)	2,800	"The Ghost Goes West" (U.A.)	2,100	High 4-13 "Roberta" 5,800 Low 1-2 "The Right to Live" 900
Stanley	3,700	40c-55c	"Follow the Fleet" (Radio) (8 days - 2nd week)	20,000	"Follow the Fleet" (Radio) (1st week)	27,000	High 2-29-36 "Follow the Fleet" 27,000 Low 5-11 "Stolen Harmony" 4,000
Stanton	1,700	30c-50c	"Woman Trap" (Para.)	5,000	"Tough Guy" (MGM)	6,000	High 1-11-36 "Riffraff" 10,000 Low 3-23 "Captain Hurricane" 1,800
Portland, Ore							
Blue Mouse	700	20c-25c	"The Dark Angel" (U.A.) and "Here's to Romance" (Fox)	1,700	"Escapade" (MGM) and "The Last Outpost" (Para.)	1,700	High 8-17 "Life Begins at Forty" 2,700 Low 6-22 "My Heart is Calling" 1,400
Broadway	1,912	30c-40c	"The Bohemian Girl" (MGM) "Exclusive Story" (MGM)	7,000	"Riffraff" (MGM)	6,000	High 1-11-36 "Captain Blood" 8,000 Low 7-27 "Calm Yourself" and "Chinatown Squad" 4,000
Mayfair	1,700	25c-40c	"The Murder of Dr. Harrigan" (F.N.) and "Freshman Love" (W.B.)	4,000	"Yellow Dust" (Radio) (plus stage show)	7,000	High 1-25-36 "A Midsummer Night's Dream" 12,000 Low 1-19 "Behold My Wife" and "Defense Rests" 1,600
Orpheum	1,700	30c-40c	"Follow the Fleet" (Radio)	8,000	"The Petrified Forest" (W.B.) and "Her Master's Voice" (Para.) (2nd week)	6,000	High 9-28 "She Married Her Boss' 9,500 Low 11-23 "To Beat the Band" and "Wanderer of the Wasteland" 4,000
Paramount	3,008	30c-40c	"Klondike Annie" (Para.) and "My Marriage" (Fox) (3 days—2nd week)	4,000	"Klondike Annie" (Para.) and "My Marriage" (Fox) (1st week)	8,000	High 4-20 "Private Worlds" 11,500 Low 12-14 "Mary Burns, Fugitive" 5,000
United Artists	945	30c-40c	"Wife vs. Secretary" (MGM)	7,000	"The Ghost Goes West" (U.A.)	7,000	High 5-4 "Cardinal Richelieu" 9,000 Low 6-8 "Age of Indiscretion" 4,000
San Francisco							
Clay	400	35c	"Maria Chapdelaine (French)	1,100	"Royal Waltz" (Vienna)	1,000	High 12-28 "Peasants" 2,500 Low 8-10 "The Youth of Maxim" 800
Embassy	1,400	15c-35c	"Dancing Feet" (Republic) and "The Return of Jimmy Valentine" (Republic)	3,500	"Fang and Claw" (Radio) and "Powder Smoke Range" (Radio) (2nd week)	2,750	High 5-18 "My Heart is Calling" 6,000 Low 12-7 "Two Sinners" and "$1,000 a Minute" 2,000
Fox	5,651	10c-35c	"Tough Guy" (MGM) and "Tango" (Invincible)	6,200	"Don't Get Personal" (Univ.) and "White Heat" (Trop.)	5,000	High 8-3 "Champagne for Breakfast" 14,800 Low 11-30 "To Beat the Band" and "Freckles" 4,000
Golden Gate	2,800	25c-40c	"Follow the Fleet" (Radio)	19,500	"Muss 'Em Up" (Radio) (plus stage band)	15,700	High 9-14 "Top Hat" 26,000 Low 10-26 "The Last Days of Pompeii" 11,500
Orpheum	2,440	15c-40c	"The Music Goes 'Round" (Col.) and "Hell Ship Morgan" (Col.) (2nd week)	5,000	"The Music Goes 'Round" (Col.) and "Hell Ship Morgan" (Col.) (1st week)	6,000	High 7-20 "Love Me Forever" 16,700 Low 10-26 "King Solomon of Broadway" and "Fighting Youth" 4,800
Paramount	2,670	25c-40c	"The Story of Louis Pasteur" (F.N.) and "Woman Trap" (Para.) (2nd week)	13,000	"The Story of Louis Pasteur" (F.N.) and "Woman Trap" (Para.) (1st week)	13,000	High 6-8 "Our Little Girl" and "Alibi Ike" 23,000 Low 3-2 "Living on Velvet" and "All the King's Horses" 8,500
St. Francis	1,430	15c-40c	"Klondike Annie" (Para.)	9,000	"The Petrified Forest" (W.B.) and "Every Saturday Night" (20th Cent.)	6,500	High 1-19 "The County Chairman" 11,000 Low 6-29 "No More Ladies" 5,000
United Artists	1,400	15c-55c	"Strike Me Pink" (U.A.) (3rd week)	6,200	"Strike Me Pink" (U.A.) (2nd week)	9,000	High 10-26 "Barbary Coast" 15,000 Low 12-28 "Mimi" 2,500
Warfield	2,700	25c-50c	"Desire" (Para.) and "The Garden Murder Case" (MGM)	13,500	"Klondike Annie" (Para.) and "Here Comes Trouble" (Fox) (30c-40c)	18,000	High 10-5 "I Live My Life" (plus stage show) 35,000 Low 6-29 "Doubting Thomas" 18,500
Seattle							
Blue Mouse	950	25c-55c	"Modern Times" (U.A.)	3,650	"Rose Marie" (MGM)	3,700	High 11-30 "Mutiny on the Bounty" 6,100 Low 2-16 "Million Dollar Baby" and "Notorious Gentleman" 2,900
Fifth Avenue	2,500	25c-55c	"The Petrified Forest" (W.B.)	6,800	"Modern Times" (U.A.) (8 days)	9,750	High 5-11 "Naughty Marietta" 10,200 Low 6-8 "The Flame Within" 5,100
Liberty	1,800	15c-50c	"The Music Goes 'Round" (Col.)	6,250	"The Calling of Dan Matthews" (Col.) and "Silver Spurs" (Univ.) (15c-35c)	3,200	High 9-28 "She Married Her Boss" 7,900 Low 4-13 "White Lies" and "Happy Landing" 2,700
Music Box	950	25c-55c	"Rose Marie" (MGM) (2nd week)	4,350	"Rose Marie" (MGM) (1st week)	4,250	High 3-16 "Roberta" 6,100 Low 1-26 "The Man Who Reclaimed His Head" 2,850
Orpheum	2,450	25c-40c	"Follow the Fleet" (Radio)	8,100	"The Lady Consents" (Radio) and "Three Live Ghosts" (MGM) (6 days)	4,700	High 9-21 "Top Hat" 10,400 Low 8-31 "Dante's Inferno" and "Lady Tubbs" 4,800
Paramount	3,050	20c-30c	"Her Master's Voice" (Para.) and "Preview Murder Mystery" (Para.)	4,600	"It Had to Happen" (20th Cent.) adn "Chatterbox" (Radio) (6 days)	4,100	High 12-14 "Annie Oakley" 9,200 Low 9-21 "Redheads on Parade" and "Hot Tip" 3,650
Rex	1,500	15c-25c	"Man Hunt" (W.B.) (plus stage show) (15c-30c)	3,100	"Dancing Feet" (Republic) (plus stage show) (20c-30c)	3,200	High 4-27 "Red Morning" and "Once to Every Bachelor" 4,150 Low 12-21 "Spanish Cape Mystery" 1,500

CHICAGO INDEPENDENTS PROTEST CHAPLIN DEAL

Expected First Chance at "Modern Times" After Loop Showing; Protest Favoritism to B&K

by BILL CROUCH
Chicago Correspondent

Independent exhibitors in Chicago are refusing to buy the Chaplin picture, "Modern Times."

So far, it is understood, no independent city deals for the Chaplin picture have been consummated. The reasons are two. First, United Artists, which distributes the product, sold its pictures away from Balaban & Katz this season for the first time in years. Independent theatre men who bought the UA pictures had expected to get first chance at the Chaplin picture after the loop showing and in several instances exhibitors say they were promised this picture on the same release basis as the other UA product.

The other reason is that when the picture was sold to Balaban & Katz the additional seven days' clearance, which B&K staged such a battle for last fall, was granted to them for the first time.

This, it is learned, was granted B & K by the home office executives of U A and not by the local exchange.

Independent exhibitors say it was unfair to allow this extra clearance. It was the general understanding that the allowance of this extra seven days' protection would be worked out before the selling period started and, if generally accepted, would be allowed. Last fall so many deals had been made without granting the clearance to B & K that distributors did not dare to grant the extra time on any of this season's product. B & K agreed to drop the fight when advised by major distributors they would grant them the extra week with the 1936-37 product.

Circuits which have not bought the Chaplin picture and, according to reports, do not intend to do so, include Essaness, Warners, Jones, Linick and Schaefer and many others.

Downstate the picture is playing in the independent houses that bought the UA product. Here it is understood the picture was a definite part of the deal for UA pictures and bought to play on a percentage basis. Great States, the B & K affiliate, did not buy UA picture this year except in non-competitive spots.

The real action is expected to come when the picture is ready for bookings in the first-week-of-release houses.

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Verbal Union Agreement

After many weeks of dickering the contract between the exhibitors and the Chicago Motion Picture Operators' Union has been set aside, and until September 1, 1936, the agreement will be a verbal one. Frank Clifford, business manager for the Chicago organization, announced that word from Washington was to the effect that no new contract be made at this time, because of the international law of the IATSE that all contracts with locals must start on September 1. The Chicago agreement, which expired on January 10, was the only local contract in the country to fall on a date other than September 1st.

Demand for a 20 per cent pay increase is dropped for the time being. Just what increase, if any, will be made in September is not revealed, Clifford said.

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Bids for the McVickers theatre will be received by the Board of Education this week. Rumor has it that B & K will probably get the lease and keep it dark.

▽

Jack Rose and Alex Manta are the new owners of the Roxy theatre at La Porte, Indiana. This is their 14th theatre in Indiana. Art Wartha is the new manager.

▽

Claud Saunders, general manager of Ross Federal Service, was a visitor last week. From here he went to Detroit; whence he returns to New York.

▽

Glenn Hunter, former film star, was arrested last week on charges of failure to pay a hotel bill and a clothier's bill.

▽

Sidney H. Selig, oldtime showman of Chicago, who has been an invalid for many months, is feeling much better with the warmer weather. Selig lives at 7325 Constance Avenue.

▽

The Genesee theatre in Waukegan, a Great States house, goes on a national release schedule policy this month.

▽

So great is the demand for "Rhodes" that GB says it is having a time getting enough prints to fill the damands of exhibitors in this territory.

▽

Local exhibitors report evidences that an old and protested sales practice is returning. At a local large exchange they have been confronted with exact information of their deals with other exchanges and told just what they would have to pay to get certain pictures. This trading of information between exchanges is, they charge, most unfair.

▽

Three weeks ago the number drawn at the Avalon theatre Banknight was that of a Mrs. Hess. The award that night was $900 but the woman was not there to claim it. The next week the award was $1,000 and the same number was drawn again! The lady was not present the second time but she did appear the third week to see someone else get the $1,100. The management gave Mrs. Hess a consolation prize—a six months' pass to the theatre. And it's good on Banknights. The 10,000 attendance set a house record.

▽

Warner theatres have booked the WLS Barn Dance Radio show into their houses for personal appearances.

▽

The Garden theatre in Canton, a new house, has been purchased from the Gregory Brothers by A. L. Hainline and Charles House.

▽

Edward G. Zorn and Hal Opperman have just completed plans for a deluxe modern theatre in Pontiac, Ill.

▽

Henri Elman said that the famous Cecil B. DeMille picture, "King of Kings," with a synchronized background and new prints, will be distributed in this territory through his Capitol Film Exchange.

▽

The deal for Warners Theatre Circuit to take over the Paramount theatre in Hammond, Ind., on a pooling arrangement between Balaban and Katz and Warner Brothers, has been completed and is already in effect. Larry Stein is district manager for Warner and Sonny MacDonald is manager of the 2,000-seat house. Tom Bonk has been moved from the Orpheum to serve as assistant manager and Paul Marlowe takes Bonk's place at the Orpheum.

▽

Irving Salomon, president of Royal Metal Manufacturing Company here, sailed for Europe on the *Aquitania* March 11th. Mr. Salomon will study production methods in European factories, where possible, and also look for new designs.

Study Diesel Engines For Theatre Use

David Weinstock has been authorized by the Independent Theatre Owners of America to make a survey of New York theatres contemplating installation of Diesel-powered generators. The action followed failure to obtain reductions in theatre rates from the New York Edison company. An exhibitor organization representative said that theatre men installing Diesel engines would be guaranteed light and power at a cost not exceeding one cent per kilowatt hour, as compared with the prevailing rates of five and six cents.

Maurice Fleischman, chairman of the board, presided at the meeting which authorized the survey.

Coast Independents Plan Booking Office

Independent exhibitors in the Los Angeles territory are laying plans for formation of a cooperative booking office.

Distributors are said to favor the idea as enabling them to make deals that otheriwse would be unprofitable.

A meeting of the exhibitors will be held within the next few weeks. Such an office will not affect the Independent Theatre Owners or any other independent exhibitor organization, it was said.

RKO Drive March 15

Phil Reisman, vice-president of RKO Export Corporation, sailed on the *Ile de France* last week following completion of plans for an international sales drive of thirteen weeks duration to be known as the RKO Foreign Legion Olympics. The drive will start March 15 and end June 13 with thirty-nine foreign nations in competition. Ned E. Depinet and E. D. Leishman will serve with Mr. Reisman as judges. Ben Y. Cammack, Reginald Armour and Harry W. Leasin will be field captains. Home office captains will be E. Smith, H. D. Lion and R. K. Hawkinson.

RKO Opens Vienna Branch

Phil Reisman, vice-president of RKO Export Corporation, has completed arrangements for the opening of a branch in Vienna, with Michael Havas manager.

MANAGERS' ROUND TABLE CLUB

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

SWEAT ALONE WON'T DO IT

It's all a personal opinion of course but being as the world has never been overrun with lightning-fast thinkers capable of spontaneously generating smart selling ideas, there has always been propaganda afloat to put over the solid virtues of honest labor to make it more palatable.

Thus when the world was younger, the good old copybooks were rife with such maxims as "Genius is one-tenth inspiration and nine-tenths perspiration." "Genius is an infinite capacity for taking pains"—the slant being that great ideas were not produced only by flashes of inspiration, that most anyone could by conscientious toil become a fast thinker and mental prodigy.

Well, without any desire on our part to sink a carping harpoon into the backside of good honest labor, we venture to opinionate that while a lot of sweating is necessary to work out the machinery of a worthwhile idea—its concept is purely mental. If one's brain is not equipped to turn out the sock angles every moment of the day, then no amount of pick and shovel work can gear up the ole thinker to the desired lightning speed.

Support for this theory comes almost daily to your Round Table in the form of profit campaigns touched off by ideas that bubble up spontaneously in the minds of agile-brained theatremen. Without pointing to any one or two particular instances, it may be said that showmen more than any other class of worker are gifted with the talent for cooking up those fancy ideas, the speedy and profitable execution of which causes wonder and muttering among supposed fast-thinkers in other lines.

Of course your theatreman works hard if not harder to make his thoughts saleable but in most instances he is thrice blessed by the possession of a mental machinery that first produces the selling idea.

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MANAGERS ALSO THRILL

It has been said that one gets the greatest kick out of doing something for other people and thus it must be so that theatremen have frequent occasion to appear in the pleasurable role of benefactor. Much has been said on this page of the prominent part played by the manager in the relief of the underprivileged. More and with pleasure is to be said.

In this issue is recounted the thrill experienced by Round Tabler Hugh Martin, of the Ritz, in Valdosta, Georgia, in acting as host to some 200 school children brought from a rural community in the surrounding hills and which boasts no theatre of its own. Half of the children had never been away from their homes, fully three-quarters had never seen a motion picture.

"That's the part that was hard for me to believe, but it's true," writes Martin, "for I faced every one of the bright-eyed kids on the way in—and know. Some were afraid to enter, pulling back from their older sisters and brothers, although I had all the house lights on. Some were in overalls and barefooted. . . . You can just bet I'll repeat this soon and give the little souls something to talk about now as Santa Claus is beginning to get old with a lot of them. . . ."

There is no denying the tough grind that accompanies the routine of the average day at the theatre. But many of the harsh lines of monotony are brushed away when managers can respond so readily and get so genuine a personal kick out of making a Great Day possible in the lives of so many deserving children.

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A WOMAN'S AUXILIARY?

To encourage women concerned with theatre operation, the young ladies attached to Walt Davis' personnel at the Capitol, in Regina, Canada, have proposed the formation of a woman's auxiliary of the Round Table.

Turned loose by Davis some time back to do their durndest on an exploitation campaign at the theatre, the Misses Warner-Davis, Graham, Summers and Williams scored high and were duly credited for their accomplishments. Now gals want "in" saying that there should be some outlet for their ambitions outside of ushering and ticket-selling.

The Chair therefore (and quite timidly, too), will entertain a motion for further discussion of the question.

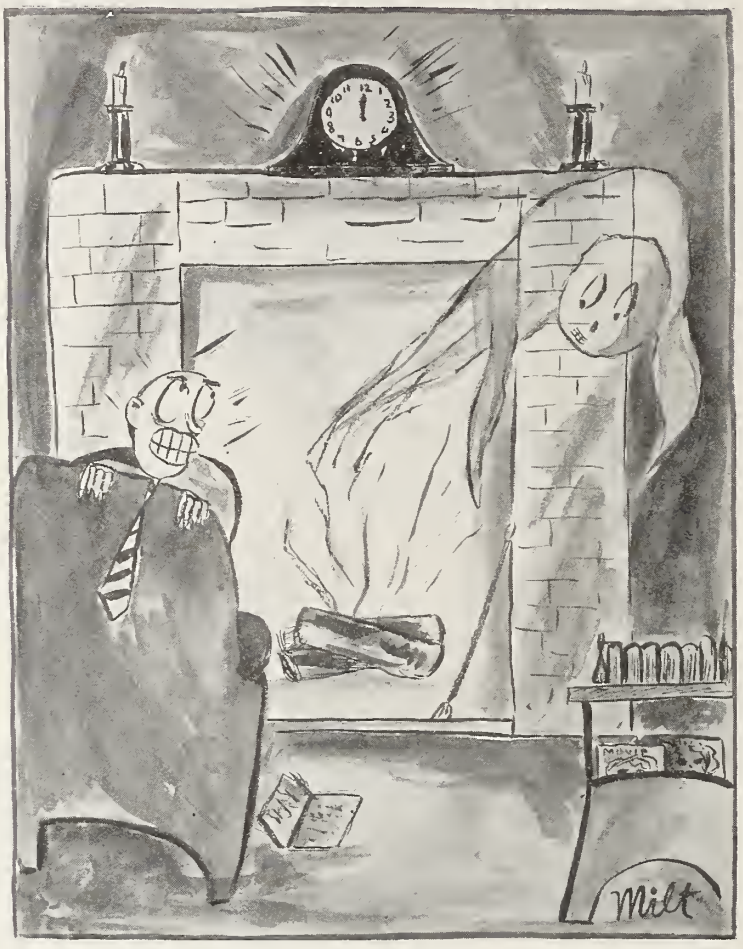
And don't say we didn't warn you, girls.

▽ ▽ ▽

If any of the readers are feeling unduly fretful or out of kilter, immediately is to be recommended a reading of that very amusing script entitled "A Day in the Life of a Press Agent" and authored by Round Tabler Mort Goodman, of Warner Theatres' Cleveland publicity staff. Maybe Mort has a few copies left—we refuse to lend ours.

A-Mike Fogel

SHOWMEN'S LOBBY LAFFS!



This cartoon was created by Milt Rosenfeld

GHOST: "When you see 'The Ghost Goes West' at the Bijou, give him my regards."

Paint Store Aids Saunders on "Times"

Matt Saunders, Loew's Poli, Bridgeport, Conn. on "Modern Times" promoted local paint company for the printing of special dodgers of Chaplin heads for a coloring contest, prizes of tickets to winners.

As a street bally, 100 boys dressed with Chaplin hats and canes with theatre imprint followed a Chaplin impersonator through streets. Lighting company ran ad with special art showing the star throwing a switch with title, billing and playdate given strong play.

"Send Us Your Face Photo!"



KEY TO CITY. On occasion of Major Bowes' Unit date at the Strand, Portland, Me., manager Leo Young among other smart ideas arranged for presentation by officials of key to the city.

Store Aids Perry On "Fauntleroy"

One of the leading department stores in Philadelphia cooperated with Charlie Perry, Aldine Theatre on "Little Lord Fauntleroy" in connection with a tieup in their book department, and devoting entire window to displays of Fauntleroy Blue in various commercial articles. Another women's shop concentrated their windows on that shade, giving picture and playdates conspicuous plug.

Perry arranged special screenings for all women's clubs, schools, radio commentators, etc., also distributing study and radio guides to various organizations. Large panels on both sides of the lobby contained strong selling angles with special cutouts of Bartholomew and Costello strategically spotted.

"Send Us Your Face Photo!"

M-G-M Issues Pressbook On "Hit and Run Driver"

Newspapers, governors, police department, traffic courts, auto clubs and a host of other contacts are recommended for exploitation on M-G-M's "Hit and Run Driver" short put out by Herb Morgan of Howard Dietz's department. Short publicity stories, one column mats and lobby photos are also recommended.

In view of the many safety drives being put on, pressbook covers sufficient number of angles to either hook in with these drives or to encourage theatremen to inaugurate them as part of the advance buildup.

Rural School Kids See First Picture

Nearly 200 children, including many who had never seen a motion picture, were brought from the nearby rural community of Lakeland to Valdosta, Ga., to attend a special showing at the Ritz, arranged by Manager Hugh Martin on "Littlest Rebel."

Lakeland, some 22 miles from Valdosta, is off the paved roads and boasts no picture show. The idea for the screening came from one of the teachers, who queried Martin on the possibility of putting on the special show for the pupils in the first, second and third grades—to be put on in the morning before the house opened. When Hugh discovered that 75 per cent of the youngsters had never seen a motion picture and that half of them had never been out of their small community, he readily agreed.

The kids, brought in by special busses, were ushered in by the Round Tabler, who, before the showing, explained the operation of the screen, sound equipment, stage equipment, etc.

The show was successful in all respects with the youngsters, says Martin, properly thrilled by the occasion. Page one stories were carried in the local press and Hugh says he got sufficient of a kick out of the proceedings to arrange another show of the same kind in the near future.

"Send Us Your Face Photo!"

Philadelphia Managers Celebrate Get-Together

Members of the Independent Managers of Philadelphia, their womenfolk, and friends to the number of 150 put on one of the organization's regular get-togethers last week at Palumbo's Restaurant in Philadelphia. Among the guests was A-Mike Vogel, Chairman, Managers' Round Table.

Arrangements were handled by Barney Cohen, manager, Admiral Theatre, president; John C. Ehrlich, manager, New Deal Theatre, secretary, both serving on the arrangements committee with Abe Resnick, manager, Hamilton Theatre and George Nonamaker.

Among those present were: Iz Segall, Iz Burowsky, Charlie Dutkin, Joe Kane, Jack Blumberg, Jack Miller, Walter Potamkin, Bill Fishman, Leonard Edelson, Lew Cohen, Murray Cohen, Phil Wolfson, Mike Morris, Cecil Felt, Jack Sitte and Perry Lessay.

"Send Us Your Face Photo!"



COFFEE AND——. Patrons lined up outside the New York Paramount waiting to see "Lonesome Pine" were succored with coffee and doughtnuts by the publicity-wise theatremen.

Kunze Goes to Town On 24-Hour Notice

Short time back there was much of a to-do on the occasion of some boys in a New England CCC camp who had been carried out to sea on ice floes and rescued by a coast guard cutter which makes its base at Plymouth, Mass. The newsreels covered the rescue and as the event was shown in the Paramount News at both the Old Colony and Plymouth, skippered by Manager Paul W. Kunze, this Round Tabler with but 24 hours' notice, put together a fine advance campaign.

Paul was able to crack both local weekly papers with page one stories in one and also received coverage with printed heralds distributed by newsboys. One of the papers helped out also by making available a window display of posters and stores also cooperated.

For the last night of the showing, Kunze arranged personal appearance of the captain and executive officer of the cutter, the seamen speaking of the rescue. They were introduced by chairman of board of selectmen, the civic body throwing a dinner in honor of the officers in addition.

In view of the fact that Kunze's theatres were first to show the newsreel rescue, and that the officers were to attend, the Boston papers also carried stories and announced it over news broadcasts. Box office reacted favorably, reports Paul, with no extra expense other than printing of heralds, posters and lobby stuff.

"Send Us Your Face Photo!"

Caldwell Sells "Pink" With Gag Giveaways

Cantor eye heralds were distributed in office buildings by Wally Caldwell, Loew's Valentine, Toledo, on "Strike Me Pink," imprinted balloons handed out on street corners and "man or mouse" coins given to cashiers.

"Pink" sashes were worn by entire staff ahead and during engagement, department store devoted entire window display to pink undies, stills and playdates.

While for "Rose Marie", Wally placed "reserved" cards on tables in hotels and night clubs, mailed announcements to leading women's clubs and planted contest in paper offering tickets to those getting most words out of title.

"Send Us Your Face Photo!"



ATTRACTION SIGN. Illuminated built-in attraction sign on "Ah Wilderness" created by Manager Roscoe Drissell at Loew's, Wilmington, Del., with transparent lettering lit from behind.

JUDGING for the 1935 Quigley Silver Grand Award and the Quigley Bronze Grand Award will take place on March 17, at the New York Athletic Club, New York City, where industry executives representing the distribution, advertising and exhibition branches will vote for the two winners from among the 24 campaigns awarded the 1935 monthly Quigley Silver and Bronze Plaques. Full details of the proceedings and photos will appear in the issue of March 21.

KRENDEL, SAUNDERS TOP FEBRUARY LISTS

FP-Canadian Theatreman Voted Quigley Silver; Bronze Plaque Goes to Bridgeport Loew-ite

by A-MIKE VOGEL

For the second time in the history of the Quigley Competitions the royal colors of the Dominion of Canada wave bravely from the top of the pole with the announcement that the Quigley Silver Plaque for February has been voted to a Toronto showman.

Dan Krendel, manager of Famous Players - Canadian's Tivoli Theatre, wins, and wins ably, with a splendid second-run campaign on Universal's "Magnificent Obsession". And following Dan closely across the line is Matt Saunders, manager of Loew's Poli, Bridgeport, Conn., in Harry Shaw's division, Matt outstepping the rest of the field for the Bronze honors on MGM's "Rose Marie".

Although both Dan and Matt have previously taken down Quigley Mentions, this is the first time their efforts have been voted the top honors. And also landing their initial First Mentions this month are three entrants, A. P. Barry, Lucas and Jenkins' Capitol, Macon, Ga.; George Jones, Loew's Senate, Richmond, Va., and Ev Steinbuch and Milt Harris, Loew's State, Cleveland.

Newcomers Awarded "Honorables"

Though the majority of February Honorable Mention winners have scored previously in previous months, there are at least six entries among the winning 16, the creators of which are newcomers to the Awards. The entire list represents various sections of the country and includes independent operations as well as the circuits.

Names, designations, locations and campaigns of all First and Honorables are set down in the next column. To them is now being forwarded their Sheepskin Certificates representing these awards.

Especial attention is called to the status of Krendel's entry—a subsequent-run campaign and chosen almost unanimously by the Judging Committee for the Silver. This selection is stressed for the purpose of again reminding theatremen in other than first-run situations that the Awards are voted to campaigns for their excellence irrespective of their origins.

First Mention

A. P. Barry, City Manager, L. & J. Capitol, Macon, Ga. "Rose Marie"

George Jones, Manager, Loew's Senate, Richmond, Va. "Ghost Goes West"

Ev. Steinbuch, Manager, **Milt Harris,** publicist, Loew's State, Cleveland, O. "Modern Times"

Honorable Mentions

Wally Allen, Manager, Warner's Keeney, Elmira, N. Y. "Ceiling Zero"

Ewell Bingham, Manager, Howard, Taylor, Tex. "Tale of Two Cities"

Les. Bowser, Manager, **Albert T. Johnson,** Advertising Assistant, Harris - Warren, Warren, Pa. "Magnificent Obsession"

Lou Brown, Publicist, Loew's Century, Baltimore, Md. "Modern Times"

J. Remi Crasto, Exp. Mgr., RKO-Radio Pictures, Calcutta, India. "Top Hat"

Roy Drachman, Manager, Fox, Tucson, Ariz. "Dream"

Mannie Friedman, Manager, Fantasy, Rockville Center, L. I. "Tale of Two Cities"

Sam Gilman, Manager, Loew's, Harrisburg, Pa. "Modern Times"

Russ Hardwick, Manager, Lyceum, Clovis, N. M. "Collegiate"

George Laby, Manager, Paramount, Springfield, Mass. "Dream"

Tom Olsen, Manager, Aberdeen, Aberdeen, Wash. "Dream"

Frank Shaffer, Manager, Virginia, Harrisonburg, Va. "Rose Marie"

Raleigh Sharrock, Manager, Palace, Morrilton, Ark. "Magnificent Obsession"

Tom Simmons, Manager, Dunlap, Clarksville, Ark. "Tale of Two Cities"

Joe Stribling, Manager, Erie, Hugo, Okla. "Tale of Two Cities"

Vince Wade, Manager, Tampa, Tampa, Fla. "Ceiling Zero"

Contests Aid Grady On "Two Cities"

Tying up the business schools in Lubbock, Texas, Hal Grady, Palace Theatre for "Tale of Two Cities" offered passes to students in typewriting classes submitting best and neatest reviews on picture. Another contest was run in newspaper for which tickets were awarded those turning in best ad layouts.

Special screening was held for ministers, teachers, newspaper critics, etc., with comments used for ads. Grady also used ad offering to run the picture exclusively for any person willing to pay $200 for the privilege, money to go to charity. Leading department store devoted entire window to display of spring fashions of 1855 and present day, and giant pass was delivered to Mayor by two boys taking circuitous route through city.

Cards carrying single cuts of stars were distributed and guest tickets given to those bringing in complete set of the three stars, Printing of these was arranged so that only so many passes were available. J. H. Wisdom assisted on the campaign.

"Send Us Your Face Photo!"

Phelps Uses Street Ballys To Plug "Modern Times"

For his street ballys on "Modern Times" at Loew's Vendome, Nashville, Manager Phelps dressed couple as Chaplin and Goddard, who paraded downtown section. Girl in bathing suit with banner covered main thoroughfares and decorated old-time car was driven by Chaplin impersonator.

Special animated front was constructed with mechanical features giving impression of factory machinery as in picture. Chain druggist featured "Modern Times" sandwiches and drinks and leading furniture store carried window display with stills and appropriate theatre copy.

"Send Us Your Face Photo!"

Power Company Aids Lavoy on "Mutiny"

Local power company cooperated with Eugene Lavoy, Dakota Theatre, Grand Forks, N. D. by placing ad in paper with large cut of scene from "Mutiny" and copy reading "would there have been mutiny on the Bounty if there had been modern lighting facilities?"

Classified section of newspaper offered tickets to those finding their telephone numbers listed in various ads, contest running five days. Oversized invitation was sent to Mayor resulting in story and cut run in dailies and several merchants devoted window displays to picture.

"Send Us Your Face Photo!"

Lykes Plants Contest On "Mary Burns"

Manager Jack Lykes and Publicist Milt Harris at Loew's Stillman, Cleveland, Ohio, for "Mary Burns Fugitive" tied local weekly tabloid to "fugitive girl" contest, offering $10 to first person identifying the planted girl and saying to her "you are Mary Burns Fugitive."

Heralds in the form of mystery notes as written by Sylvia Sidney in the picture were distributed house to house late at night and messages were numbered making it possible to win tickets if numbers corresponded with those posted on one-sheet in lobby.



Goodman's Staff Dressed for "Fleet"



Pritchard's Artist at Work on Mezzanine



Easson's Temple Lobby Display



Lykes' School Band at Theatre

As Alan Baxter is a Cleveland boy, announcements were placed on bulletin boards and blotters given to students at high school where he graduated. Accompanying photo shows band from school playing in front of theatre opening night, band marching to theatre with police escort and students carrying large banners.

Amateur Review Contest Staged by Goodman

With cooperation of local paper, Mort Goodman, publicist Warner's Hipp, Cleveland, planted amateur reviewers' contest for "Follow the Fleet" with cash and tickets to those submitting best 200-word review on the picture. Contest ran three days ahead with winning entries printed in paper at end of contest. Accompanying photo shows how house staff was dressed during engagement.

For "Pasteur," serialization was run in weekly suburban papers for five consecutive issues, each of which contained cut, theatre and playdate mention.

"Send Us Your Face Photo!"

Pritchard's Art Exhibit

Out at the Tower Theatre in Pasadena, Cal., Dick Pritchard has set up a modern art school in the lobby. Hollywood artist accommodates by sketching various types frequently, theatre and portraits of various stars are on display. (See photo.)

"Send Us Your Face Photo!"

Teaser Stickers Sell Personal Appearance

To plug the personal of Jack Benny at Loew's State, Cleveland, Ev Steinbuch and publicist Milt Harris had teaser stickers printed reading "only blank more days to see Jack Benny in person at," etc., etc. These stickers, which were used on menus in leading restaurants, were changed daily as the number of days lessened.

For "Rose Marie" five and ten cooperated, declaring a special week throughout the store. New metallic cards with picture and playdate mention were used on counters, music counter featured song hits and fountain plugged a "Rose Marie" sundae.

"Send Us Your Face Photo!"

Pink Papers Plug "Strike Me Pink"

Ernest Moule, Capitol Theatre, Brantford, Canada went to town for "Strike Me Pink" securing a four page pink insert in local daily with streamer headline on every page and "Strike Me Pink" catchlines in merchants ads. Ernie personally sold the advertising for the insert and arranged special window tieups with cooperating stores.

"Send Us Your Face Photo!"

Attractive "Girl" Display Constructed by Easson

A. Easson, Oakwood Theatre, Toronto, Canada, forwards us accompanying photo of his excellent Christmas display on "Our Little Girl" made from a three-sheet. The coat and hat were red velvet and fur trimmed, leather belt, knitted mit, satin bag and lighted wreaths in windows, plus red lights in chimney which reflected on the cutout figure.

House was made of wall board on wood frame, painted brick red and striped, cotton batting on roof for snow and silver flitter sprinkled over all. Size was six feet long by seven feet high. In addition, attention is called to the photo which Easson says he took with a 15-year-old Brownie using a 1,000-watt spot and giving it 20 seconds' time exposure.

Various Campaigns On "Rose Marie"

A three day "Rose Marie" rhyme contest was planted in local papers by manager Ev Steinbuch and publicist Milt Harris, at Loew's State, Cleveland with cash prizes and tickets going to winners and winning poems forwarded to Nelson Eddy.

Three column art and story was planted showing the late House Peters as the mountie in the silent version and Eddy in the current picture. Service station cooperated by inserting heralds in monthly bills and guest tickets were awarded winners submitting best recipes at local cooking school.

Up in Bridgeport, Conn.

Matt Saunders at Poli's Theatre promoted window display in heart of city which was made up to represent an Indian village. Sides were dressed with real white birch trees and grass matting on floor. Wigwam in center of display contained hatchets, head dresses, beads and relics. Fire pit made of logs illuminated with hidden red light gave natural effect, and at night display was lighted.

On to Joplin, Mo.

Where Harley Fryer at the Fox Theatre made arrangements with music company for full page display featuring song numbers. Special title page and large air brush portrait of MacDonald and Eddy was used for this display. Harley secured mailing list from local concert manager and sent letters to all members, school teachers and music lovers in the city and surrounding towns.

While in Salina, Kan.

We find H. C. Ulrich of the Watson Theatre distributing special photos of Nelson and MacDonald to all the guests attending Eddy's concert there four weeks ahead. Later entire mailing list was circularized.

Over main entrance to foyer, 24-sheet cutout was used with large airbrush panel of stars. Busses carried one sheets and taxi tire covers mentioned playdates.

Winding Up in Ft. Smith, Ark.

With Sam Kirby, Joie Theatre inviting Mayor and local celebrities to premiere at which Hizoner introduced from stage local couple, who had won MGM's national contest for first set of girl twins born in 1936 and named Rose and Marie. The infants themselves were placed in their crib on mezzanine with graduate nurses in attendance. Papers came through with stories, etc.

"Send Us Your Face Photo!"



"ROSE MARIE" WEEK. Sample of windows in all local Kresge stores planted by Milt Harris, Loew's Cleveland zone publicist, for date on the picture at the State Theatre.



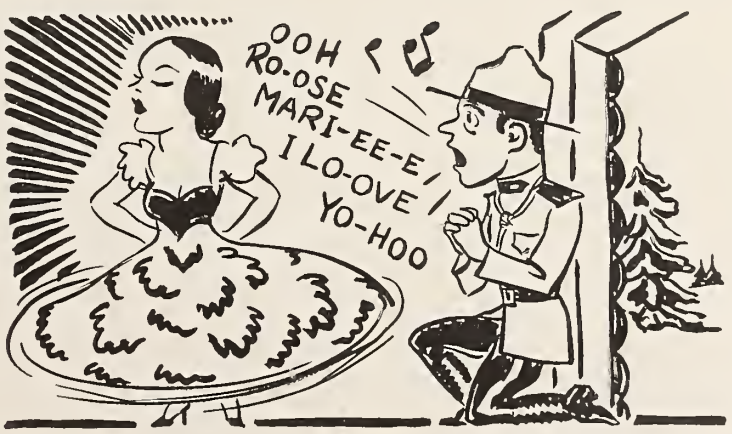
TALKING BOARDS. The eight posters above illustrated and photographed together were spotted in strategic corners of the Hippodrome, Cleveland, starting six weeks ahead to build up local showing of "Pasteur". Mort Goodman, who forwards this shot, credits zone manager Nat Wolf with the idea, publicist Sid Dannenberg for copy slants and Manny Pearlstein for layout.

Shannon's Throwaway

An attention-getter throwaway is being used by Chuck Shannon, Belmar Theatre, Pittsburgh, in the form of a two-fold folder front of which carries copy "gosh, don't throw me away, I'm bringing good news." Below is large hand pointing to inside, which contains picture copy and play dates.

McManus Endorses

With one of the outstanding men's clothing shops in Kansas City, Mo. running a half page institutional ad quoting leaders in various local industries, Johnny McManus at Loew's Midland was called upon to represent motion pictures and thus garnered some free publicity for his theatre.



"ROSE MARIE"

Rose Marie, perennial favorite, has been raised to a new high in popularity by the stars, Jeanette MacDonald and Nelson Eddy. New "star" patterns recently added to the Alexander Smith line of theatre carpets should greatly increase the popularity of this perennial favorite with theatre owners throughout the country.

ALEXANDER SMITH CARPET

Ace Ballys, Fronts Used By Charninsky

Among the more active Round Tablers is of course to be counted Louie Charninsky, skipper of the Capitol, Dallas who is always thinking up some new gag to bring folks to his boxoffice. From some recent campaigns reported by Louie are set down the highlights of his activities.

Electric Gags for "Invisible Ray"

Drive on this Universal was started three weeks ahead with much more newspaper space than usual and publicity planted in papers within a 50 mile radius. In addition to house trailers, one-frame flashes were planted in newsreels of all local Interstate Theatres.

Out front, art heads from the 24-sheet were placed across entire arch with stars and title in ten foot letters, and yellow bulbs placed in sockets of Karloff's eyes worked on a flasher. Background was deep green with green gelatine sheets on lobby spots for further effect.

For street and lobby bally, man wore specially built helmet and black cape (see photo). Spark coil and buzzer concealed under cloak were controlled by push buttons in his hands, helmet insulated against shock. Spark coil was run off an A battery that hung from belt.

Also interesting was electrical display borrowed from power company and local university, high voltage transformers obtained to produce climbing spark as in the picture. For this, table with insulated legs was used and glassed-in case for climbing spark.

Goes Circus on "Oakley"

For advance bally on "Annie Oakley", Louis promoted band wagon from circus wintering locally. Wagon was decorated with bunting and cutouts and on stand in center was placed long-haired buckskin-costumed girl holding rifle. Band playing circus numbers helped to attract attention, the outfit being hauled round town by old, model Ford. At stops "annie oakleys" were distributed and now and then a real pass.



Charninsky's "Invisible Ray" Bally

For further buildup, Charninsky himself participated wearing his famed 10-gallon hat given to him by Tom Mix, other details of Louie's costume being buckskin jacket and high hip boots. In the parade also was Maxine his daughter in costume and riding a pony. Riding at the head of the parade were members of local woman's riding club accoutered in riding habits, many of the riders being Dallas socialites.

In addition to ushers and cashiers in Indian and cavalry costumes, Louie's front was thoroughly in keeping (see photo on picture page) with tent material covering outside and inside lobby. Sawdust, popcorn, red lemonade, etc., were all on tap with various freaks and barkers.

Sporting stores all carried windows including targets shot at by leading marksmen and one display carried interesting antique firearms as contrasted with modern high powered rifles. To local members of the National Rifle Ass'n were addressed letters informing them of the date.

Starts "Tailspin Tommy Club"

Local Dallas juveniles are not neglected by Charninsky who finds kid clubs very profitable. His lastest is a 12-week Tailspin Tommy Club to tie in on "Great Air Mystery" serial. Youngsters are allowed in for wrappers of special candy bar sold for five cents at Louie's lobby candy store which nets him a tidy return on the special offer.

For serial opening city was blanketed with heralds, the club plugged with special trailers, lobby posters and newspaper publicity. For the first time, Louie reports, local daily tied in by running banner across bottom of the Sunday full page Tailspin comic strip.

Other Exploitations

Some of Charninsky's slants on other dates included man made up as Mr. Hyde for bally on his rerun of 'Dr. Jykll and Mr. Hyde", engineer in costume ringing locomotive bell on "Whispering Smith" and a jungle lobby with stuffed animals for "Fang and Claw" was done realistically enough to bring a lot of the folks around.

WHEN YOUR HOUSE LIGHTS GO OUT

What happens in your theatre when the lights go out? No, this isn't one of those biblical questions, it refers to a situation we all have to meet, that of having your house suddenly go dark.

Possibly other theatres have the same system we use at the Capitol. The moment the power is off, two emergency lights located on either side of the booth flare up with sufficient light to illuminate the entire auditorium. The light is made possible by the use of two old lamp house reflectors plus two exciting lamps and a wiring arrangement to the "A" batteries in the booth.

Of course, the illumination of the theatre is important, but when the lights go dead, do you think of sending someone with a flashlight out to the cashier's booth, to stand guard, while the lights are out? It's an idea that might prevent a hold-up.—JACK FINK, Manager, Capitol, Miami, Fla., in Wometco's "CONTACT."

Warner-ites Report Recent Activities

What some of his boys have been doing lately up in that busy sector is detailed by R. E. Crabill, Warner Theatres Jamestown district manager, with reports from the Winter Garden and Palace, in Jamestown, and the Keeney, in Elmira. Here's some of what the boys did:

Straw Hat and Sleigh Gags

That was Manager Walter League, at the Palace, Jamestown, who on "Last of the Pagans" had a man on the streets dressed in white suit and straw hat outfit, with the weather around zero. His back banner read: "I may be a nut but I'm not going to miss," etc., etc. Then to switch the pace, Walter dug up a bannered horse-drawn sleigh to make the folks feel more at home.

League also hooked in with safety drive put on by police and newspaper by offering guest tickets to careful drivers. Stunt went over so well that officials are continuing it on other pictures, building it with announcements over regular police broadcasts. Telegrams addressed to local prominents and dropped in conspicuous spots and phone calls to school and scout officials were other slants on the campaign in which Walter was aided by MGM exploiteer Jack Gilmore.

Screen Picture for Blind

Every number in the book was called by cashiers at the Winter Garden, Jamestown, on the campaign for "Magnificent Obsession" put together by Sander Lazar and Wallace Folkins. And for top newspaper break, the boys put on a special screening for local blind, slant handled discreetly and reacting favorably.

Book marks distributed by libraries and house-to-house herald stunt worked through newsboys' club were other slants. Ads were distinguished by quotes from prominents who had attended invitation showing.

Allen's Premiere for "Ceiling Zero"

Plenty of that Hollywood stuff was put across by Manager Wally Allen at the Keeney, Elmira, on "Ceiling Zero," one of his last campaigns there before moving over to Ohio to join the Schine forces. Opening was featured by appearances of Mayor, other city officials, officials of local airports and American Airways, club presidents, etc.

"Send Us Your Face Photo!"



BLACK AND WHITE. Was the color scheme used by R. D. Leatherman, Rialto, Denison, Tex., for "Littlest Rebel," with predominating figures of Temple and Boles topping the display.

Degenhart Arranges Fifth Anniversary

To celebrate the fifth anniversary of E. E. Alger's Peru Theatre, in Peru, Ill., Manager Degenhart, who also handles publicity for four other of the circuit houses, put together a campaign topped by a resolution of congratulation from the Mayor.

Week ahead both local papers broke out with double-truck congratulatory co-op plus page one stories and photos of Mr. Alger and the manager. Also carried were pictures of theatre and group shot of personnel. Opening attraction of the week was "Thanks a Million" and this was used as tag line for the drive and to express appreciation for local patronage.

One of the publicity highlights was 18-page souvenir program, well written and laid out. Contents were history of circuit and photos with dope on the pictures of the week and a lot of congratulatory ads, Degenhart realizing sufficient revenue to pay all costs.

Special giveaways included electric range, coupons which were given with admissions and also to those paying light and water bills during that time. Other gifts also were given. Theatre was especially decorated with banners, streamers, and all ads carried out the anniversary week idea along the bigger and better lines.

"Send Us Your Face Photo!"

Bridge Contest Suggested In "Colleen" Pressbook

On "Colleen," Warner's pressbook is featuring the Lektrolite. Merchants carrying complete line of these lighters have been notified of playdates and supplied with counter cards, etc.

It is further suggested that managers arrange with local bridge club to hold public bridge contest on mezzanine of theatre during showing. Winner to receive a Lectrolite bridge set, which should be donated by cooperating merchant.

"Send Us Your Face Photo!"

Arnold's Car Parade

Tying in with local auto dealer H. J. Arnold, Indiana Theatre, Terre Haute, Ind., for "Anything Goes" staged a parade of cars each of which was bannered with theatre copy and playdates.

"Send Us Your Face Photo!"



COLLEGIATE CURTAIN. Each of the schools in the vicinity of Whiting, Ind., were well represented with pennants on Hal Grady's curtain at the Hoosier Theatre for "Collegiate."

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ADDRESS

℞ DIAGNOSIS Anaemia and low blood pressure

Take a 1/2 9 minutes of "Captain Blood" with small doses of (a) Major Bowes Amateur Hour (b) Fox Movietone News to be taken only Sat. Sun. Mon. Feb. 8 to 10 Have prescription filled at the Tuxedo Theatre

Joe Sloan's "Blood" Prescription

Prescription Blank Sells "Capt. Blood" for Sloane

Using different slant of the prescription idea for "Capt. Blood" Joe Sloan, Tuxedo Theatre, Brighton Beach, L. I., worked out regular prescription blank illustrated above using star's name as M. D., etc. Local printer made up the regular form which was then run through mimeograph giving impression of being printed.

Completed forms were distributed in all drug stores, restaurants and subway stations. Tieup was also made with druggists to place the "prescriptions" in all packages leaving stores.

"Send Us Your Face Photo!"

Shock Stuff

Jack Sampson, publicist Winter Garden Theatre, Seattle for "Crime of Dr. Crespi" decorated foyer with army cot covered with white sheet, table with smelling salts, and other medical aids. Two nurses in attendance would occasionally walk up and down in front of theatre to attract attention, and aspirins in imprinted envelopes were distributed as heart stimulants.

"Send Us Your Face Photo!"

"Collegiate" Gals Sell Date for Emerson

Taking advantage of the fact that 12 girls who were in "Collegiate" passed through Omaha from Hollywood on their way to fulfill an engagement in England, Ted Emerson, at the Omaha Theatre there, had newspaper reporters and cameramen at the station, thus garnering some extra breaks.

Teaser ads were run in dailies, i. e. "Uncle Charlie, please come home. Dinner is cold and you've already sat through three performances of" etc., etc. Cash prize was offered member of service staff selling largest number of tickets, hit tunes were plugged over radio station in addition to a contest in which tickets were awarded first six people daily calling in correct list of orchestrations played during broadcast.

Managers Preparing To Welcome Easter

With the Lenten season upon us, it is not too early to begin thinking of plans for Easter that follows. Managers here and there are already planning their celebrations and as most of the drives will include some of the old reliables—what the boys did last year is briefly detailed. Here are a few that brought returns.

The Juvenile Easter Show

There were a flock of these put over last year with managers tying in with local dancing schools and staging their own revues. As the amateur show idea still flourishes this form of entertainment will not be neglected. Theatremen are hooking in with radio amateur hours and intend having the best of the children who appear on these broadcasts act in the theatre Easter show.

Egg Hunt Again Popular

Nothing much that is new can be said of the egg hunt, a honey for publicity and good buildup when handled properly. Newspapers are often tied in, city officials go for it and prizes are promoted without difficulty. The operation of this idea has been published in these pages and from their files, managers can dig up the necessary information.

Showmen have been putting on the egg hunt with their kid clubs, Rotary, Kiwanis, etc., staging the stunt at some central spot, city park, etc. Participants can be assembled at theatre and parade to the hunt with police escort. Bands, banners and other attention-getters are also suggested.

Candy eggs and other prizes are usually promoted with most interest among children aroused when arrangements are made for every youngster to get an egg, prize winner or not.

Easter Lobby a Draw

Of course the cutout bunnies and colored eggs are traditional for this form of decoration and managers who desire more atmosphere have also used live chicks and bunnies, for giveaways from the stage. For advance when used these are caged or penned in lobbies and precautions taken for proper handling.

Style Shows Effective

Theatremen who have put on Easter style shows find them sufficiently profitable to repeat this year. Show is tied in with leading stores which furnish clothes to be worn by local girls.

For more entertainment, style shows have been combined with singing and dancing numbers and as is often the case, co-op pages with ads of participating merchants have been obtained to stimulate interest.

Flower Tieups

The many florist hookins are applicable especially for Easter and these might include lobby floral shows, florists tieup windows and displays. The Florists' Telegraph Delivery Ass'n has been doing a lot of theatre and picture exploitation in the last year and this slant might be looked into wherever possible for the current celebration.

In parts of the country where climate makes it possible, managers have also encouraged tieups with garden clubs and such like as extra aids and publicity buildups for their Easter flower tieups.

VARIOUS IDEAS FROM THE FIELD



BANNERED STREET CAR. Not used for some time and therefore quite novel in Sandusky, Ohio, was this street car stunt arranged by Manager J. J. Scholer, Warners' Ohio. 24-sheets were placed on each side of the car which traversed all the city routes in advance and during the run.



WILD WEST FRONT. Front on "Annie Oakley" arranged by Manager Louie Charninsky for date at the Capitol, Dallas, was typically circus. For atmosphere there was Sitting Bull, Oakley impersonator, midget, mechanical man and barker. Sawdust covered the sidewalk and red lemonade was served.



GIANT CHAPLIN HEADS. Manager John McManus, Loew's Midland, Kansas City, used a Chaplin impersonator on "Modern Times" and also worked a variation of the slant by having men carry giant cutout heads of the star about town. Picture and theatre copy was lettered atop the famed derby.



TRANSPARENT SETPIECE. Another of the excellent lobby art pieces created by Rod Collier and Toby Joyce at the Stanley, Baltimore. Background is in keeping with the picture with title and stars cutout and backed with white to allow light from behind. Star figures are set several feet in front of display.



LAUGH LOBBY DISPLAY. To carry out theme of the picture, on "Bride Comes Home," Manager J. G. Newkirk, Loew's Granada, Cleveland, spotted the above ahead in his lobby to show some of the presents the newlyweds received. Note boxing gloves, rolling pin, scrubbing brush, etc.



"FLEET" FILM AIR DELIVERY. Rushed to Louisville by air from Chicago was print of "Follow the Fleet" for date at Brown Theatre. Film was met by U. S. Navy officials with motorcycle cops clearing the way. Vic Sicilia and Kolman Hirschman, of the theatre, carried through for excellent returns.

personalities

GEORGE DARANSALL
is managing the Strand Theatre, Rockville Center, L. I.

▽

FRANK BOUCHER
has left Lynchburg, Va., to handle the houses in Charlottesville, Va., for the Dominion Theatres, headquartering at the Paramount, and DICK EASON has been transferred from the Isis, Lynchburg, to manage the Lafayette, in Charlottesville.

▽

RAY HENDRY
has been promoted from manager of the Capitol, Salt Lake City, Utah, to the post of assistant general manager of the Intermountain circuit. NEVIN McCORD of the Orpheum in Twin Falls, Idaho, replaced Hendry at the Capitol.

▽

EARL BAUGHMAN
has been named manager of the City and Orpheum in Twin Falls, EARL McCLURG goes to the Victory in Salt Lake and PAUL HENDRY to the house in Preston.

▽

MARK NEILSON
will manage the Grand in Brigham City and CHESTER PRICE succeeds PAUL HENDRY at the Paramount, Salt Lake.

▽

ANTHONY J. BELL
formerly at the Tilyou in Brooklyn, is now managing the RKO Terminal in Newark, N. J.

▽

E. H. HOUSE
is the manager of the reopened Oasis at Marion, N. C.

▽

R. STANTON MORRIS
has been appointed manager of the Art Theatre, Detroit.

▽

W. A. CASSIDY
has taken over the closed DeLuxe Theatre, Saginaw, Mich.

▽

CLEON D. MILLER
formerly at the Strand in York, is now managing the Park in Hanover, Pa.

▽

WILIAM C. COSGROVE
is city representative for Comerford in Wilkes-Barre, Pa., succeeding SID STANLEY, who goes to Philly as district manager. M. J. O'KEEFE leaves the Ritz in Scranton to succeed GALVIN at the Riviera.

▽

GENE LYNCH
has been promoted to manager of the Globe in Scranton, Pa., and JOHN BLANCHARD goes to the Strand in Sunbury.

▽

BEN WACHNANSKI
is devoting his entire time to the management of the Bijou, Detroit, having resigned as general manager of the Schreiber interests there.

▽

AL BECKERICH
has left Warners in Cleveland to become city manager for them in Elmira, N. Y.

Birthday Greetings

Vern Austin	George May, Jr.
Antonio Balducci	George A. Miller
Birk Binnard	Fred Montgomery
Pierre Boulogne	Bob Murray
Sidney L. Bowden	Lester Neely
Ralph Braswell	E. P. Nelson
Austin C. Bray	L. Novy
Charlie Brennan	William F. O'Brien
Fahnley Bridges	R. H. Ouellette
Johnnie Burrell	Roy Patience
H. Cavanaugh	Fred Perry
Cecil W. Curtis	Burton Prince
David Dallas	C. Clifford Reed
John M. Divney	Charles Rind
Joseph Dondis	Carl J. Rindcen
J. M. Ensor	Harry A. Salisbury
Art K. Farrell	N. H. Salyer
George Fishman	E. Samphyra
Stan Foreman	Ernest Sanzo
Emanuel Friedman	J. P. Schnitzer
Sydney J. Gates	I. J. Segall
Abraham Goldstein	John B. Shearer
Jerome Gordon	C. H. Simpson
Charles B. Hann	George Sofia
Edward Hussong	Henry Spiegel
Charles Lee Hyde	Samuel Sposate
R. T. Kemper	Harold C. Stanzler
Phil Kielpinski	Henry A. Steibing
Raymond Kinery	Don R. Stevenson
Theodore K. Kraft	J. E. Stribling
Karl Kruger	E. W. Thomas
Joseph T. Lackey	E. R. Toerpe
George W. Lake	N. L. Tower
Julius Lamm	Lou Wasserman
Robert L. Lippert	S. D. Weinberg
Miller Lloyd	Sam J. Wheeler
Orville Lockrem	Dave Williams
J. Howell Luter	Leonard Workman
John G. McGee	Jack Wright
Sam Mandelbloom	Al. Zinbalist

APPLICATION FOR MEMBERSHIP

MANAGERS' ROUND TABLE CLUB

Rockefeller Center, N. Y.

Name .....

Position .....

Theatre .....

Address .....

City .....

State .....

Absolutely No Dues or Fees!

TOBY JOYCE
replaces GEORGE BROWNING as publicist at the Stanley Theatre, Baltimore, Md.

▽

LOUIS KLEIN
is assisting Lou Hart at the Granada Theatre, Corona, L. I.

▽

JOHN DENMAN
formerly at the Broadway, is now managing the Rialto in Denver, Colo.

▽

JOHN DANZ
head of Sterling Chain, Seattle, Wash., has taken over the original Pantages there.

▽

HOWARD TURNER
was appointed manager of the new State under construction in Clinton, N. C.

▽

WALLY ALLEN
has resigned as manager of the Keenye, Elmira, N. Y., to join Schine Theatres in the Ohio sector under the supervision of Lou Lazare.

▽

PAUL HAMILTON
goes to the Blenheim, Bronx, replacing NICK MANN, with HUGH FINNIGAN, formerly in Nyack, transferred to the Broadway in Astoria, L. I. TOM SARRAS is managing the Grand in Astoria and NATE SIMONS, assistant at the Jamaica, Jamaica, promoted to manager of the Steinway, Astoria, with M. GUILLIONE managing the Lynbrook, Lynbrook, L. I.

▽

HANK LOWRY
is now at the State, Jersey City, N. J.; GEORGE NICOLLES has gone to the Liberty, in Elizabeth; MORRIS HATOFF to the Rialto, in Jersey City, and BILL BOLGER, assistant at the Jamaica, Jamaica, promoted to manager of the Tivoli, Jersey City.

▽

MARK CHARTRAND
formerly manager of the Biltmore and then the Tower, is now at the Mayfair, Miami, Fla., with BURTON CLARK advanced from assistant at the Capitol to the manager's post at the new Rosetta in Little River.

▽

RAY TOEMMES
formerly assistant at the Tower in Miami is now managing the house.

▽

TOM HARTMAN
has been appointed manager of the Lomo Theatre, Hattiesburg, Miss.

▽

CARL STEINMETZ
has taken over the Broadway Theatre, Woodcliff, N. J., with DAVID KOCH handling publicity and advertising.

▽

CLEMENT PERRY
formerly at Mt. Eden Theatre is now managing the new Earle Theatre in the Bronx.

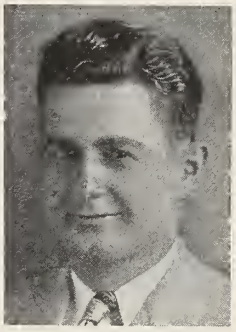
MEET UP WITH SOME MEMBERS



VERN AUSTIN
(above)
Rialto Theatre
Sterling, Colo.

FRED L. FRECHETTE
(below)
Strand Theatre
Holyoke, Mass.





H. T. LASHLEY
(above)
Carolina Theatre
Greenville, S. C.

DEWEY MOUSSON
(below)
Knickerbocker
Theatre
Nashville, Tenn.

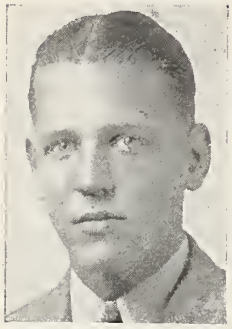




SONNY SHEPHERD
(above)
Lincoln Theatre
Miami Beach, Fla.

WILLIAM STILLMAN
(below)
American Theatre
Newark, N. J.

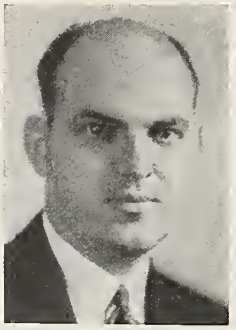




HOWARD COHN
Marine Theatre
Brooklyn, N. Y.

W. A. GALLEMORE
Crystal Theatre
Salinas, Cal.





RALPH LAWLER
Newman Theatre
Kansas City, Mo.

TED PENCE
Messner Theatre
Attica, Ind.

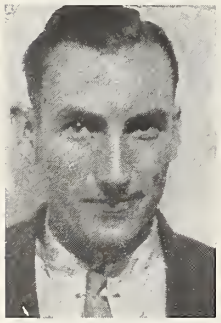




JACK SIMONS
Poli Theatre
Hartford, Conn.

FRED J. STUDD
Beaufort Cinema
Birmingham, England





ALBERT E. FAIN
Ritz Theatre
Roanoke, Ala.

HARRY B. HARRIS
Exchange Kinema
Lincoln, England





HAROLD LUCAS
Capitol Theatre
Winchester, Va.

ARTHUR A. QUINN
Regent Theatre
Quincy, Mass.





FRED C. SOUTTAR
Lincoln Theatre
Belleville, Ill.

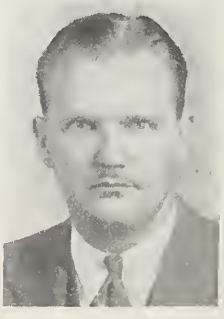
ERIC VAN DYCK
Loew's 83d St. Theatre
New York City





HARRY E. FINLEY
Wilson Theatre
Tyrone, Penna.

WILLIAM C. LAND
Home Theatre
Washington, D. C.





ED MOONEY
Raymond Theatre
City Island, N. Y.

GEORGE ROTSKY
Palace Theatre
Montreal, Can.





C. T. SPENCER
Capitol Theatre
Hamilton, Ont., Can.

HARRY VALENTINE
Grandin Theatre
Roanoke, Va.



THE RELEASE CHART

Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut towards such information as he may need, as well as information on pictures that are coming. Features now in work or completed for release later than the date of this issue are listed under "Coming Attractions." Running times are those supplied by the companies. Asterisk indicates running time as made known by West Coast studio before announcement by home office in New York. Variations also may be due to local censorship deletions. Dates are 1935, unless otherwise specified. Letter in parenthesis after title denotes audience classification of production: (A) Adult, (G) General. Numerals following audience classification are production numbers. Dagger symbol indicates picture is of the 1935-36 season.

ACADEMY

Title	Star	Rel. Date	Running Time Minutes	Reviewed
I Conquer the Sea (G)	Steffi Duna	Jan. 24,'36†	70.	Jan. 25,'36
Coming				
Inter-national Crime				
Millions for Defence				
Murder in Chinatown				
Revolt of the Zombies				
Secret of Scotland Yard				
Slave Ship				

AMBASSADOR-CONN

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Black Gold	Frankie Darro-Berton Churchill	Jan. 20,'36†		
Born to Fight	Frankie Darro-Roy Mason	Mar. 12,'36†		
His Fighting Blood	Kermit Maynard-Polly Ann Young	Oct. 5		
Men of Action	Frankie Darro-Roy Mason	July 29†		
Song of the Trail	Kermit Maynard-Evelyn Brent	Feb. 24,'36†		
Timber War	Kermit Maynard-Luella Lund	Nov. 20		
Trails of the Wild	Kermit Maynard-Billie Seward	Aug. 7		
Valley of Wanted Men	Frankie Darro-Grant Withers	Oct. 20†		
Coming				
China Flight		Apr. 1,'36†		
Phantom of Death Valley	Frankie Darro-Roy Mason	Apr. 25,'36†		
Robin Hood, Jr.		May 1,'36†		
Valley of Terror	Kermit Maynard	Apr. 5,'36†		

BURROUGHS-TARZAN

Title	Star	Rel. Date	Minutes	Reviewed
New Adventures of Tarzan (G)	Herman Brix	June 15	74	June 10
Coming				
Drag Net, The (See "In the Cutting Room," Feb. 15,'36.)	Rod LaRocque-Marian Nixon	Apr. 15,'36†		

CELEBRITY

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Coming				
For Love of You	France Feresta - Ricsco and Wayne		8 rls.	
Kiss Me Goodbye (G)	Magda Schneider - Ricsco and Wayne		62	Dec. 14

CHESTERFIELD

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Dark Hour, The	Ray Walker-Irene Ware	Jan. 15,'36†	64	
False Pretenses (G)	Sidney Blackmer-Irene Ware	Oct. 22	66	Nov. 23
Girl Who Came Back (A)	Shirley Grey-Sidney Blackmer	Sept. 20	66	Sept. 28
Happiness C.O.D.	Donald Meek-Irene Ware	Oct. 15	62	
Lady in Scarlet, The	Reginald Denny-Patricia Farr	Oct. 15	62	
Little Red Schoolhouse	Dickie Moore-Junior Coghlan	Mar. 2,'36†	66	
Ring Around the Moon	Erin O'Brien - Moore - Donald Cook	Dec. 16†	64	
Coming				
August Week-end	Valerie Hobson-G. P. Huntley, Jr.			
Below the Deadline				
Mother of the World				

COLUMBIA

Title	Star	Rel. Date	Running Time Minutes	Reviewed
After the Dance	Nancy Carroll-George Murphy	June 29	91	
Atlantic Adventure	Nancy Carroll-Lloyd Nolan	Aug. 25	70	
Black Room, The	Boris Karloff-Marian Marsh	July 15	76	
Calling of Dan Matthews, The (G)	Richard Arlen-Charlotte Wynters	Dec. 16†	65.	Feb. 1,'36
Case of the Missing Man, The	Roger Pryor-Jean Perry	Oct. 16†	58	
Cattle Thief, The	Ken Maynard-Geneva Mitchell	Feb. 28,'36†	57	
Champagne for Breakfast	Jean Marsh-Hardie Albright	June 15	69	
Crime and Punishment (A) (Exploitation: Jan. 26,'36, p. 63.)	Peter Lorre-Edward Arnold	Nov. 20†	89	Nov. 30
Dangerous Intrigue	Ralph Bellamy-Gloria Shea	Jan. 4,'36†	57	
Devil's Squadron	Richard Dix-Karen Morley	Mar. 12,'36†		
Don't Gamble with Love	Bruce Cabot-Ann Sothern	Feb. 15,'36†		
Escape from Devil's Island (G)	Victor Jory-Florence Rice	Nov. 16†	65	Dec. 14
Feather in Her Hat, A	Pauline Lord-Louis Hayward	Oct. 17	73	
Gallant Defender	Charles Starrett-Jean Perry	Nov. 30†	57	
Girl Friend, The	Ann Sothern-Jack Haley	July 31	69	
Grand Exit	Ann Sothern-Edmund Lowe	Oct. 23†	67	
Guard That Girl (G)	Robert Allen-Florence Rice	Sept. 29†	67	Nov. 23
Heir to Trouble	Ken Maynard-Jean Perry	Sept. 20†	58	
Hell Ship Morgan	George Bancroft-Ann Sothern	Feb. 9,'36	65	
If You Could Only Cook (Exploitation: Jan. 25,'36, p. 64.)	Jean Arthur-Herbert Marshall	Dec. 30†	72	
Lady of Secrets	Ruth Chatterton-Otto Kruger	Jan. 25,'36†	73	
Lawless Riders	Ken Maynard-Geneva Mitchell	Dec. 26†	57	
Lone Wolf Returns, The (G)	Melvyn Douglas-Gail Patrick	Dec. 31†	65.	Feb. 15,'36
Love Me Forever	Grace Moore-Lee Cerrillo	June 27	93	
Music Goes 'Round, The (G) (Exploitation: Mar. 7,'36, p. 95.)	Rochelle Hudson-Harry Richman	Feb. 27,'36†	87.	Feb. 29,'36
Mysterious Avenger	Charles Starrett-Jean Perry	Jan. 17,'36†	55	
One Way Ticket	Lloyd Nolan-Peggy Conklin	Nov. 25†	71	
Public Menace, The	Jean Arthur-George Murphy	Sept. 30	63	
Riding Wild	Tim McCoy-Billie Seward	June 28	56	
She Couldn't Take It (G)	George Raft-Jean Bennett	Oct. 20†	86	Nov. 16
She Married Her Boss (Exploitation: Feb. 15,'36, p. 83.)	C. Colbert-Melvyn Douglas	Sept. 19	91	
Superspeed	Norman Foster-Florence Rice	Sept. 1	57	
Together We Live (See "In the Cutting Room," Nov. 2,'34.)	Ben Lyon-Sheila Manners	Aug. 16	70	
Too Tough to Kill	Victor Jory-Sally O'Neil	Nov. 23†	58	
Western Courage	Ken Maynard-Geneva Mitchell	Nov. 15†	58	
Western Frontier	Ken Maynard-Lucile Browne	Aug. 25†	57	
You May Be Next	Ann Sothern-Lloyd Nolan	Feb. 6,'36†	67	
Coming				
And So They Were Married	Mary Astor-Melvyn Douglas			
Avenging Waters	Ken Maynard-Beth Marion			
Blackmailer	William Gargan-Florence Rice			
Heroes of the Range	Ken Maynard-June Gale	Mar. 28,'36†		
King Steps Out, The	Grace Moore—Franchot Tone			
Lost Horizon	Ronald Colman			
Mine with the Iron Door, The	Richard Arlen-Cecilia Parker			
Mr. Deeds Goes to Town	Gary Cooper-Jean Arthur	Mar. 61,'36†		
Panic on the Air	Lew Ayres-Florence Rice			
Pride of the Marines	Charles Bickford-Florence Rice	Mar. 16,'36†		
Roaming Lady	Fay Wray-Ralph Bellamy			
Trapped by Television	Lloyd Nolan-Jean Dixon			
Wedding Present	Lew Ayres			

COMMODORE

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Aces Wild	Harry Carey	Jan. 2,'36†	5 rls.	
Ghost Town	Harry Carey	Feb. 15,'36†	5 rls.	
Kid Courageous	Bob Steele	July 20†	5 rls.	
Loser's End	Jack Perrin	Aug. 25	6 rls.	
Paces Kid, The	Fred Kohler, Jr.	Feb. 15,'36†	6 rls.	
Rider of the Law, The	Bob Steele	Oct. 25†	6 rls.	
Ridin' Through	Tom Tyler	Nov. 25†	5 rls.	
Shadow of Silk Lennox	Lon Chaney, Jr.	Nov. 1†	6 rls.	
Smokey Smith	Bob Steele	Sept. 25	5 rls.	
Terror of the Plains	Tom Tyler	June 27	6 rls.	
Toll of the Desert (G)	Fred Kohler, Jr.-Betty Mack	Nov. 1†	60	Oct. 26
Western Justice	Bob Steele	June 14†	6 rls.	
Wolf Riders	Jack Perrin	Dec. 25†	6 rls.	
Coming				
Scream in the Dark	Lon Chaney, Jr.		6 rls.	

DANUBIA

(Hungarian Dialogue)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
College Boys of Igle	Marica Garval	Sept. 6†	85	
Empress and a Soldier	Gezon-Dajbakat	Dec. 1†	77	
Homely Girl	Javer Murathy	Sept. 1†	86	
Honor Among Thieves	Kakes-Calkes	Sept. 16†	73	
Iron Man	Terze-Turay	Sept. 15†	71	
Keep Smiling	Szseke Szakall	Feb. 21,'36†	77	
Queen of Roses	Zita Pertzel	Nov. 16†	86	
Seeing Hungary (English titles)	Travelogue	Aug. 29	56	
Sweet Stepmother	Maria Tasnadi	Nov. 22†	90	
Coming				
New Squire, The	Paul Javer		106	

DU WORLD

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Don Quixote	Chaliapin-Sydney Fox	July 1	81.	July 8,'36
Dream of My People	Center Rosenblatt	June 1		
Fraquita (G)	Franz Lehar	Jan. 17,'36†	87.	Feb. 1,'36
Hello Paris		Oct. 16†		
Iceland Fishermen (G)	Pierre Loti story	Sept. 18	72	Oct. 9
Legend: Dance of the Virgins	Technicolor	Nov. 15†	60	
Notre Dame			58	
Ra Ma		Sept. 1†		
Sans Famille	Robert Lynen	Aug. 1		
Scandal in Budapest		Nov. 1†		
Wedding Rehearsal	Roland Young-Merle Oberon	Dec. 1†		
Get That Man!	Wallace Ford-Lillian Miles	July 11	61	

(THE RELEASE CHART--CONT'D)

EMPIRE

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Coming				
Crime Patrol	Ray Walker-Geneva Mitchell			
Fire Trap (G)	Evalyn Knapp-Norman Foster		*63	Dec. 7
Shadows of the Orient (G)	Regis Toomey-Esther Ralston		*65	Feb. 15,'36

FIRST DIVISION

(Releases First Division Productions and in certain territories Alliance, Diversion, Normandy, Associated Talking, Monogram, Liberty, Chesterfield and Invincible Pictures.)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bridge of Sighs	Dnslow Stevens-Dorothy Tree	Mar.	5,'36†	
Condemned to Live	Ralph Morgan-Maxine Doyle	Sept.	15	60
Dance Band (G)	Buddy Rogers-June Clyde	Nov.	15†	65....June 15
Dark Hour, The	Irene Ware-Ray Walker	Jan.	15,'36†	70½
False Pretenses (G)	Sidney Blackmer-Irene Ware	Oct.	22†	66....Nov. 23
Frontier Justice	Hoot Gibson	Oct.	1†	58
Girl Who Came Back (A)	Shirley Grey Sidney Blackmer	Sept.	20†	65....Sept. 26
Happiness C.D.D.	Donald Meek-Irene Ware	Oct.	15†	69
Hitch-Hike to Heaven	Henrietta Crosman-Anita Page	Dec.	1†	63
Hong Kong Nights	Tom Keene-Wera Engles	Sept.	15†	59
I Conquer the Sea (G)	Steffi Duna	Feb.	1,'36†	67.Jan. 25,'36
Java Head (A)	Anna May Weng - E. Allan - E. Gwenn - John Loder	Sept.	1†	70....Aug. 17
Lady in Scarlet, The	Reginald Denny-Patricia Farr	Nov.	20†	65
Law of 45's	Big Boy Williams-Molly D'Day	Dec.	1†	56
Little Red School House	Junior Coghlan-Dickie Moore	Mar.	10,'36†	
Living Dead, The	Gerald Du Maurier-Geo. Curzon	Feb.	29,'36†	65
Lucky Terror, The	Hoot Gibson	Feb.	20,'36†	
Mimi (A)	Douglas Fairbanks, Jr.-Gertrude Lawrence	Oct.	8†	75....June 9
Murder at Glen Athol	John Miljan-Irene Ware	Nov.	1†	69
Old Curiosity Shop (G)	Elaine Benson-Ben Webster	Dec.	25†	89....Feb. 2
Rainbow's End	Hoot Gibson	June	10	60
Red Wagon	Charles Bickford-Raquel Torres	Dec.	8†	78
Ring Around the Moon	Erin O'Brien - Moore - Donald Cook	Jan.	23,'36†	69½
Society Fever	Lois Wilson-Lloyd Hughes	Oct.	1†	67
Spy 77 (G)	Greta Nissen-Don Alvarado	Jan.	15,'36†	77.Feb. 29,'36
Swifty	Hoot Gibson-June Gale	Dec.	15†	60
Tango	Marian Nixon-Chick Chandler	Jan.	10,'36†	70
Coming				
Drake the Pirate (G)	Matheson Lang-Jane Baxter	Apr.	1,'36†	78....June 1
La Vie Parisienne	John Loder-Nancy Burne			
Southern Maid, A	Bebe Daniels-Clifford Mellison		60	

FIRST NATIONAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bright Lights (G) 665	Joe E. Brown-Ann Dvorak	Aug.	31	83....Aug. 3
Broadway Hostess (G) 963	Winifred Shaw-Lyle Talbot	Dec.	7†	69....Nov. 23
Captain Blood (G) 855	Errol Flynn-Olivia De Havilland (Exploitation: Jan. 25,'36. p. 69; Feb. 1,'36. p. 66; Feb. 6,'36, pp. 83, 66; Feb. 29,'36, pp. 74, 76.)	Dec.	26†	119.Jan. 11,'36
Case of the Curious Bride, The (G) 679	Warren William-M. Lindsay	Apr.	13	88....Apr. 18
Case of the Lucky Legs, The (G) 968	Warren William-Genevieve Tobin	Oct.	5	77....Sept. 21
Ceiling Zero (G) 953	James Cagney-Pat O'Brien (Exploitation: Feb. 1,'36. p. 62; Feb. 8,'36, p. 83; Feb. 29,'36, p. 73; Mar. 7,'36, p. 99.)	Jan.	25,'36†	95....Dec. 28
Goose and the Gander (A) 987.	Kay Francis-George Brent	Sept.	21†	65....Oct. 5
I Found Stella Parish (A) 958.	Kay Francis-Ian Hunter	Nov.	16†	64....Nov. 2
Irish In Us, The (G) 866	James Cagney-Pat O'Brien	Aug.	3	80....July 20
Man of Iron (G) 969	Barton MacLane-Mary Astor	Dec.	21†	61....Nov. 16
Murder of Dr. Harrigan, The (G) 970	Kay Linaker-Ricardo Cortez	Jan.	11,'36†	67.Feb. 1,'36
Oil for the Lamps of China (G) 867	J. Hutchinson-Pat O'Brien	June	6	97....May 16
Payoff, The (G) 968	James Dunn-Claire Dodd	Nov.	9†	64....Nov. 30
Shipmates Forever (G) 952	Dick Powell-Ruby Keeler (Exploitation: Mar. 7,'36. p. 96.)	Oct.	12†	109....Sept. 28
Song of the Saddle 978	Dick Foran-Alma Lloyd	Feb.	29,'36†	58
Story of Louis Pasteur, The (G) 956	Paul Muni-Josephine Hutchinson (Exploitation: Feb. 22,'36, pp. 95, 96.)	Feb.	22,'36†	87....Nov. 30
Coming				
Brides Are Like That (G) 972.	Ross Alexander-Anita Louise	Apr.	16,'36†	67.Jan. 25,'36
Bullets or Ballots	Edw. G. Robinson-Joan Blondell			
Earthworm Tractor	Joe E. Brown			
God's Country and the Woman	Bette Davis-George Brent			
Legionnaire				
Murder by an Aristocrat (See "In the Cutting Room," Feb. 6,'36.)	Marguerite Churchill-L. Talbot			
Road Gang (A) 964 (Exploitation: Mar. 7,'36. p. 94.)	Donald Woods-Kay Linaker	Mar.	28,'36†	62.Feb. 29,'36
Snowed Under 971 (See "In the Cutting Room," Jan. 11,'36.)	George Brent-Genevieve Tobin	Apr.	4,'36†	63
Sons o'Guns (See "In the Cutting Room," Mar. 7,'36.)	Joe E. Brown-Joan Blondell			
Singing Kid, The 954 (See "In the Cutting Room, Jan. 18,'36.)	Al Jolson-Beverly Roberts	Apr.	11,'36†	
Stage Struck	Joan Blondell-Dick Powell			
Treachery Rides the Range (G)	Dick Foran-Paula Stone		*58	Mar. 7,'36

FRANK NORTON

[Greek Dialogue—English Titles]

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Aute In Zoe	Reta Karmen	Nov.	25†	115
Blue Candles	Reta Myrat	Dec.	25†	95
Crucified Love	Helen Pades	Dec.	15†	115
Depression Is Over	Beatrice Emanuel	Jan.	15,'36†	98
Independence	Phillip Alexander	Feb.	16,'36†	100
Makrea Apten Kosmo	Athena Diympia	Nov.	18†	75
News from Greece	Travelogue	Feb.	9,'36†	80
Voskopoula	Sophea Damoglou	Jan.	5,'36†	95

GB PICTURES

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Alias Bulldog Drummond (G) 3509	J. Hulbert-Fay Wray	Sept.	1†	63....May 18
Born for Glory 3508	Barry Mackay-John Mills	Sept.	30†	74
Clairvoyant, The (A) 3503	Claude Rains-Fay Wray	July	15†	72....June 15
First a Girl (A) 3512	Jessie Matthews-Sonnie Hale	Dec.	25†	93....Nov. 30
King of the Damned (A) 3504.	Conrad Veidt-Helen Vinson	Jan.	20,'36†	75.Jan. 25,'36
Mister Hobo (G) 3418 (Reviewed under the title, "The Guv'nor.") (Exploitation: Jan. 18, 36, p. 83; Feb. 8,'36, p. 84.)	George Arliss-Gene Gerrard	Nov.	22	87....Oct. 10
Morals of Marcus, The 3502	Lupe Velez-Ian Hunter	Sept.	30†	74....Apr. 13
Passing of the Third Floor Back, The (G) 3510	Conrad Veidt-Rene Ray	Dec.	15†	90....Dec. 19
Rhodes, the Diamond Master (G) (Exploitation: Feb. 29,'36, p. 72.)	Walter Husten	Feb.	20,'36†	95.Mar. 7,'36
Secret Agent 3506	Madeleine Carroll-Peter Lorre	Mar.	10,'36†	
Thirty-Nine Steps (G) 3501	Robert Donat-Madeleine Carroll	Aug.	1†	85....July 6
Transatlantic Tunnel (G) 3513 (Exploitation: Feb. 1,'36, p. 64.)	Richard Dix-Madge Evans	Oct.	27†	94....Nov. 2
Coming				
Boys Will Be Boys	Will Hay			
Doomed Cargo	Edmund Lowe-Constant Cummings			
East Meets West	George Arliss-Elizabeth Allan			
It's Love Again	Jessie Matthews-Robert Young			
King Solomon's Mines 3511				
Man Who Lived Again 3507	Boris Karloff			
Soldiers Three 3515	Maureen O'Sullivan-Victor McLaglen			

HUNGARIA

(Hungarian Dialogue)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Addressee Unknown	Irene Agai	Nov.	20†	85
Be Good Unto Death	Paul Javor	Jan.	1,'36†	65
Heart Specialist	Gyula Csortos	Dec.	30†	90
I Cannot Live Without Music	B. Somegyi	Dec.	20†	95
Miss President	Lily Muraty	Oct.	15†	90
One Night In Venice	Gyula Csortos	Jan.	1,'36†	85
Smile Please	Szoeke Szakall	Dec.	1†	86
Three Men Under the Snow	Jeno Torzs	Nov.	20†	85

IMPERIAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Broken Coin	Earle Douglas	Jan.	10,'36†	50
Mad Parade	Irene Rich-Evelyn Brent	Jan.	25,'36†	71
Manhattan Butterfly	Dorothy Grainger-Wm. Bakewell	Nov.	25†	71
Murder by Television	Bela Lugosi-June Collyer	Oct.	25†	62
Paradise Valley	Hill-Billies	Feb.	19,'36†	46
Rich Relations	Ralph Forbes-Frances Grant	Jan.	15,'36†	
Soviet Russia Thru the Eyes of an American (G)	Norman Brokenshire	Oct.	1†	72....Oct. 20
Coming				
Call of the Coyote	Ken Thompson	Mar.	15,'38†	50
High Hat	Frank Luther			

INVINCIBLE

[Distributed through Chesterfield]

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bridge of Sighs	Dnslow Stevens-Dorothy Tree	Feb.	15,'36†	64
Condemned to Live	Ralph Morgan-Maxine Doyle	Sept.	15	
Hitch-Hike to Heaven	Henrietta Crosman-Anita Page	Dec.	1†	
Murder at Glen Athol (Released in New York territory under the title, "The Criminal Within.")	John Miljan-Irene Ware	Dec.	1	
Society Fever	Lois Wilson-Lloyd Hughes	Oct.	1	
Tango	Marian Nixon-Chick Chandler	Jan.	1,'36†	66
Coming				
Brilliant Marriage	Joan Marsh-Ray Walker			
Death Rides Double				
Hidden Alibi				
Under the Lilacs				

LIBERTY

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Born to Gamble (A) 1012	H. B. Warner-Dnslow Stevens	July	10	65....Nov. 2
Old Homestead, The 1011	Mary Carlisle-Lawrence Gray	Aug.	10	73

MAJESTIC

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Reckless Roads	Judith Allen-Regis Toomey	July	1	66

MASCOT

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Confidential (G)	Donald Cook-Evalyn Knapp	Dec.	16	65....Oct. 20
Harmony Lane (G)	D. Montgomery-Evelyn Venable	Aug.	25	84....Aug. 31
Ladies Crave Excitement (G)	Norman Foster-Evelyn Knapp	June	22	89....June 29
Streamline Express (G)	Victor Jory-Evelyn Venable	Sept.	7	71....Sept. 14
Waterfront Lady (G)	Ann Rutherford-Frank Albertson	Oct.	5	68....Oct. 20
Coming				
Doughnuts and Society	Louise Fazenda-Maude Eburne			

(THE RELEASE CHART--CONT'D)

METRO-GOLDWYN-MAYER

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Ah, Wilderness! (G) 628 (Exploitation: Jan. 18,'36, pp. 82, 83; Feb. 22,'36, p. 98.)	Wallace Beery-Lionel Barrymore	Nov. 29†	98	Nov. 23
Anna Karenina (G) 638	Greta Garbo-Fredric March	Sept. 6†	95	July 9
Baby Face Harrington (G)	Charles Butterworth-U. Merkel	Apr. 12	63	Mar. 30
Bishop Misbehaves, The (G) 613	Edmund Gwenn - Maureen O'Sullivan	Sept. 13†	86	Nov. 9
Bohemian Girl, The (G) 521 (See "In the Cutting Room," Dec. 14.)	Laurel and Hardy	Feb. 14,'36†	72	Mar. 7,'36
Bonnie Scotland (G) 520	Laurel and Hardy	Aug. 28†	82	Sept. 14
Broadway Melody of 1936 (G) 601 (Exploitation: Feb. 8,'36, p. 86.)	Jack Benny-Eleanor Powell	Sept. 20	103	Sept. 7
Calm Yourself (G)	Madge Evans-Robert Young	June 26	60	June 23
China Seas (G) 602	Clark Gable - Jean Harlow - Wallace Beery	Aug. 16†	89	Aug. 5
Escapada (G)	William Powell-Luise Rainer	July 5	89	July 18
Exclusive Story (G) 621	Franchot Tone-Madge Evans	Jan. 17,'36†	73	Jan. 18,'36
Garden Murder Case, The (G) 622	Edmund Lowe-Virginia Bruce	Feb. 21,'36†	62	Feb. 6,'36
Here Comes the Band (G) 625	Ted Lewis-Virginia Bruce	Aug. 30†	67	Aug. 17
I Live My Life (G) 512 (Exploitation: Feb. 15,'36, p. 83.)	Joan Crawford-Brian Aherne	Oct. 4†	98	Oct. 5
It's in the Air (G) 616	Jack Benny-Una Merkel	Oct. 11†	60	Nov. 16
Kind Lady (G) 619	Aline MacMahon-B. Rathbone	Dec. 6†	78	Dec. 7
Last of the Pagans (G) 617 (Exploitation: Mar. 7,'36, p. 95.)	Mala-Lotus Leng	Dec. 20†	84	Dec. 14
Mad Love (A)	Peter Lorre-Frances Drake	July 12	69	July 8
Murder Man, The (G) 612	Spencer Tracy-Virginia Bruce	July 19	70	July 20
Mutiny on the Bounty (G) 536. (Exploitation: Jan. 18,'36, p. 80; Jan. 25,'36, p. 68; Feb. 1,'36, p. 65; Feb. 15,'36, p. 82; Feb. 22,'36, pp. 95, 98.)	Clark Gable-Charles Laughton-Franchot Tone	Nov. 8†	133	Nov. 9
Night at the Opera, A (G) 644. (Exploitation: Jan. 18,'36, pp. 80, 82; Feb. 22,'36, pp. 94, 100; Feb. 29,'36, p. 74; Mar. 7,'36, p. 100.)	Marx Brothers	Nov. 15†	96	Oct. 26
No More Ladies (A)	Joan Crawford-R. Montgomery	June 14	82	June 3
O'Shaughnessy's Boy (G) 505. (Exploitation: Jan. 18,'36, p. 86; Feb. 29,'36, p. 78.)	Wallace Beery-Jackie Cooper	Sept. 27†	88	Oct. 6
Perfect Gentleman, The (G) 615	Frank Morgan-C. Courtneidge	Nov. 22†	73	Dec. 28
Pursuit (G) 614	Chester Morris-Sally Eilers	Aug. 9†	82	Aug. 8
Rendezvous (G) 529	Wm. Powell-Rosalind Russell	Oct. 25†	9[illegible]	Nov. 9
Riffraff (G) 517 (Exploitation: Feb. 22,'36, p. 96.)	Jean Harlow-Spencer Tracy	Jan. 3,'36†	9[illegible]	Dec. 28
Rose Marie (G) 643 (Exploitation: Feb. 15,'36, p. 85; musical analysis, Feb. 22,'36, p. 23.)	J. MacDonald-Nelson Eddy	Jan. 31,'36†	113	Jan. 18,'36
Smilin' Through (G) 650 (Re-release) (Exploitation: Feb. 8,'38, p. 85.)	Norma Shearer-Fredric March-Leslie Howard	Aug. 23	100	Oct. 22,'32
Tale of Two Cities, A (G) 604. (Exploitation: Jan. 25,'36, p. 64; Feb. 15,'36, p. 83.)	Ronald Colman-Elizabeth Allan	Dec. 27†	126	Dec. 7
Three Godfathers (G) 623	Chester Morris-Irene Hervey	Mar. 6,'36†	82	Feb. 22,'36
Three Live Ghosts (G) 618	Richard Arlen-Cecilia Parker	Jan. 10,'36†	62	Jan. 4,'36
Tough Guy (G) 620	Jackie Cooper-Joseph Calleia	Jan. 24,'36†	77	Feb. 8,'36
Voice of Bugle Ann, The (G) 630	Lionel Barrymore-M. O'Sullivan	Feb. 7,'36†	72	Feb. 15,'36
Whipsaw (G) 513 (See "In the Cutting Room," Jan. 18,'36.)	Myrna Loy-Spencer Tracy	Dec. 13†	82	Dec. 14
Wife vs. Secretary (G) 606	Clark Gable - Myrna Loy - Jean Harlow	Feb. 28,'36†	89	Feb. 22,'36
Woman Wanted (G) 611	Joel McCrea-Maureen O'Sullivan	Aug. 2†	68	July 27

Coming

Absolute Quiet ..... Stuart Erwin-Ann Loring

Great Ziegfeld, The ..... William Powell - Myrna Loy - Luise Rainer

Kelly the Second ..... Patsy Kelly-Pert Kelton

Mob Rule ..... Sylvia Sidney-Spencer Tracy

Moonlight Murder ..... Chester Morris-Madge Evans ..... Apr. 3,'36†

Petticoat Fever 645 ..... Rob't Montgomery-Myrna Loy ..... Mar. 20,'36† (See "In the Cutting Room," Feb. 29,'36.)

Robin Hood of El Dorado, The. Warner Baxter-Ann Loring ..... Apr. 17,'36† ..... 86 (See "In the Cutting Room," Mar. 7,'36.)

Romeo and Juliet ..... Norma Shearer-Leslie Howard-John Barrymore

San Francisco ..... Clark Gable-J. MacDonald..... Spencer Tracy-Jack Holt....

Small Town Girl 607 ..... Janet Gaynor-Robert Taylor ..... Mar. 27,'36† (See "In the Cutting Room," Feb. 15,'36.)

Tarzan Escapes ..... Johnny Weissmuller - Maureen O'Sullivan

Unguarded Hour ..... Loretta Young-Franchot Tone ..... Apr. 10,'36†

MITCHELL LEICHTER - BEAUMONT

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Desert Guns	Conway Tearle	Jan. 2,'36†	85	
Judgment Book	Conway Tearle	Sept. 16†	67	
Riddle Ranch	Black King	Dec. 16†	58	
Trail's End	Conway Tearle	Aug. 15†	57	

Coming

Devil's Gold ..... Conway Tearle

Hell's Hacienda ..... Conway Tearle

Senior Jim ..... Conway Tearle

Three Fingers ..... Conway Tearle

Whistling Skull ..... Conway Tearle

MONOGRAM

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Cheers of the Crowd (G) 3028	Russell Hopton-Irene Ware	Aug. 5	81	Aug. 8
Dawn Rider, The 3033	John Wayne-Marion Burns	June 20	57	

PARAMOUNT

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Healer, The (G) 3004	Ralph Bellamy-Karen Morley	June 15	77	June 1
Honeymoon Limited (G) 3016	Neil Hamilton-Irene Hervey	July 1	70	June 22
Keeper of the Bees, The (G) 3002	Neil Hamilton-Betty Furness	July 15	76	June 15
Make a Million (G) 3019	Charles Starrett-Pauline Brooks	July 25	64	June 29
Paradise Canyon (G) 3036	John Wayne-Marion Burns	July 20	52	May 18
Accent on Youth (A) 3452	Sylvia Sidney-Herbert Marshall	Aug. 23†	77	July 15
Annapolis Farewell (G) 3503	Tom Brown-Sir Guy Standing	Sept. 6†	82	Aug. 31
Anything Goes (G) 3533	Bing Crosby-Ethel Merman	Jan. 24,'36†	92	Feb. 22,'36
Bar 20 Rides Again (G) 3525.	Wm. Boyd-Jimmy Ellison	Dec. 13†	63	Dec. 7
Big Broadcast of 1936, The (G) 3511	Jack Oakie-Burns & Allen	Sept. 20†	97	Sept. 21
Bride Comes Home, The (G) (3530) (Exploitation: Jan. 18,'36, p. 83; Feb. 8,'36, p. 83; Feb. 22,'36, p. 98.)	Claudette Colbert-F. MacMurray	Jan. 3,'36†	83	Nov. 23
Call of the Prairie (G) 3541	Wm. Boyd-Jimmy Ellison	Mar. 6,'36†	67	Feb. 1,'36
College Scandal (G) 3445	Arline Judge-Kent Taylor	June 21	79	June 8
Collegiate (G) 3529 (Exploitation: Jan. 18,'36, p. 83; Feb. 8,'36, p. 83; Feb. 22,'36, p. 94.)	Joe Penner-Jack Oakie	Dec. 27†	81	Dec. 28
Coronado 3524 (See "In the Cutting Room," Oct. 19.) (Exploitation: Feb. 1,'36, p. 66.)	Betty Burgess-Johnny Downs	Nov. 29†	76	
Crusades, The (G) 3508 (Exploitation: Feb. 8,'36, pp. 80, 85; Feb. 22,'36, p. 97.)	Loretta Young-Henry Wilcoxon	Oct. 25†	125	Aug. 10
Desire (A) 3539	Marlene Dietrich-Gary Cooper	Feb. 28,'36†	95	Feb. 8,'36
Dr. Jekyll and Mr. Hyde 6459. (Re-issue)	Fredric March-Miriam Hopkins	July. 5	85	Dec. 28,'31
Drift Fence 3536	Larry Crabbe-Kath. De Mille	Feb. 14,'36†	56	
Eagle's Brood, The (G) 3517	Wm. Boyd-Jimmy Ellison	Oct. 25†	60	Oct. 12
Every Night at Eight (G) 3501	George Raft-Alice Faye	Aug. 2†	80	Aug. 10
Give Us This Night (G)	Jan Kiepura-Gladys Swarthout	Mar. 6,'36†	72	Mar. 7,'36
Hands Across the Table (A) 3515	C. Lombard-Fred MacMurray	Oct. 18†	80	Oct. 10
Here Comes Cookie (G) 3507	George Burns-Gracie Allen	Aug. 30†	65	Aug. 24
Her Master's Voice (G) 3531	Edw. E. Horton-P. Conklin	Jan. 17,'36†	*75	Feb. 22,'36
Hopalong Cassidy 3506	Wm. Boyd-Paula Stone	Aug. 23†	59	
It's a Great Life 3528 (See "In the Cutting Room," Sept. 28.)	Joe Morrison-Rosalind Keith	Dec. 20†	63	
Klondike Annie (A) (See news article, Mar. 7,'36, p. 19.) (Exploitation: Feb. 22,'36, p. 96.)	Mae West-Victor McLaglen	Feb. 21,'36†	81	Feb. 15,'36
Last Outpost, The (A) 3505	Cary Grant-Gertrude Michael	Oct. 11†	77	Oct. 12
Little America (G) 3514	Admiral Byrd	Oct. 4†	52	Oct. 5
Man on the Flying Trapeze, The (G) 3451	W. C. Fields-Mary Brian	July 26	66	Aug. 10
Mary Burns, Fugitive (G) 3521.	Sylvia Sidney-Melvyn Douglas	Nov. 15†	84	Nov. 10
Men Without Names (G) 3416	Fred MacMurray-Madge Evans	June 28	66	June 29
Milky Way, The (G) 3535	Harold Lloyd-Adolphe Menjou	Feb. 7,'36†	88	Feb. 1,'36
Millions in the Air (G) 3526 (Exploitation: Jan. 25,'36, p. 64; Feb. 8,'36, p. 83.)	John Howard-Wendy Barrie	Dec. 13†	72	Nov. 10
Nevada (G) 3523	Larry Crabbe-Kathleen Burke	Nov. 28†	59	Nov. 10
Paris in Spring (G) 3446	Tullio Carminati-Mary Ellis	July 5	83	June 1
Peter Ibbetson (G) 3518	Gary Cooper-Ann Harding	Nov. 8†	85	Nov. 9
Preview Murder Mystery (G)	Gail Patrick-Reginald Denny	Feb. 28,'38†	65	Feb. 15,'36
Rose of the Ranche (G) 3516 (See musical analysis, Jan. 11,'36, p. 45; exploitation: Jan. 18,'38, p. 64; Feb. 6,'36, p. 83.)	John Boles-Gladys Swarthout	Jan. 10,'36†	82	Jan. 11,'36
Scoundrel, The (A) 3437	Noel Coward-Julie Haydon	June 7	68	May 4
Scrooge (G) 3527	Seymour Hicks-Donald Calthrop	Dec. 20†	73	Dec. 21
Shanghai (A) 3449	Charles Boyer-Arline Judge	July 19	76	July 20
Ship Cafe (G) 3520	Carl Brisson-Arline Judge	Nov. 1†	86	Nov. 2
Smart Girl (A) 3450	Kent Taylor-Ida Lupino	July 28	70	July 27
Soak the Rich (A) 3532	Mary Taylor-Walter Connolly	Jan. 17,'36†	67	Feb. 15,'36
Se Red the Rose (G) 3522 (Exploitation: Feb. 29,'36, p. 76.)	Margaret Sullavan-R. Scott	Nov. 22†	83	Nov. 10
This Woman Is Mine 3447	Gregory Ratoff - John Loder - R. Bennett-Kath. Sergrave	Aug. 9†	75	
Timothy's Quest (G) 3534	Eleanore Whitney-Dickie Moore	Jan. 31,'36†	65	Jan. 25,'38
Trail of the Lonesome Pine, The (G) (See production article, Jan. 18,'36, p. 36.) (Exploitation: Feb. 29,'36, p. 73.)	Henry Fonda-Sylvia Sidney	Mar. 13,'36†	106	Feb. 29,'36
Two Fisted (G) 3513	Lee Tracy-Grace Bradley	Oct. 4†	65	Nov. 2
Two for Tonight (G) 3509	Bing Crosby-Joan Bennett	Sept. 13†	81	Sept. 7
Virginia Judge, The (G) 3512	Walter C. Kelly-Marsha Hunt	Sept. 27†	60	Sept. 29
Virginian, The 3460 (Re-issue)	Gary Cooper - Richard Arlen - Walter Hueston-Mary Brian	June 14	83	
Wanderer of the Wasteland (G) 3502	Gail Patrick-Dean Jagger	Sept. 20†	66	Nov. 16
Wings Over Ethiopia (G) 3518		October Special	52	Oct. 29
Without Regret (A) 3504	Elissa Landi-Kent Taylor	Aug. 16†	75	Aug. 17
Woman Trap (G) 3537	Gertrude Michael-Geo. Murphy	Feb. 14,'36†	63	Feb. 8,'36

Coming

Bar 23 ..... Wm. Boyd-Jimmy Ellison ..... Apr. 24,'38†

Big Brown Eyes ..... Joan Bennett-Cary Grant

Border Flight ..... John Howard-Frances Farmer

Concertino ..... Fred MacMurray-C. Lombard

Desert Gold ..... Larry Crabbe-Marsha Hunt ..... Mar. 27,'38† 58

Fatal Lady ..... Mary Ellis-Walter Pidgeon ..... Apr. 17,'36†

Florida Special ..... Jack Oakie-Sally Eilers ..... Apr. 24,'36† (See "In the Cutting Room," Mar. 7,'36.)

F Man ..... Jack Haley-Adrienne Marden ..... Mar. 13,'36† ..... 72 (See "In the Cutting Room," Jan. 11,'38.)

If I Had a Million ..... Gory Cooper-George Raft ..... 95. Nov. 12,'32 (Re-issue)

I Loved a Soldier ..... Charles Boyer

Moon Is Our Home, The ..... Margaret Sullavon-Henry Fonda ..... Apr. 10,'36† (See "In the Cutting Room," Feb. 1,38.)

Palm Spring ..... Frances Langford - Sir Guy Standing ..... Apr. 3,'36† (See "In the Cutting Room," Feb. 1,'36.)

Poppy ..... W. C. Fields-Richard Cromwell

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Sky Parade	Jimmy Allen-Katharine DeMille		70	
(See "In the Cutting Room," Jan. 11,'36.)				
Thirteen Hours by Air	Fred MacMurray-Jean Bennett	Mar. 27,'36†		
(See "In the Cutting Room," Jan. 11,'36.)				
Till We Meet Again	Herbert Marshall-G. Michael	Apr. 17,'36†		
(See "In the Cutting Room," Feb. 8,'36.)				
Too Many Parents	Frances Farmer-Colin Tapley	Mar. 20,'36†		

PRINCIPAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Front Page Madness	Richard Bird-Nancy Burns	Oct.	60	
Coming				
Let's Sing Again	Bobby Breen-George Houston			
(See "In the Cutting Room," Mar. 7,'36.)				

PURITAN

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Border Cabelleros	Tim McCoy-Lois January	Mar.	64	
Bulldog Courage	Tim McCoy-Jean Woodbury	Dec.	60	
I'll Name the Murderer	Ralph Forbes-Marion Schilling	Jan. 27,'36†	76	
Man from Guntown	Tim McCoy-Billie Seward	Aug.	61	
Rip Roaring Riley	Lloyd Hughes-Marion Burns	July	55	
Roarin' Guns	Tim McCoy-Rosalinda Price	Jan. 27,'36†	67	
Rogues Tavern, The	Wallace Ford-Barbara Pepper	Mar.	61	
Skybound	Eddie Nugent-Lona Andre	Sept.	60	
Suicide Squad	Norman Foster-Joyce Compton	Dec.	60	

REGAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Daredevils of the Earth	Ida Lupino-Cyril McLagien	Jan.	50	
Fighting Fury	Kazan, Wonder Dog—John King	Sept.	61	
Lost City, The (G)	Wm. Boyd-Claudia Dell	June	79	Mar. 6
Scandals of Paris	Wendy Barrie-Zelma O'Neill	Dec.	63	
Thunderbolt	Kane Richmond-Bobby Nelson	Jan.	54	
Wolves of the Underworld	Godfrey Tearle	Dec.	55	

REPUBLIC

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Burning Gold 3550	William Boyd	Dec.	60	
Cappy Ricks Returns (G) 3508	R. McWade-Florine McKinney	Sept.	68½	Sept. 14
Crime of Doctor Crespi, The 3546	Erich von Stroheim - Harriet Russel	Oct.	63	
Dancing Feet 3525	Bea Lyon-Jean Marsh	Jan.	72	
(Exploitation: Feb. 15,'36, p. 81.)				
Forbidden Heaven 3502	Charles Farrell-Charlotte Henry	Oct.	67	
Forced Landing 3524	Esther Ralston-Oaslow Stevens	Dec.	61	
(See "In the Cutting Room," Oct. 5.)				
Frisco Waterfront (G) 3518	Ben Lyon-Helen Twelvetrees	Dec.	66	Dec. 7
Hitch Hike Lady (G) 3537	Allsen Skipworth-James Ellison	Dec.	76	Dec. 21
(Exploitation: Feb. 1,'36, p. 62.)				
House of a Thousand Candles (G) 3505	Mae Clarke-Phillips Holmes	Feb.	70	Mar. 7,'36
King of the Pecos	John Wayne-Muriel Evans	Mar.	6,'36†	
Laughing Irish Eyes 3522	Evelyn Knapp-Phil Regan	Mar.	10,'36†	
Lawless Nineties, The (G) 3557	John Wayne-Ann Rutherford	Feb.	15,'36†	55. Mar. 7,'36
Lawless Range 3562	John Wayne-Sheila Manners	Nov.	4†	59
Leathernecks Have Landed, The (G) 3501	Lew Ayres-Isabel Jewell	Feb.	22,'36†	67. Feb. 26,'36
Leavenworth Case, The (G) 6526	Norman Foster-Jean Rouverol	Jan.	20,'36†	66. Jan. 11,'36
Melody Trail (G) 3567	Gene Autry-Ann Rutherford	Oct.	14†	60 Oct. 10
New Frontier, The 3556	John Wayne-Muriel Evans	Oct.	3†	54
(See "In the Cutting Room," Sept. 28.)				
Oregon Trail 3560	John Wayne-Ann Rutherford	Jan.	18,'36†	
Racing Luck (G) 3547	William Boyd	Oct.	23†	60 Dec. 7
Red River Valley 3566	Gene Autry-Frances Grant	Feb.	24,'36†	
Return of Jimmy Valentine, The (G) 3531	Roger Pryor-Charlotte Henry	Feb.	14,'36†	72. Feb. 15,'36
Sagebrush Troubadour 3566	Gene Autry-Barbara Pepper	Dec.	2†	54
Singing Vagabond, The (G) 6569	Gene Autry-Ann Rutherford	Jan.	3,'36†	52 Dec. 14
Spanish Cape Mystery, The 3530	Helen Twelvetrees-Donald Cook	Dec.	17†	73
(See "In the Cutting Room," Sept. 7.)				
$1,000 a Minute (G) 3532	Roger Pryor-Leila Hyams	Nov.	15†	66 Nov. 6
Tumbling Tumbleweeds 6566	Gene Autry-Lucile Browne	Sept.	9	57
Two Sinners (G) 3507	Otto Kruger-Martha Sleeper	Sept.	16	72 Oct. 5
Westward Ho (G) 3556	John Wayne-Sheila Manners	Aug.	19†	60 Aug. 6
Coming				
Federal Agent 3546	William Boyd	Mar.	15,'36†	
Galloping Minstrel	Gene Autry	Mar.	30,'36†	
Girl from Mandalay, The	Kay Linaker-Conrad Nagel	Mar.	15,'36†	

RKO RADIO

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Alice Adams (G) 541	Katharine Hepburn-Fred MacMurray	Aug.	99½	Aug. 10
Annie Oakley (G) 608	Barbara Stanwyck-Preston Foster	Nov.	80½	Nov. 6
Another Face (G) 615	Wallace Ford-Phyllis Brooks	Dec.	66	Nov. 23
(Reviewed under the title, "Two Faces")				
Arizonian, The (G) 538	Richard Dix-Margot Grahame	June	75½	June 6
Becky Sharp (A) 4101	Miriam Hopkins-C. Hardwicke	June	75	June 22
Chatterbox (G) 617	Anne Shirley-Phillips Holmes	Jan.	66	Dec. 29
Fang and Claw (G) 543	Frank Buck	Dec.	74	Jan. 4,'36
(Exploitation: Feb. 22,'36; p. 68.)				
Follow the Fleet (G) 618	Fred Astaire-Ginger Rogers	Feb.	110	Feb. 22,'36
(Exploitation: Mar. 7,'36, p. 94.)				
Freckles (G) 536	Carol Stone-Tom Brown	Dec.	66	Oct. 3
Hi Gaucho 606	John Carroll-Steffi Duna	Dec.	58	
(See "In the Cutting Room," Aug. 17.)				

Title	Star	Rel. Date	Running Time Minutes	Reviewed
His Family Tree (G) 604	James Barton-Maureen Delany	Sept.	68½	Oct. 3
Hooray for Love (G) 538	Gene Raymond-Ann Sothern	June	72	May 25
Hot Tip (G) 542	James Gleason-Zazu Pitts	Aug.	86	Aug. 31
I Dream Too Much (G) 610	Lily Pons-Henry Fonda	Dec.	95	Nov. 23
(Exploitation: Jan. 18,'36, pgs. 82, 83.)				
Informer, The (A) 532	V. McLaglen-Margot Grahame	May	91	May 4
In Person (G) 609	Ginger Rogers-George Brent	Nov.	87	Nov. 9
Jalna (G) 540	Ian Hunter-Kay Johnson	Aug.	78	Aug. 17
Lady Consents, The (G) 622	Ann Harding-Herbert Marshall	Feb.	76½	Jan. 18,'36
Last Days of Pompeii, The (G) 501	Dorothy Wilson-Preston Foster	Oct.	96	Oct. 12
Love on a Bet (G) 620	Gene Raymond-Wendy Barrie	Mar.	77	Feb. 8,'36
Muss 'Em Up (G) 616	Preston Foster-Marg't Callahan	Feb.	68½	Jan. 25,'36
Nitwits, The (G) 534	Wheeler and Woolsey	June	61½	May 25
Old Man Rhythm (G) 539	Buddy Rogers-Betty Grable	Aug.	75	Sept. 23
Powder Smoke Range (G) 603	Hoot Gibson-Boots Mallory	Sept.	71½	Aug. 31
Rainmakers, The (G) 605	Wheeler and Woolsey	Oct.	78	Oct. 12
Return of Peter Grimm, The (G) 602	Lionel Barrymore-Helen Mack	Sept	82½	Aug. 31
Seven Keys to Baldpate (G) 611	G. Raymond-Margaret Callahan	Dec.	68	Dec. 7
She (G) 537	Helen Gahagan-Randolph Scott	July	94½	July 18
Sylvia Scarlett (G) 614	Katharine Hepburn-Cary Grant	Jan.	94½	Jan. 18,'36
Three Musketeers, The (G) 544	Margot Grahame-Walter Abel	Nov.	96	Oct. 12
To Beat the Band (G) 607	Helen Broderick-Hugh Herbert	Nov.	67½	Oct. 26
Top Hat (G) 601	Fred Astaire-Ginger Rogers	Sept.	99½	Aug. 24
Two in the Dark (G) 616	Walter Abel-Margot Grahame	Jan.	74	Dec. 21
We're Only Human (G) 612	Preston Foster-Jane Wyatt	Dec.	68	Dec. 14
Yellow Dust 616	Richard Dix-Leila Hyams	Mar.	66½	
(See "In the Cutting Room," Nov. 16.)				
Coming				
Dancing Pirate	Charles Collins-Steffi Duna			
Ex-Mrs. Bradford, The	William Powell-Jean Arthur			
Farmer in the Dell	Fred Stone-Jean Parker	Mar. 27,'36†		
(See "In the Cutting Room," Jan. 18,'36.)				
Mary of Scotland	Katharine Hepburn-Fredric March			
Murder on the Bridle Path	Helen Broderick-James Gleason			
(See "The Puzzle of the Briar Pipe," "In the Cutting Room," Feb. 15,'36.)				
Silly Billies (G)	Wheeler and Woolsey	Mar. 20,'36†	*65. Mar. 7,'36	
Special Investigator	Richard Dix-Margaret Callahan			
Two in Revolt	Lonise Latimer-John Ariedge	Apr.	3,'36†	
(See "Thoroughbreds All," "In the Cutting Room," Feb. 8,'36.)				
Witness Chair, The	Ann Harding-Walter Abel			

STATE RIGHTS

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Angels in White	Tala Birell	Zeldman			
(See "In the Cutting Room," Feb. 29,'36.)					
Best Care, The (G)	Reginald Denny	Regal Product'ns		*65. Feb. 15,'36	
Rustler's Paradise (G)	Harry Carey	Ajax Pictures	June	61	May 11
Struggle for Life (G)		Foy Productions	June	58	June 20
Vanishing Riders, The (G)	Bill Cody	Spectrum Pictures	July	56	July 18

SUPREME

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Courageous Avenger	Johnny Mack Brown	Dec.	12†	
Desert Phantom, The	Johnny Mack Brown	Mar.	10,'36†	
Kid Ranger, The	Bob Steele	Feb.	3,'36†	
Trail of Terror	Bob Steele	Dec.	29†	
Valley of the Lawless	Johnny Mack Brown	Jan.	25,'36†	
Coming				
Sundown Saunders	Bob Steele	Mar.	25,'36†	

TWENTIETH CENTURY - FOX

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bad Boy* 615	James Dunn-Dorothy Wilson	Oct.	58	
(See "In the Cutting Room," Sept. 26.)				
Black Sheep* (A) 543	Edmund Lowe-Claire Trevor	June	75	May 18
Charlie Chan in Egypt* (G) 544	Warner Oland-"Pat" Paterson	June	72	June 6
Charlie Chan in Shanghai* (G) 610	Warner Oland-Irene Hervey	Oct.	70	Sept. 14
Charlie Chan's Secret* (G) 626	Warner Oland-Rosina Lawrence	Jan.	71	Oct. 26
Country Doctor* 636	Dionne Quintuplets - Jean Hersholt	Mar.	6,'36†	
(See "In the Cutting Room," Feb. 6, '36.)				
Curly Top* (G) 546	Shirley Temple-John Boles	July	74	July 27
Dante's Inferno* (A) 611	Claire Trevor-Spencer Tracy	Aug.	66	Aug. 16
Doubting Thomas* (G) 542	Will Rogers-Billie Burke	June	73	Apr. 20
Dressed to Thrill* (G) 603	Clive Brook-Tutta Rolf	Aug.	66	July 18
Every Saturday Night (G) 637	June Lang-Thomas Beck	Feb.	62	Feb. 8,'36
Farmer Takes a Wife, The* (G) 608	Janet Gaynor-Henry Fonda	Aug.	81	July 20
Gay Deception, The* (G) 602	Francis Lederer-Frances Dee	Sept.	76	Aug. 24
Ginger* (G) 545	Jackie Searl-Jane Withers	July	74	July 27
Hard Rock Harrigan* 546	George D'Brien-Irene Hervey	July	60	July 6
Here Comes Trouble* (G) 633	Paul Kelly-Arline Judge	Feb.	62	Feb. 15,'36
Here's to Romance* (G) 609	Nino Martini-Genevieve Tobin	Oct.	86	Aug. 31
In Old Kentucky* (G) 601	Will Rogers-Dorothy Wilson	Nov.	84	July 16
It Had to Happen (G) 631	George Raft-Rosalind Russell	Feb.	79	Feb. 15,'36
King of Burlesque, The* (G) 625	Warner Baxter-Alice Faye	Jan.	88	Jan. 4,'36
Littlest Rebel, The* (G) 624	Shirley Temple-John Boles	Dec.	73	Nov. 30
(Exploitation: Feb. 8,'36, p. 81; Feb. 15,'36, p. 83; Feb. 22,'36, p. 97; Mar. 7,'36, p. 96.)				
Man Who Broke the Bank at Monte Carlo, The (G) 620	Ronald Colman-Joan Bennett	Nov.	86	Nov. 16
Metropolitan (G) 618	Lawrence Tibbett-Virginia Bruce	Nov.	76	Oct. 26
(Exploitation: Feb. 22,'36, p. 96.)				

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Music Is Magic* (G) 618	Alice Faye-Ray Walker	Nov.	1† 66	Oct. 12
My Marriage* (G) 630	Claire Trevor-Kent Taylor	Jan.	31,'36† 88	Nov. 23
Navy Wife* (G) 606	Claire Trevor-Ralph Bellamy	Nov.	20† 72	Jan. 25,'36
Orchids to You* (G) 546	Jean Muir-Joha Boles	July	12 74	June 27
Our Little Girl* (G) 539	Shirley Temple-Joel McCrea	May	17 65	June 15
Paddy O'Day* (G) 627	Jane Withers-Pinky Tomlin	Jan.	17,'36† 76	Nov. 2
Prisoner of Shark Island, The (G) 636	Warner Baxter-Gloria Stuart	Feb.	28,'36† 95	Feb. 22,'36
Professional Soldier (G) 628	V. McLaglen-Freddie Bartholomew	Jan.	24,'36† 78	Jan. 4,'36
Redheads on Parade* (G) 604	John Boles-Dixie Lee	Aug.	30† 77	July 13
Show Them No Mercy (G) 621	Rochelle Hudson-Cesar Romero	Dec.	6† 76	Nov. 2
Silk Hat Kid* (G) 547	Lew Ayres-Mae Clarke	July	10 67	Aug. 31
Song and Dance Man*(G) 642	Paul Kelly-Claire Trevor	Mar.	16,'36† 72	Feb. 22,'36
Steamboat Round the Bend* (G) 612	Will Rogers-Anna Shirley	Sept.	6† 60	Aug. 9
Thanks a Million (G) 617 (Exploitation: Feb. 6,'36, p. 62; Feb. 15,'36, p. 63; Feb. 22,'36, p. 100; Mar. 7,'36, p. 96.	Dick Powell-Ann Dvorak	Nov.	15† 87	Nov. 2
This Is the Life* 614	Jane Withers-John McGuire	Oct.	18† 65	
Thunder Mountain* (G) 607	Geo. O'Brien-Barbara Fritchie	Sept.	27† 56	Sept. 21
Thunder in the Night*(G)613	Edmund Lowe-Karen Morley	Sept.	20† 67	July 13
Way Down East (G) 616	Rochelle Hudson-Henry Fonda	Oct.	25† 84	Aug. 24
Welcome Home* (G) 665	James Dunn-Arline Judge	Aug.	9 72	July 27
Whispering Smith Speaks* (G) 623	George O'Brien-Irene Ware	Dec.	20† 67	Dec. 21
Your Uncle Dudley* (G) 622	Edward Everett Horton	Dec.	13† 86	Nov. 23

Coming

Title	Star	Rel. Date	Running Time	Reviewed
Captain January* 635 (See "In the Cutting Room," Feb. 1,'36.)	Shirley Temple-Guy Gibbee	Apr.	17,'36†	
Champagne Charlie* 629 (See "In the Cutting Room," Dec. 14.)	Paul Cavanagh-Helen Wood	May	1,'36†	
Charlie Chan at the Circus* 640 (See "In the Cutting Room," Feb. 15,'36.)	Warner Oland-June Lang	Mar.	27,'36†	
Country Beyond, The* 643 (See "In the Cutting Room," Feb. 29,'36.)	Rochelle Hudson-Paul Kelly	Apr.	3,'36†	
Everybody's Old Man* 634 (See "In the Cutting Room," Jan. 18,'36.)	Irvin S. Cobb-Rochelle Hudson	Mar.	20,'36†	
Gentle Julia (G) 641	Jane Withers-Tom Brown	Apr.	24,'36† *64	Feb. 29,'36
Human Cargo	Claire Trevor-Brian Donlevy			
Little Miss Nobody	Jane Withers-Ralph Morgan			
Message to Garcia, A 632	Wallace Beery - John Boles - Barbara Stanwyck	Apr.	10,'36†	
O'Malley of the Mounted* 639 (See "In the Cutting Room, Mar. 7,'36.)	George O'Brien-Irene Ware	Mar.	27,'36†	
Poor Little Rich Girl, The*	Shirley Temple-Alice Faye			
Private Number	Loretta Young	May	15,'36†	
Under Two Flags	Ronald Colman-Victor McLaglen-Claudette Colbert-R. Russell	May	8,'36†	
Zero Hour	Fredric March-Warner Baxter-Lionel Barrymore			

(Asterisk (*) denotes Fox Pictures. Others 20th Century Productions.)

UNITED ARTISTS

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Barbary Coast (G)	Miriam Hopkins - Edward G. Robinson - Joel McCrea	Sept.	27† 90	Oct. 5
Call of the Wild, The (G)	C. Gable-Loretta Young	Aug.	9 91	May 4
Dark Angel, The (G)	Merle Oberon - Fredric March-Herbert Marshall	Sept.	6† 105	Sept. 14
Escape Me Never (A)	Elisabeth Bergner-Hugh Sinclair	June	27 105	Sept. 14
Ghost Goes West, The (G) (Exploitation: Jan. 28,'36, p. 63; Feb. 8,'36, p. 83; Feb. 22,'36, p. 96.)	Robert Donat-Jean Parker	Feb.	7,'36† 85	Jan. 4,'36†
Little Lord Fauntleroy (G)	Freddie Bartholomew - Dolores Costello Barrymore	Mar.	6,'36† *97	Feb. 29,'36
Melody Lingers On, The (G)	Josephine Hutchinson - George Houston	Nov.	9† 67	Nov. 9
Modern Times (G) (Exploitation: Feb. 15,'36, p. 61; Feb. 22,'36, p. 100; Mar. 7,'36, p. 99.)	Chas. Chaplin-Paulette Goddard	Feb.	21'38† 87	Feb. 8,'36
Nell Gwyn (A)	Anna Neagle-Cedric Hardwicke	June	14 75	July 14
Red Salute (G)	B. Stanwyck-Robert Young	Sept.	18† 78	Sept. 21
Seaders of the River (G)	Leslie Banks-Paul Robeson	July	4 95	Apr. 20
Splendor (See "In the Cutting Room, Nov. 2.) (Exploitation: Feb. 29,'36, p. 76.)	Miriam Hopkins-Joel McCrea	Nov.	23† 77	
Strike Me Pink (G) (Exploitation: Feb. 1,'36, p. 63; Feb. 8,'36, p. 83; Feb. 15,'36; p. 81; Feb. 29,'36, pp. 72, 75.)	Eddie Canfor-Ethel Merman	Jan.	24,'36† 100	Jan. 29,'36

Coming

Title	Star	Rel. Date	Running Time	Reviewed
Amateur Gentleman, The (G)	Douglas Fairbanks, Jr. - Elissa Landi	Mar.	20,'36† 100	Feb. 22,'36
Last of the Mohicans, The	Randolph Scott	June	19,'36†	
Man Who Could Work Miracles, The	Roland Young	May	1,'36†	
Moscow Nights (A)	H. Baur-Penelope Dudley Ward	July	10,'36† 79	Nov. 30
One Rainy Afternoon (See "In the Cutting Room," Feb. 29,'36.)	Francis Lederer-Ida Lupino	Apr.	24,'36†	
These Three (G)	Miriam Hopkins-Merle Oberon-Joel McCrea	Mar.	23,'36† *90	Feb. 29,'36
Things to Come (G) (See production article, Mar. 7,'36, p. 16.)	Raymond Massey		Mar.	7,'36

UNIVERSAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Affair of Susan, The 9034 (See "Alone Together," "In the Cutting Room," Sept. 7.)	Zazu Pitts-Hugh O'Connell	Oct.	7† 63	
Diamond Jim (G) 9006	Edward Arnold-Binnie Barnes	Sept.	2† 90	July 20
Dangerous Waters (G) 9032	Jack Holt-Robert Armstrong	Feb.	3'36† 67	Feb. 8,'36
Don't Get Personal (G) 9025	James Dunn-Sally Eilers	Feb.	17,'36† 64	Feb. 29,'36
East of Java 9029 (See "In the Cutting Room," Sept. 28.) (Exploitation: Feb. 6,'36, p. 84.)	Chas. Bickford-Elizabeth Young	Dec.	2† 72	
Fighting Youth (G) 9017	Charles Farrell-June Martel	Sept.	60† 66	Dec. 7
Great Impersonation, The 9014 (See "In the Cutting Room," Sept. 28.)	Edmund Lowe-Valerie Hobson	Dec.	9† 67	
His Night Out (G) 9021	E. E. Horton-Irene Hervey	Oct.	21† 74	Nov. 2
Invisible Ray, The (G) 9015 (Exploitation: Jan. 18,'36, p. 82; Jan. 25,'36, p. 63; Mar. 7,'36, p. 99.)	Karloff-Bela Lugosi	Jan.	20,'36† 75	Jan. 25,'36
Ivory Handled Gun 9042	Buck Jones-Charlotte Wynters	Nov.	11† 56	
King Solomon of Broadway (G) 9016	Edmund Lowe-Dorothy Page	Sept.	30† 74	Sept. 21
Lady Tubbs (G) 9034	D. Meafgomery-Alice Brady	July	18 68	July 6
Love Before Breakfast (G)9007	Carole Lombard-Preston Foster	Mar.	9,'36† 70	Feb. 29,'36
Magnificent Obsession (G) 9008 (Exploitation: Jan. 18,'36, p. 82; Feb. 8,'36, pp. 81, 83, 64; Mar. 7,'36, pp. 96, 99.)	Irene Dunne-Robert Taylor	Jan.	8,'36† 112	Jan. 11,'36
Manhattan Moon (G) 9026	Ricardo Cortez-Dorothy Page	Aug.	5 89	Oct. 19
Next Time We Love (G) 9004	Marg't Sullavan-James Stewart	Jan.	27,'36† 87	Feb. 8,'36
Outlawed Guns (G) 9036	Buck Jones-Ruth Channing	July	29 62	Oct. 26
Raven, The (A) 9018	Karloff-Bela Lugosi	July	22 61	June 13
Remember Last Night? (A) 9011 (Exploitation: Jan. 18,'36, p. 83.)	Edw. Arnold-C. Cummings	Nov.	4† 61	Oct. 12
She Gets Her Man (G) 9018	Zasu Pitts-Hugh O'Connell	Aug.	16 64	Aug. 19
Silver Spurs 9044	Buck Jones-Muriel Evans	Feb.	10,'36†	
Storm Over the Andes (G) 9028	Jack Holt-Mona Barrie	Sept.	16† 84	Oct. 19
Sformy (G) 9016	Noah Beery, Jr.-Jean Rogers	Nov.	11† 68	Oct. 19
Sunset of Power 9043	Buck Jones-Dorothy Dix	Dec.	23†	
Sweef Surrender 9012	Frank Parker-Tamara	Nov.	25† 76	
Three Kids and a Queen(G)9023	May Robson-Henry Armetta	Oct.	28† 90	Oct. 26
Throwback, The 9041 (See "In the Cutting Room," Aug. 10.)	Buck Jones-Muriel Evans	Sept.	16† 60	
Werewolf of London (A) 9015	Henry Hull-Valerie Hobson	June	8 75	May 4

Coming

Title	Star	Rel. Date	Running Time	Reviewed
Banished 9046	Buck Jones	May	25,'36	
Dracula's Daughter 9006	Otto Kruger-M. Churchill	Apr.	27,'36†	
For the Service 9045	Buck Jones-Beth Marion	Apr.	8,'36† 65	
Her Excellency the Governor 9013	Binnie Barnes			
She Married a Million 9033				
Show Boat	Irene Dunne-Allan Jones	Apr.	20,'36†	
(See "In the Cutting Room," Feb. 1,'36.)				
Song of Joy 9010	Marta Eggerth			
Sutter's Gold	Edward Arnold - Lee Tracy - Binnie Barnes	Mar.	30,'36† 63	
(See "In the Cutting Room," Jan. 11,'36.)				

VICTORY

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bars of Hate	Regis Toomey-Sheila Terry	Nov.	1† 63	
Danger Ahead	Lawrence Gray-Sheila Manners	Aug.	1† 65	
Face in the Fog, A	June Collyer-Lloyd Hughes	Feb.	1,'36†	
Fighting Coward	Ray Walker-Jean Woodbury	Dec.	15† 76	
Hot Off the Press	Jack La Rue-Virginia Pine	Sept.	18† 57	
Taming the Wild	Rod La Rocque-Maxine Doyle	Feb.	15,'36†	

Coming

Title	Star	Rel. Date	Running Time	Reviewed
Kelly of the Secret Service		Apr.	1,'36†	
Rio Grande Romance		Mar.	15,'36†	

WARNER BROTHERS

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Alibi Ike (G) 815	Joe E. Brown-O.De Havilland	June	18 72	July 27
Boulder Dam 915 (See "Backfire," "In the Cutting Room," Dec. 7.)	Ross Alexander-Patricia Ellis	Mar.	7,'36†	
Broadway Gondolier (G) 805	Dick Powell-Joan Bleadell	July	27 98	July 6
Dangerous (A) 910 (Exploitation: Feb. 1,'36, p. 66; Feb. 8,'36, p. 83, 86.)	Bette Davis-Franchot Tone	Jan.	4,'36† 78	Nov. 30
Don't Bet on Blondes (G) 816	Warren William-Claire Dodd	July	13 69	July 27
Dr. Socrates (G) 909	Paul Muni-Ann Dvorak	Oct.	19† 76	Oct. 19
Freshman Love (G) 922	Patricia Ellis-Warren Hall	Jan.	18,'36† 98	Feb. 1,'36
Frisco Kid (A) 907	James Cagney-Marg't Lindsay	Nov.	30† 77	Nov. 9
Great Page Woman (G) 812	Bette Davis-George Brent	July	20 82	July 25
Going Highbrow (G) 818	Guy Kibbee-Zasu Pitts	July	6 67	Sept. 7
I Live for Love (G) 818	Dolores Del Rio-E. Marshall	Sept.	28† 64	Oct. 12
Little Big Shot (G) 818	Sybil Jasen-Robert Armstrong	Sept.	7† 72	Aug. 8
Man Hunt (G) 923	Marguerite Churchill-W. Gargan	Feb.	15,'36† 85	Jan. 11,'36
Miss Pacific Fleet (G) 816	Joan Blondell-Glenda Farrell	Dec.	14† 68	Nov. 30
Moonlight on the Prairie (G)928	Dick Foran-Sheila Manners	Nov.	2† 88	Oct. 26
Page Miss Glory (G) 805	Marion Davies-Dick Powell	Sept.	7† 92	July 18
Personal Maid's Secret (G) 920	Margaret Lindsay-Warren Hall	Oct.	26† 69	Dec. 21
Petrified Forest, The (G) 904	Leslie Howard-Bette Davis	Feb.	8,'36† 83	Jan. 18,'36
Special Agent (G) 908	George Brent-Bette Davis	Sept.	14† 76	Aug. 24
Stars Over Broadway (G) 917 (Exploitation: Feb. 1,'36, p. 83.)	Pat O'Brien-Jane Froman	Nov.	23† 88	Nov. 9
Stranded (G) 808	Kay Francis-Geo. Brent	June	29 78	June 29
Walking Dead, The (G) 914	Karloff-Marguerite Churchill	Mar.	14,'36† 76	Mar. 7,'36
We're in the Money (G) 820	Joan Blondell-Glenda Farrell	Aug.	17 85	July 27
Widow from Monte Carlo, The (G) 921	Dolores Del Rio-W. William	Feb.	1,'36† 69	Jan. 4,'36

Coming

Title	Star	Rel. Date	Running Time	Reviewed
Angel of Mercy	Kay Francis-Ian Hunter			
Anthony Adverse	Fredric March-O. De Havilland			
Big Business	Guy Kibbee-Warren Hull			
Colleen (A) 803	Ruby Keeler-Jean Bleadell-Jack Oakie-Dick Powell	Mar.	21,'36† *100	Feb. 1,'36
Gentleman from Big Bend, The (See "In the Cutting Room," Feb. 15,'36.)	Warren William-Jane Travis			
Charge of the Light Brigade	Errol Flynn			
Golden Arrow, The (See "In the Cutting Room," Feb. 8,'36.)	Bette Davis-George Brent			

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Data	Running Time Minutes	Reviewed
Green Light	Leslie Howard			
Green Pastures, The	Rex Ingram			
Hard Luck Dame	Warren William-Bette Davis			
(See "Men on Her Mind," "In the Cutting Room," Jan. 11,'36.)				
Hearts Divided	Marion Davies-Dick Powell			
I Married a Doctor	Pat O'Brien-J. Hutchinson	Apr. 25,'36†		
(See "In the Cutting Room, Feb. 29,'36.)				
Invitation to a Murder	Marguerite Churchill-Gale Sondergard			
Law In Her Hands, The	Margaret Lindsay-Warren Hull-Glenda Farrell			
Lovely Lady	Kay Francis			
Midsummer Night's Dream (G)	All Star		132	Oct. 12
Murder in the Big House	Craig Reynolds-June Travis			
Nowhere	Ross Alexander-Beverly Roberts			
Over the Wall	James Cagney			
Two Against the World	Humphrey Bogart-Beverly Roberts			
Way of a Pirate, The	Guy Kibbee-Sybil Jason			

OTHER PRODUCT (FOREIGN)

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Abdul the Damned (A)	Nils Asther	Assoc. British		85	June 1
Black Forest Maiden	Walter Janssen	Casino	July 5	85	
Brown on Resolutisa (G)	Betty Balfour	Gaumont-British		85	June 1
Car of Dreams (G)	John Mills	Gaumont-British		72	Oct. 12
Come Out of the Pantry (G)	J. Buchanan-F. Wray	United Artists		70	Dec. 14
Divine Spark, The (G)	Marta Eggerth-Phillips Holmes	Gaumont-British		82	July 13
Four Musketeers, The	Fritz Kampers	Casino	July 27	90	
Golden Taiga (G)	A. Nevoseltsev	Amkino		93	Aug. 17
Heart's Desire (G)	Richard Tauber	Assoc. British		87	Oct. 1
Honours Easy (A)	Greta Nissen	Assoc. British		60	Aug. 24
I Give My Heart (A)	Gitta Alper	Assoc. British		85	Nov. 18
Invitation to the Waltz (G)	Lilian Harvey	Assoc. British		80	Nov. 18
La Maternelle (A)	Paulette Elambert	Metropolis	Oct. 14	80	Nov. 18
Land of Promise, The (G)		Zionist Org. of America	Nov. 20	57	Dec. 7
Last Days of Pompeii, The	Maria Corda-V. Varconi	Trans-America	Dec. 14	65	
McGlusky the Sea Rover (G)	Jack Doyle	Assoc. British		60	July 27
Men on Wings (G)	Koval-Samborsky	Amkino	June 7	85	June 15
Music Hath Charms (G)	Henry Hall	Assoc. British		65	Nov. 9
My Life for Maria Isabel	Peter Voss	Casino	July 20	85	
Peasants (A)	E. Younger	Amkino	Aug. 28	105	Sept. 14
Peg of Old Drury (A)	Anna Neagle-Cedric Hardwicke	B. & D.		75	Sept. 25
Peter Vinogradov (G)	B. N. Livaonlv	Amkino	June 26	86	July 13
Private Secretary, The (G)	Edw. Everett Horton	Twickenham		75	Dec. 5
Rich Uncle, The (G)	Angelo Musco	Metropolis	June 28	88	July 13
Scotland Yard Mystery (G)	Gerald DuMaurier	B. I. P.		75	June 8
She Shall Have Music (A)	June Clyde	Twickenham		75	Dec. 21
Sight Unseen I Love You	Willy Forst	Casino	Aug. 4	85	
Soviet Journey (G)		Amkino		91	Aug. 17
Student's Romance, The (G)	Grete Natzler	Assoc. British		78	Aug. 10
Sunday Night When the Village Band Plays	Harry Liedtke	Casino	Aug. 11	90	
Sunny Youth (G)	A. Shubnaya	Amkino	Aug. 17	70	Aug. 31
Swedenhielms (G)	Tutta Rolf	Scandinavian	Sept. 5	88	Oct. 5
Tolle Bomberg	Hans Adalbert	Casino	July 12	85	
Turn of the Tide (G)	J. Fisher White	Not determined		80	Nov. 2
Two Hearts in Harmony (G)	Bernice Claire	Assoc. British		55	Nov. 30
When Knights Were Bold (G)	J. Buchanan-F.Wray	General		76	Mar. 7,'36
Young Forest (G)	Marja Bogda	Golden State	Jan. 1,'36	90	Dec. 14

SHORT FILMS

[All dates are 1935 unless otherwise stated]

CELEBRITY

Title	Rel. Date	Min.
CDMICOLDR CARTOONS		
Mary's Little Lamb	May 1	7
Summertime	June 30†	1 rl.
Sinbad the Sailor	July 30†	1 rl.
Three Bears, The	Aug. 30†	1 rl.
Balloon Land	Sept.30†	1 rl.
Simple Simon	Nov. 15†	1 rl.
Humpty Dumpty	Dec. 30†	1 rl.
Ali Baba	Jan. 30,'36†	9
Tom Thumb	Mar. 30,'36†	7

COLUMBIA

Title	Rel. Date	Min.
BARNEY GOOGLE		
No. 1—"Ttteched In th' Hald"	Oct. 24†	7
No. 2—"Patch Mah Britches"	Dec. 19†	7
No. 3—"Spark Plug"		
BROADWAY COMEDIES		
Allmony Aches (Andy Clyde)	June 29	19
Ants In the Pantry (3 Stooges)	Feb. 6,'36†	18½
Captain Hits the Ceiling, The (All Star)	July 28	19
Caught in the Act (Andy Clyde)		
De Your Stuff (Radio Rogues)	June 15	19
Double Trouble (Andy Clyde)		
Gebs of Trouble (All Star)	July 12	19
His Marriage Mixup (Harry Langdon	Oct. 31†	18
Hoi Polloi (3 Stooges)	Aug. 29†	19
Honeymoon Bridge (Leon Errol	Oct. 3†	19
Hot Paprika (Andy Clyde	Dec. 12†	18½
I Don't Remember (Harry Langdon	Dec. 26†	18½
It Always Happens (Andy Clyde	Sept. 15†	19
Just Speeding (All Star)	Jan. 23,'36†	18
Oh My Nerves (All Star)	Oct. 17†	17
Movie Maniacs (3 Stooges)	Feb. 20,'36†	
Pardon My Scotch (3 Stooges)	Aug. 1†	21
Peppery Salt, The Andy Clyde		
Share the Wealth (Andy Clyde)		
Stage Fright (All Star)	June 1	10
Star Gazing (Radio Rogues)	Sept. 26†	19
Three Little Beers (3 Stooges)	Nov. 28†	17
Unrelated Relations (All Star)	Jan. 9,'38†	
Yoo Hoo Hollywood (All Star)	Nov. 14†	18
COLOR RHAPSODIES		
Bon Bon Parade	Dec. 5†	8½
Dr. Bluebird	Feb. 5,'36†	8½
Football Bugs		
Glee Works		
Little Rover	June 28	9
Monkey Love	Sept. 12†	8
Neighbors	Aug. 15†	8
KRAZY KAT CARTDONS		
8. Garden Galeties	Aug. 1†	7
9. Happy Family, A	Sept. 26†	7
10. Kannibal Kapers	Dec. 27†	7
11. Bird Stuffer, The	Feb. 1,'36†	7
12. "Lil Ainjil"		
LAUGHING WITH MEDBURY		
Strange Championships	July 20	10
NEW WORLD DF SPORT SERIES		
Feminine Invasion, The	Dct. 26†	11
Hunter's Paradise	Nov. 30†	11
Ice Cut-Ups	Feb. 6,'36†	10½
Jump Horse Jump	Sept. 27†	11
Spills and Splashes	Aug. 5	10
Stop, Look and Guess		
Tense Moments	Aug. 20	10
Thrills with Daredevils		
Tomorrow's Champions	July 23	10
Water Thrills	June 20	10
SCRAPPY CARTOONS		
Let's Ring Doorbells	Nov. 7†	7
Puppet Murder Case, The	June 21	7
Scrappy's Big Moment	July 28	7
Scrappy's Boy Scouts	Jan. 2,'36†	7
Scrappy's Ghost Story	May 24	7
Scrappy's Pony	Feb. 27,'36†	7
Scrappy's Trailer	Aug. 29†	7
SCREEN SNAPSHDTS		
No. 1—	Sept. 13†	10
No. 2—	Dct. 11†	10
No. 3—	Nov. 8†	10
No. 4—	Dec. 6†	10
No. 5—	Jan. 2,'36†10½	
No. 6—	Jan. 31,'36†10½	
No. 7—	Feb. 28,'36†10½	
STARS OF TDMDRROW		
No. 1—	Aug. 1†	11
No. 2—	Sept. 7†	11
No. 3—	Nov. 27†	11
No. 4—	Nov. 16†	10
No. 5—	Jan. 15,'36†11	
No. 6—	Jan. 17.'36†.9	
VDICE OF EXPERIENCE		
No. 1—	Sept. 15†	10½
No. 2—	Sept. 29†	10½
No. 3—	Oct. 13†	10½
No. 4—	Oct. 28†	10½
No. 5—	Nov. 12†	10½
No. 6—	Nov. 27†	10½
No. 7—	Dec. 12†	10½
No. 8—	Jan. 2,'36†11	
No. 9—	Feb. 2,'36†.9½	

DU WORLD

Title	Rel. Date	Min.
SEMI-FEATURES AND SHORTS		
Cathedrals	Oct. 1†	19

EDUCATIONAL

[Distributed through Twentieth Century-Fox]

Title	Rel. Date	Min.
CDRONET COMEDIES		
Brain Busters, The	Jan. 10,'38†	18
He's a Prince	Dct. 18†	18
Just Another Murder	Oct. 4†	17
Mixed Policies	Jan. 17,'36†	20
Stylish Stouts	Aug. 23†	17
FROLICS OF YOUTH		
Choose Your Partners	Dec. 13†	20
Flicker Fever	Sept. 26†	20
It Never Rains	May 24	20
Knockout Drops	Dec. 6†	19
MIRTHQUAKE COMEDIES		
Magic Word, The	July 5	17
MUSICAL COMEDIES		
Moonlight and Melody	Dct. 11†	21
Perfect Thirty-Sixes	Dec. 20†	18
Rhythm of Paree	Sept. 27†	21
Thanks, Mr. Cupid	Jan. 24,'36†	2 rls.
SDNG AND COMEDY HITS		
College Capers	Sept. 27†	12
Easy Pickin's	Dec. 27†	10
Hillbilly Love	Dct. 11†	11
Hurray for Rhythm	Aug. 16†	11
Radio Rascals	Aug. 2†	11
Rodeo Day	Sept. 13†	11
Seeing Nellie Home	Dec. 20†	11
Sorority Blues	Dec. 6†	11
Spooks	Apr. 17,'36†	1 rl.
Way Out West	Dct. 25†	11
SPECIAL		
Wings Over Mt. Everest	July 19†	22
STAR PERSDNALITY CDMEDIES		
Amateur Husband, The	Aug. 16†	18
E-Flat Man	Aug. 9†	21
Friendly Spirits	May 31	20
Giv'im Air	Feb. 14,'36†	18
Gold Bricks	Mar. 20,'36†	2 rls.
Grand Slam Dpera	Feb. 21,'36†	21
Ladies Love Hats	Nov. 1†	20
Light Fantastic, The	June 28	18
Penny Wise	Sept. 6†	18
Three on a Limb	Jan. 3,'36†	19
Timid Young Man, The	Dct. 25†	20
White Hope, The	Mar. 27,'36†	2 rls.
PAUL TERRY-TODNS		
Aladdin's Lamp	Nov. 15†	8
Alpine Yodeler	Feb. 21,'36†	8
Amateur Night	July 5	6
Barnyard Amateurs	Mar. 6,'36†	6
Bird Land	Aug. 23†	6
Chain Letters	July 28	6
Circus Days	Sept. 6†	6
Feud, The	Jan. 10,'38†	6
Foiled Again	Oct. 4†	6
Football	Dct. 18†	6
Foxy-Fox, The	July 19	6
Hey Diddle Diddls	Sept. 20†	6
Home Town Olympics	Feb. 7,'38†	6
June Bride, A	Nov. 1†	6
King Looney XIV	June 7	6
Mayflower, The	Dec. 27†	6
Moans and Groans	June 28	6
Modern Red Riding Hood. A	May 17	6
19th Hole Club, The	Jan. 24,'36†	6
Off to China	Mar.20,'36†	1 rl.
Opera Night	May 31	6
Southern Horse-pitality	Nov. 29†	6
Western Trail, The	Apr. 3,'36†	1 rl.
Wolf in Cheap Clothing, A	Apr. 17,'36†	1 rl.
Ye Olde Toy Shop	Dec. 13†	6
TREASURE CHEST		
Clever Critters	Sept. 20†	6
Dog Days	July 12	6
Fisherman's Luck	Jan. 31,'36†	6
Gangsters of the Deep	Nov. 1†	6
Hold That Line	Dct. 11†	7
Game of Jai-Alai, The	Dec. 27†	9
Legend of the Lei	Mar. 27,'36†	1 rl.
Manhattan Tapestry	Jan. 31,'36†10	
Seeing Eye, The	Jan. 17,'36†10	
Ski-Scrapers	May 24	6
Sunday Sports In Mexico	Nov. 8†	10
TUXEDO COMEDIES		
Dame Shy	Aug. 2†	18
Just Plain Folks	Mar. 13,'36†	2 rls.
Kiss the Bride	Sept. 13†	21
One Big Happy Family	Nov. 15†	21
Ye Old Saw Mill	Aug. 30†	17
YDUNG ROMANCE		
All for One	June 21	19
Beware of Blondes	Feb. 7,'36†	20
Love In a Hurry	May 17	16
Love In September	Mar. 6,'36†	21
Way Up Thar	Nov. 8†	16

FIRST DIVISION

Title	Rel. Date	Min.
MUSICAL MOODS (Technicolor)		
Irish Melody		8
Italian Caprice	Dec. 1†	8
Mediterranean Songs	Nov. 1†	7
NEWSLAUGHS		
No. 1	Nov. 20†	1 rl.
No. 2		1 rl.
No. 3	Dec. 30†	1 rl.
No. 4	Jan. 20,'36†	1 rl.
No. 5	Feb. 20,'36†	1 rl.
6 THRILLING JDURNEYS		
Craters of the Moon	Nov. 15†	1 rl.
Old Faithful Speaks		8
Deep Sea Harvest	Jan. 15,'36†	1 rl

(THE RELEASE CHART--CONT'D)

Title	Rel. Date	Min.
Ride Along Duds	Feb. 15,'36†	1 rl..
City of Proud Mysteries	Dec. 28†	1 rl..

HOFFBERG

Title	Rel. Date	Min.
Beautiful Blue Danube	Feb. 4,'36†	9....
Golden Harbor	Mar. 16,'36†	10....
It's a Bird	Jan. 20,'36†	17....
Life of Theodore Roosevelt	Feb. 1,'36†	19....
Personalities on Parade	Feb. 5,'36†	9....
Tough Breaks	Mar. 1,'36†	18....
Symphony of the Seasons	Jan. 27,'36†	9....
Young Explorer	Mar. 2,'36†	10....
INTERNATIONAL VARIETIES		
No. 1—	Feb. 14,'36†	6....
No. 2—	Feb. 28,'36†	6....
No. 3—	Mar. 8,'36†	10....
No. 4—	Mar. 22,'36†	10....
No. 5—	Apr. 10,'36†	7....
No. 6—	Apr. 22,'36†	7½..
WORLD EXPLORATIONS		
1. Nomads of the Jungle	Feb. 3,'36†	6....
2. Nomads of the South Seas	Feb. 17,'36†	6....
3. Nomads of the Past	Mar. 3,'36†	6....
4. Nomads of the Air	Mar. 17,'36†	5½..
5. Nomads in the Making	Apr. 3,'36†	6....
6. Nomads of the River	Apr. 17,'36†	6....
7. Nomads of the Plains	May 3,'36†	5½..
8. Nomads of the Sea	May 17,'36†	5½..

IMPERIAL

Title	Rel. Date	Min.
COLOR CLASSICS		
Towers of Melody		8....
Hidden Treasures		6....
Southern Beauties		6....
EDGAR GUEST POETIC GEMS		
After the Storm		
Boyhood		6....
Couldn't Live Without You		
Old Prospector, The		8....
Sea Dreams		8....
Early in the Mornin'		6....
NOVELTIES		
Cities of the Past		
Hero		6....
Every Dog Has Its Day		9....
Napoleon's Waterloo		9....
Hobo Hero		9....
PORT O' CALLS		
Peacock Throne		9....
City of the Sun		9....
Jungle Bound		
Last Resort		9....
Love's Memorial		
Mother Ganges		9....
Children of the Nile		9....
Seventh Wonder		9....
WORLD IN COLOR		
Beneath Coral Seas		8....
Inspiration of Old Love Songs		6....
Isle of June		
Dream Harbor		8....
Street of Memory		8....
Maori		6....
Melody Isle		
Under the Southern Cross		8....

MGM

Title	Rel. Date	Min.
CHARLEY CHASE		
Count Takes the Count, The	Feb. 22,'36†	20....
Infernal Triangle	Aug. 17†	20....
Life Hesitates at 40	Jan. 16,'36†	15....
Manhattan Monkey Business	Nov. 9†	21....
Nurse to You	Oct. 5†	
Public Ghost No. 1	Dec. 14†	20....
Vamp 'Til Ready	Mar. 28,'36†	20....
CHIC SALE SPECIAL		
Perfect Tribute, The	Aug. 15†	19....
CRIME DOESN'T PAY		
No. 2—Alibi Racket	Sept. 14†	16....
No. 3—Desert Death	Oct. 19†	21....
No. 4—Thrill for Thelma, A	Nov. 23†	18....
No. 5—Hit and Run Driver	Dec. 28†	20....
FITZPATRICK TRAVEL TALKS		
Beautiful Banff and Lake Louise	Oct. 5†	8....
Historic Mexico City	Sept. 7†	9....
Honolulu, Paradise of the Pacific	Nov. 2†	8....
Japan in Cherry Blossom Time	Mar. 21,'36†	9....
Modern Tokyo	Dec. 28†	9....
Rural Mexico	Nov. 30†	8....
Sacred City of the Mayan Indians	Feb. 22,'36†	7....
Victoria and Vancouver	Jan. 25,'38†	9....
HARMAN-ISING (Happy Harmonies)		
13—Barnyard Babies	May 25	
14—The Old Plantation	Sept. 21†	11....
15—Honeyland	Oct. 19†	10....
16—Alias St. Nick		10....
17—Run, Sheep, Run	Dec. 14†	10....
18—Bottles	Jan. 11,'36†	10....
M-G-M MINIATURES		
Great American Pie Company	Nov. 9†	11....
How to Sleep	Sept. 14†	
Important News	Feb. 29,'36†	10....
Let's Dance	Jan. 4,'36†	6....
Primitive Pitcairn	Dec. 7†	9....
Trained Hoofs	Oct. 12†	
West Point of the South	Feb. 1,'36†	8....
M-G-M SPORTS PARADE		
Air Hoppers	Jan. 18,'36†	10....
Basketball Technique	Aug. 31†	6....
Crew Racing	Dec. 21†	10....
Football Teamwork	Sept. 6†	6....
Gymnastics	Oct. 26†	9....
Water Sports	Oct. 26†	8....
MUSICAL REVUES		
Pirate Party on Catalina Isle	Nov. 21	20....
Starlit Days at Lido	Sept. 26†	20....
ODDITIES		
Pitcairn Island Today	July 6	10....
Prince, King of Dogs	July 6	9....
OUR GANG		
Divot Diggers	Feb. 6,'36†	15....
Follies of 1936	Nov. 30†	16....
Little Pape	Sept. 21†	20....
Little Sinner	Oct. 26†	16....
Lucky Corner, The	Mar. 14,'36†	16....
Pinch Singer	Jan. 4, '36†	18....
Spruein' Up	June 1	17....
SPECIAL		
Audioscopiks		8....
Lucky Beginners	Aug. 3†	20....
TODD-KELLY		
All-American Toothache	Jan. 25,'36†	20....
Hot Money	Nov. 16†	16....
Slightly Static	Sept. 7†	19....
Top Flat	Dec. 21†	20....
Twin Triplets	Oct. 12†	

PARAMOUNT

Title	Rel. Date	Min.
BETTY BOOP CARTOONS		
Betty Boop and Grampy	Aug. 16†	7....
Betty Boop and Little Jimmy	Mar. 27,'36†	
Betty Boop and the Little King	Jan. 31,'36†	7....
Henry, the Funniest Living American	Nov. 22†	7....
Judge for a Day	Sept. 20†	6....
Language All My Own, A	July 19	7....
Little Nobody	Dec. 27†	7....
Little Soap and Water, A	June 21	7....
Making Stars	Oct. 16†	7....
Not Now	Feb. 28,'36†	7....
COLOR CLASSICS		
Dancing on the Moon	July 12	7....
Little Stranger	Mar. 13,'36†	
Musical Memories	Nov. 8†	7....
Somewhere in Dreamland (Technicolor)	Jan. 17,'36†	9....
Time for Love	Sept. 6†	7....
HEADLINERS		
Accent on Girls	Dec. 27†	
Ina Ray Hutton and Her Melodears		
Bebes in Hollywood	Oct. 16†	10....
Cavalcade of Music, The	Oct. 4†	8....
Excuse My Gloves	June 14	10....
Jack Doyle - Betty Jane Cooper - Ted Husing		
Follow the Leader	July 26	10....
Isham Jones and His Orchestra		
Magic of Music, The	Aug. 2†	11....
Richard Himber and His Orchestra		
Midnight Melodies	Mar. 20,'36†	
Ed Paul and Orchestra Babs Ryan - Loretta Lee		
Moscow Moods	Jan. 17,'36†	11....
Yacha Bunchuk and Orch.		
Movie Melodies on Parade	Feb. 7,'36†	11....
Andre Kostelanetz-Mary Eastman		
Musical Cocktail	July 5	10....
Anson Weeks and His Orchestra		
Parade of the Maestros	Nov. 15†	10....
Red Nichols, Ferde Grofe, Emery Deutsch and their orchestras		
Radio Rhapsody	Dec. 6†	10....
Johnny Green and Orch.		
Sirens of Syncopation	Aug. 23†	9....
Phil Spitalny and His Musical Ladies		
Star Reporter	Feb. 26,'36†	
Symphony in Black	Sept. 13†	10....
Duke Ellington and His Orchestra		
PARAMOUNT PICTORIAL NEW SERIES		
No. 1—Song Makers of the Nation (Hoagy Carmichael)—Venice, the City in the Sea (Technicolor)—Flame Fighters	Aug. 16†	11....
No. 2—Making Money—Deep Sea Delicacies—Song Makers of the Nation (Jean Schwartz)	Sept. 13†	10....
No. 3—Nesting Time—Reflections—Song Makers of the Nation (Tot Seymour and Vee Lawnhurst)	Oct. 11†	9....
No. 4—Jewelry — Made to Order — Let's Listen to Latin America	Nov. 8†	10....
No. 5—Manhattan Rhapsody—Animal Buddies—Man of Many Faces	Dec. 6†	10....
No. 6—The Latest from Paris—Shifting Sands—Nature's Sideshow	Jan. 3,'36†	10....
No. 7—Mountain Moods —Camera Hounds — Song Makers of the Nation (Ralph Rainger and Leo Robin)	Jan. 31,'36†	7....
No. 8—	Feb. 28,'36†	10....
No. 9—	Mar. 27,'36†	
PARAMOUNT VARIETIES		
Broadway Highlights No. 1	May 17	10....
Broadway Highlights No. 2	June 26	10....
Broadway Highlights No. 3	Aug. 9†	10....
Broadway Highlights No. 4	Sept. 27†	10....
Broadway Highlights No. 5	Dec. 13†	10....
Collie, The	Feb. 21,'36†	10....
Countryside Melodies (Technicolor)	Nov. 29†	6....
Famous People at Play	June 14	10....
Here Comes the Zoo	Mar. 13,'36†	
Hollywood Extra Girl	Aug. 23†	11....
Lucky Stars	Dec. 27†	10....
Manhattan Rhythm	May 3	10....
March of the Presidents	Sept. 27†	10....
Movie Milestones (No. 1)	July 26	10....
Movie Milestones (No. 2)	Jan. 31,'36†	10....
Nature Speaks	July 12	10....
No Motor to Guide Him	June 7	10....
Popular Science (color)	May 31	10....
Shorty at Coney Island	Jan. 10,'36†	10....
Shorty Goes South	Sept. 13†	10....
Spring Night	Nov. 1†	8....
POPEYE THE SAILOR		
Adventures of Popeye, The	Oct. 25†	6....
Choose Your "Weppins"	May 31	7....
Clean Sheven Men, A	Feb. 7,'36†	7....
Dizzy Divers	July 26	7....
For Better or Worser	June 28	7....
King of the Mardi Gras	Sept. 27†	7....
Sinbad the Sailor (Special)	Jan. 31,'36†	2 rls.
Spinach Overture, The	Dec. 6†	6....
You Gotta Be a Football Hero	Aug. 30†	7....
Vim, Vigor and Vitality	Jan. 3,'36†	7....
PARAMOUNT SOUND NEWS		
Two Editions Weekly		
POPULAR SCIENCE (Cinecolor)		
No. 1	Sept. 20†	9....
No. 2	Nov. 29†	10½..
No. 3	Jan. 24,'38†	11....
No. 4	Mar. 27,'36†	
SCREEN SONGS		
I Feel Like a Feather in the Breeze — Ted Fiorita and Orchestre		
It's Easy to Remember	Nov. 29†	10....
Richard Himber and Orchestra		
I Wished on the Moon	Sept. 20†	8....
Abe Lyman and Orchestra		
No Other One	Jan. 24,'36†	8....
Hal Kemp and Orchestra		
GRANTLAND RICE SPORTLIGHTS (NEW SERIES)		
No. 12—Top Form	June 7	10....
No. 13—Hollywood Hobbies	July 5	10....
No. 14—Jungle Waters	Aug. 2†	10....
No. 15—Making Manhandlers	Aug. 30†	10....
No. 16—Hooked Lightning	Sept. 27†	10....
No. 17—Jumping Champions	Oct. 25†	10....
No. 18—Sport on the Range	Nov. 22†	10....
No. 19—Sporting Network	Dec. 20†	10....
No. 20—What's the Answer	Jan. 17,'36†	10....
No. 21—Finer Points	Feb. 14,'36†	10....
No. 22—Winged Champions	Mar. 13,'38†	
No. 23—Sun Chasers	Apr. 10,'36†	

RKO RADIO

Title	Rel. Date	Min.
BLONDE and RED HEAD SERIES		
Pickled Peppers	June 7	19½..
CLARK & McCULLOUGH SERIES		
Alibi Bye Bye	June 14	21½..
DUMBBELL LETTERS		
No. 19	June 7	5....
No. 20	June 20	5....
No. 21	Jan. 3,'36†	
No. 22	Feb. 21,'36†	
EASY ACES		
Capital Idea	Oct. 4†	10....
Etiquette	Dec. 13†	
Jolly Old London	Aug. 30	9½..
Little New New York	June 14	10....
Six Day Grind	July 26	10½..
Tricks of the Trade	Sept. 6†	10....
Unusualities	Aug. 9†	9½..
Winter at the Zoo	Jan. 31,'36†	10½..
World Within, A	Nov. 1†	10....
FOUR STAR COMEDIES		
Salesmenship Ahoy	July 19	16½..
HEADLINER SERIES		
No. 5—Drawing Rumors	July 12	17....
No. 1—Night Life	Sept. 21†	21....
No. 2—Tuned Out	Nov. 15†	20....
No. 3—Camera Cranks	Jan. 17,'36†	19....
No. 4—Wedtime Story, A	Mar. 20,'36†	21....
EDGAR KENNEDY COMEDIES		
Edgar Hamlet	July 5	20½..
Gasoloons	Jan. 3,'36†	
Happy Tho Married	Nov. 1	18....
In Love at 40	Aug. 30†	19....
Sock Me to Sleep	May 17	20....
Will Power	Mar. 6,'36†	15½..
MAJOR BOWES' AMATEUR THEATRE OF THE AIR		
No. 1	Sept. 6†	17½..
No. 2	Sept. 20†	17½..
No. 3	Oct. 4†	20....
No. 4	Oct. 18†	16½..
No. 5	Nov. 6†	16....
MARCH OF TIME		
No. 5	Aug. 16†	20....
No. 6	Sept. 20†	21....
No. 7	Oct. 18†	20....
No. 8	Nov. 15†	20....
No. 9	Dec. 13†	
No. 10	Jan. 7,'36†	
No. 11	Feb. 17,'36†	24....
MUSICALS		
Night at the Biltmore Bowl, A	June 21	17½..
MUSICOMEDIES SERIES (Ruth Etting)		
Melody in May		19....
Ticket or Leave It	May 26	21....
PATHE NEWS		
Released twice a week		
PATHE REVIEWS		
Released once a month		
PATHE TOPICS		
Released seven times a year		
RADIO FLASH COMEDIES		
Newly Reweds	Aug. 2†	19....
Radio Barred	Feb. 7,'36†	15½..
Where There's a Will	Oct. 4†	16....
Worm Burns, The	Dec. 6†	17....
RADIO MUSICAL COMEDIES		
Alladin from Manhattan	Feb. 28,'36†	
Foolish Hearts	Dec. 27†	16....
Metropolitan Nocturne	Aug. 23†	18....
Mismanaged	Oct. 25†	19½..
RAINBOW PARADE CARTOONS		
Bird Scouts	Sept. 20†	7....
Felix the Cat and the Goose That Laid the Golden Egg	Feb. 7,'36†	7½..
Hunting Season	Aug. 9	7....
Merry Kittens, The	May 31	7....
Molly Moo Cow and the Indians	Nov. 15†	7½..
Molly Moo Cow and Robinson Crusoe	Feb. 28,'36†	
Neptune Nonsense	Mar. 20,'36†	
Parrotville Post Office	June 26	7½..
Putting on the Dog	July 19	7½..
Rag Dog	July 19	7½..
Toonerville Trolley	Jan. 17,'36†	7....
SMART SET		
All Business	Feb. 14,'36†	18½..
Framing Father		16½..
Quiet Fourth, A	Aug. 9†	15....
Returned Engagement, A	Oct. 11†	21....
Too Many Surprises	Dec. 3†	20½..
SPECIALS		
Going on Two	Sept. 17	17....
Trip Thru Fijiland, A	May 10	14½..
SPORTS WITH BILL CORUM		
Bugles from Blue Grass	Oct. 11†	10½..
Gentlemen's Sports		11....
Inside the Ropes	Aug. 16†	10....
Tomorrow's Halfbacks	Jan. 24,'36†	

(THE RELEASE CHART--CONT'D)

Title	Rel. Date	Min.
Winter Sports		

STRUGGLE TO LIVE

Beash Masters	Nov. 6†	10½
Hermits of Crabland	Sept. 27†	9
Neptune Mysteries	Aug. 16†	9
Winged Pagentry	Feb. 14,'36†	10

SUERBA COMEDIES

Counsellitis	Nov. 22†	18
Down The Ribber	Mar. 27,'36†21	
Heme Werk	Sept. 20†	19
Uppercutlets	Jan. 24,'36†	

VAGABOND ADVENTURE SERIES

Quebec	Aug. 2	9½
Roumania	June 28	11

WORLD ON PARADE

Land of the Eagls	Aug. 23†	11
Land of Evangeline	Nov. 22†	18½
Meroceo	Jan. 10,'36†	
Spain's Romantic Isle, Marjorca	Oct. 16†	19½

STATE RIGHTS

Title	Rel. Date	Min.

AL BONDY (General Electric)

Excursions in Science No. 1		6

NORTON

Alchemist's Hourglass, The		18

PAT GARYN

O'Mahoney-George Bout		17

PHIL BROWN

Norwegian Sketches		10

REGAL

Broadway Nights	Oct. 14†	11

SACK (National Plct.)

Tubal Cain		15

20TH CENTURY-FOX

Title	Rel. Date	Min.

ADVENTURES OF THE NEWSREEL CAMERAMAN

Armies of the World	Aug. 9	10
Filming the Fantastic	Jan. 31,'36†	10
Filming Feminine Headliners	Dec. 27†	10
Hazardous Occupations	Oct. 16†	10
Night Life of Europe	Sept. 6	10
Shooting the Record Breakers	Nov. 22†	10

MAGIC CARPET SERIES

Argentine Argosy	Nov. 22†	10
Geneva-by-the-Lake	Dec. 21†	10
Hong Kong Highlights	Jan. 31,'36†	10
Italian Riviera	Sept. 27†	10
Morocco Mirage	Aug 30	10
West Indies Cruise	Oct. 25†	10
Winter Magic	Dec. 27†	10

UNITED ARTISTS

Title	Rel. Date	Min.

MICKEY MOUSE

15. Mickey's Garden	July 31†	8
16. Miskey's Fire Brigade. (Color)	Sept. 4†	8½
17. Pluto's Judgment Day	Sept. 26†	8
18. On Ice	Nov. 6†	8
19. Mickey's Pole Team	Feb. 15,'36†	

SILLY SYMPHONIES

13. Who Killed Cock Robin?	June 26†	10
14. Music Land	Oct. 10†	8½
15. Three Orphan Kittens	Nov. 21†	9
16. Broken Toys	Dec. 19†	8
17. Cock of the Walk	Jan. 9,'36†	8

UNIVERSAL

Title	Rel. Date	Min.

CARTUNE CLASSICS

No. 5—Three Lazy Mice	July 15	9
No. 6—Fox and the Rabbit, The	Sept. 30	9

GOING PLACES with LOWELL THOMAS

No. 10	June 17	10
No. 11	July 1	10
No. 12	July 22	9
No. 13	Aug. 19	10
No. 14	Nov. 25†	9
No. 15	Dec. 9†	9
No. 16	Dec. 23†	10
No. 17	Jan. 20,'36†	
No. 18	Mar. 9,'36†	
No. 19	Mar. 23,'36†	

MENTONE MUSICAL COMEDIES

Carnival Time (Jean Sargent-Jack Fulton)	Jan. 22,'36†	19
Clubhouse Party (No. 6-B) (Ray Perkins)	Dec. 25†	2 rls.
Great Idea, A (No. 1-B) (Gus Van's Music Shops)	Aug. 26	2 rls.
(No. 9-B)	Dec. 4†	20
Harlem Bound (No. 4)	Nov. 8†	20
On Your Radio Dial (No. 3)	Oct. 23†	19
Playing for Fun	Mar. 16,'36†	
Signing Off	Feb. 19,'36†19	
Speedy Justice (No. 2-B)	Sept. 25†	20
Vaud-O-Mat, The	Apr. 6,'36†	

NOVELTIES

Skits 'n' Sketches	Feb. 24,'36†	

OSWALD CARTOONS

Alaska Sweepstakes	Feb. 17,'36†.8	
Amateur Broadcast	Aug. 26	7
At Your Service	July 8	8
Bronco Buster	Aug. 5	7
Case of the Lost Sheep, The	Dec. 9†	7
Doctor Oswald	Dec. 30†	
Monkey Wretches	Nov. 11†	1 rl.
Quail Hunt, The	Oct. 7	8
Slumberland Express	Mar. 9,'36†	
Soft Ball Game	Jan. 27,'36†	
Towne Hall Follies	June 3	8

STRANGER THAN FICTION SERIES

No. 10—Novelty	June 3	10
No. 11—Novelty	June 24	10
No. 12—Novelty	July 15	10
No. 13—Novelty	Aug. 19	10
No. 14—Novelty	Nov. 16†	9
No. 15—Novelty	Dec. 2†	9
No. 16—Novelty	Dec. 16†	9
No. 17—Novelty	Jan. 13,'36†	9

UNIVERSAL COMEDIES

Bring 'Em Back a Lie (Sterling Holloway)	Aug. 14	2 rls.
Double Crossed (Van Ronkel No. 5)	July 3	20
Father Knows Best (Sterling Holloway)	July 20	2 rls.
His Last Fling (Van Ronkel No. 6)	July 31	20
My Girl Sally (Sterling Holloway (Van Ronkel No. 4)	June 5	19
Would You Be Willing? (Van Ronkel No. 3)	May 27	2 rls.
You Can Be Had	Jan. 8,'36†15	

UNIVERSAL SPECIAL

Camera Thrills	Sept. 30	21

VITAPHONE

BIG TIME VAUDEVILLE REEL

Vitaphone Billboard (Jane and Katherine Lee)	Feb. 15,'36†11	
Vitaphone Casino (Buster West-Radio Rubes)		10
Vitaphone Celebrities (Remington Singers)	Jan. 25,'36†11	
Vitaphone Headliners (Nick Lucas-Four Mullen Sisters)	Dec. 14†	10
Vitaphone Spotlight (Conville-Dale)	Mar. 7,'36†11	
Vitaphone Troupers (Four Trojans-Aunt Jemima)	Jan. 4,'36†10	
Vitaphone Variété (Louis Prima and Orch.	Nov. 16†	1 rl.

BIG V. COMEDIES

Pretty Polly (Polly Moran)	June 1	19
Serves You Right (Shemp Howard)	June 15	20
Husband's Holiday (Hobart Cavanaugh)	July 6	17
High, Wide and Hansem (Herb Williams)	July 20	2 rls.
Watch the Birdie (Bob Hope)	Aug. 10	20
On the Wagon (Shemp Howard-Resece Ates)	Aug. 24	20
Keystone Hotel (Old Timers)	Sept. 21†	20
Vodka Boatmen (Yacht Club Boys)	Oct. 5†	20
Lonesome Trailer (El Brendel)	Oct. 26†	20
Officer's Mess, The (Shemp Howard)	Nov. 9†	2 rls.
Double Exposure (Bob Hope)	Nov. 23†	21
Lucky Swede, The (El Brendel)	Dec. 21†	21
While the Cat's Away (Shemp Howard)	Jan. 4,'36†20	
They're Off (Yacht Club Boys)	Jan. 18,'36†21	
Slide, Nellie, Slide (Herman Bing-Paula Stone)	Feb. 1,'36†21	
Shop Talk (Bob Hope)	Feb. 15,'36†21	
Joe Palooka in For the Love of Pete (Shemp Howard-Robert Norton)	Mar. 14,'36†.2 rls.	
Calling All Tars (Bob Hope)	Mar. 25'36†.2 rls.	
No. 13—Billboard Frolics		7

BROADWAY BREVITIES

Main Street Follies (Hal LeRoy)	May 11	20
Love Department, The (Bernice Claire)	May 18	20
$50 Bill (Eleanore Whitney-12 Aristocrats)	May 25	20
Better Than Gold (Fifi D'Orsay)	June 8	20
Springtime in Holland (Dorothy Dare-Felix Knight (Technicolor)	June 22	20
Film Follies, The (Ray Perkins)	June 29	22
Surprise (Duncan Sisters)	July 27	21
Romance of the West (Dorothy Dare-Phil Regan (Technicolor)	Aug. 3	21
Lady in Black, The (Countess Olga Albani)	Aug. 17	20
Dublin in Brass (Morton Downey)	Sept. 7†	20
Oh Evaline (Hal LeRoy-Eleanor Whitney)	Sept. 14†	20
Doorman's Opera (Charlotte Arren-Johnny Broderick)	Sept. 26†	20
Tickets Please (Georgie Price)	Oct. 12†	21
Regular Kids (Meglin Kids)	Oct. 19†	20
Check Your Sombrero (Armida-Tito Coral)	Nov. 2†	21
Rooftops of Manhattan (Deane Janis-Gil Lamb)	Nov. 16†	21
Trouble in Toyland (Gus Edwards' Stars of the Future)	Nov. 30†	20
Okay, Jose (El Brendel)	Dec. 7†	21
Katz' Pajamas (Fifi O'Orsay)	Dec. 14†	21
Broadway Ballyhoo (Owen, Hunt and Paree)	Dec. 28†	21
Carnival Day (Henry Armetta-Felix Knight)	Jan. 11,'36†21	
Double or Nothing (Phil Harris-Leah Ray)	Jan. 18,'36†21	
Study and Understudy (Bernice Claire)	Jan. 25,'36†22	
Between the Lines (King of the Islands (Winifred Shaw-Warren Hymer)	Feb. 8,'36†22	
Stars Can't Be Wrong, The (Carolyn Marsh-Harris Twins)	Feb. 22,'36†21	
Wash Your Step (Hal LeRoy-Preisser Sisters)	Feb. 29,'36†21	
Paris in New York (Irene Bordoni)	Mar. 7,'36†21	
Paris in New York	Mar. 21,'36†.2 rls.	

LOONEY TUNES

No. 7—Buddy's Lost World	May 18	1 rl.
No. 8—Buddy's Bug Hunt	June 22	7
No. 9—Buddy Steps Out	July 20	7
No. 10—Buddy, the Gee Man	Aug. 24	7
No. 11—Cartoonist's Nightmare, A		7
No. 12—Hollywood Capers	Oct. 19	7
No. 13—Gold Diggers of '49		7
No. 14—Plane Dippy	Dec. 21†	7
No. 15—Alpine Antics	Jan. 4,'36†	7
No. 16—Phantom Ship, The	Feb. 1,'36†	7
No. 17—Boom! Boom!	Feb. 29,'36†	7

MELODY MASTERS

Dave Apollon and His Band	June 8	10
Borrah Minnevitch and His Harmonica Rascals	July 8	10
Rubinoff and Orchestra	Aug. 10	10
Phil Spitalny All Girl Orchestra	Sept. 14†	10
Johnny Green and Orchestra	Oct. 12†	10
Claude Hopkins and Orch.	Nov. 9†	10
Jack Denny and Orchestra	Oct. 7†	10
Red Nichols and Orchestra	Jan. 4,'36†10	
B. A. Rolfe and Orchestra	Feb. 1,'36†11	
Jolly Coburn and Orchestra	Feb. 22,'36†11	
Little Jack Little and Orchestra	Mar. 28,'36†11	

MERRIE MELODIES (In Color)

No. 7—My Green Fedora	June 6	7
No. 8—Into Your Oaace	July 13	7
No. 9—Country Mouse, The		7
No. 10—Merry Old Soul, The	Aug. 17	7
No. 11—Lady in Red, The	Sept. 21	7
No. 12—Little Outsh Plate	Oct. 19†	7
No. 14—Flowers for Madame	Nov. 30†	7
No. 15—I Wanna Play House	Jan. 18,'36†	7
No. 16—Cat Came Back, The	Feb. 8,'36†	7
No. 17—Miss Glory	Mar. 7,'36†	7

SEE AMERICA FIRST E. N. NEWMAN

No. 12—Boem Days	June 22	11
No. 13—Forward Together	July 13	11

OUR OWN UNITED STATES

No. 1—Curious Industries (Harry Von Zell)	Sept. 7†	11
No. 2—Playgrounds (James Wallington)	Oct. 5†	11
No. 3—Camera Hunting (Paul Douglas)	Nov. 2†	11
No. 4—Nature's Handiwerk	Nov. 30†	11
No. 5—Odd Occupations	Dec. 26†	12
No. 6—Steel and Stone	Jan. 25,'36†	11
No. 7—Markets	Feb. 22,'36†	11
No. 8—Day's Journey, A	Feb. 22,'36†	11
No. 9—Harbor Lights	Mar. 21,'36†.1 rl.	

PEPPER POT

Moving Melodies (J. Fred Coots-Lillian Shade)	June 8	10
All Colored Vaudeville (Adelaide Hall)	June 22	10
Rah, Rah, Radio (Ralph Kirbery)	July 6	10
What's the Idea? (Lew Pollack)	Aug. 17	11
Nutville (Radio Ramblers)	Sept. 7†	10
All American Drawback (Edgar Bergen)	Oct. 5†	10
'Wee' Men (Singer's Midgets)	Nov. 2†	10
Seein' Stars (Easy Aces)	Nov. 30†	10
P's and Cues	Dec. 7†	11
Can It Be Done?	Dec. 21†	10
Wild Wings	Jan. 11,'36†11	
Some Class (Charles Ahearn)	Feb. 8,'36†10	
Timber Giants	Feb. 22,'36†11	
Half Wit-ness (Radio Ramblers)	Mar. 21,'36†.1 rl.	

SERIALS

12 Episodes Each Unless Otherwise Specified

Title	Rel. Date	Min.

BURROUGHS-TARZAN

New Adventures of Tarzan, The (Herman Brix)	June 10	2 rls. (each)

MASCOT

Adventures of Rex and Rinty	Aug. 27†	2 rls.
Rex, King of Wild Horses-Rin Tin Tin, Jr.		(each)
Fighting Marines, The (Grant Withers-George Lewis)	Nov. 23†	2 rls.
Miracle Rider (Tom Mix)	May 18†	

(1st episode, 5 rls., followed by 14 two-reel episodes)

REGAL

Lost City, The (Wm. Boyd-Claudia Dell)	June †	2 rls. (each)

REPUBLIC

Darkest Africa (Clyde Beatty)		15 episodes

STAGE and SCREEN

Custer's Last Stand (Rex Lease-Lena Andrs)	Jan. 2,'36†	(1st episode, 9 rls., followed by 14 two-reel episodes)

UNIVERSAL

Adventures of Frank Merriwell (Don Briggs-Jean Rogers)	Jan. 13,'36†	
Call of the Savage (Noah Beery, Jr.)	Apr. 15	20 (each)
Flash Gordon (Buster Crabbs-Jean Rogers (13 episodes)	Apr. 6,'36†	
Roaring West (Buck Jones (15 episodes)	July 8	20 (each)
Rustlers of Red Dog (John Mask Brown	Jan. 21†	20 (each)
Tailspin Tommy in the Great Air Mystery (Clark Williams-Jean Rogers	Oct. 21†	20 (each)

J. C. Jenkins--His Colyum

Neligh, Nebraska

Dear Herald:

We have been hearing a whole lot about "A Tale of Two Cities" of late, and we went to the Moon theatre to see it. We are somewhat in doubt about this picture pleasing the small town audiences as some others do, but we regard it as a splendid production, partly from its historical value and because of the splendid cast.

When they put Ronald Colman, Elizabeth Allen, Henry B. Walthall, Blanche Yurka, Claude Gillingwater, Tully Marshall, Edna May Oliver, and several other excellent players in one picture you can count on its being a good one. The director must have had a pretty good knowledge of ancient history of the foreign countries when he depicted a mob violence of an enraged people.

The picture will cause one to be thankful that he lives in a country where conditions are righted by the peaceful ballot rather than by mob violence. This picture should be shown in every theatre for the lesson it teaches, if for nothing else.

We were especially pleased with the picture because of Henry B. Walthall, and when we saw him in it we were reminded of the time when we used to shoot grouse with him up in Cherry county, Nebraska, but that was back before there were "silver threads among the gold," although we both had black hair at that time. In our immature judgment we would say that it is a picture well worth showing.

▽

We have just received a very delightful letter from Mrs. J. G. Heywood, secretary treasurer of the Heywood Amusement Co. of New Richmond, Wisconsin, and enclosing their check and asking us to have their subscription to the HERALD renewed. Thanks, Mrs. Heywood, your check is now on its way to the HERALD unless it is stuck in a snow drift somewhere. She says: "We have been holding this check hoping you would call on us." She also intimates that Wisconsin is the only place where there is cold weather. If that is true, Wisconsin folk ought to be eating walrus meat and living in igloos.

Out here we have had 33 days of subzero weather and last night it was 25 below. One man told us that his wife had to break the icicles off the teakettle spout before she could get hot water to make coffee for breakfast. That sounds a whole lot like T. F. Lee of Shulesburg or that boy Roob over at Port Washington, Wisconsin.

We are told by press and radio that spring is on its way. That may be true, but it is going to find it mighty tough traveling unless they get the drifts off the highways. Our advice to the folks living down in the lower Mississippi river country would be to take to the hills, for when this snow starts to melt and flood the streams, they are going to see more water than they ever saw before, for this entire middlewest will bear a striking resemblance to the Atlantic ocean, unless our knowledge of H_2O is a little out of plumb.

▽

We also received a check from F. A. Van Housen of the Western Theatre Supply Co. of Omaha and his letter asking us to renew his subscription to the HERALD. You betcha, Van, we have done it, and we hope you won't shed your red flannels until it is time to go swimming in the Missouri, unless possibly you might want to take a bath, which we doubt very much.

▽

In speaking of the weather, the Omaha *World-Herald* says editorially that it will be "Unfair and colder." This reminds us to say that we'd be willing to kiss a sow pig if we could see May Allison in "Fair and Warmer" again.

▽

We read that an eminent doctor advises people to eat crow, claiming that crow meat is finer and better than chicken meat. All right, doctor, you eat crow and we'll stick to a young Plymouth Rock pullet. Some people eat frog legs, some eat lobster, some eat muskrats, some eat eels and still others fried bull snake, so why not try crow?

▽

When we think of the number of our favorite actors who have been removed from the screen, some by age and some by death, it makes us wonder if the efforts of Major Bowes to develop young talent, for both stage and screen, are being appreciated as they should be.

His radio programs are a major factor in making the radio worthwhile. We wish we had more of them.

▽

There is a constant wail going up all over the country against the ever mounting tax bills, and Congress is having a hemorrhage trying to find new ways of taxing the people. There is only one way of reducing taxes, and that's by reducing the expenditure of money. You can't continually draw water out of a barrel without pouring some in at the top. The country ought to establish an 8th grade in congress.

▽

If you think that the theatres haven't been having a struggle to keep their theatres open the last 30 days, it is because you are not operating a theatre. Many of the smaller houses have had to close on account of lack of patronage, some because of lack of fuel and some because of an order from the city councils in order to conserve coal for the needy. Yet in spite of these drawbacks people will wade snowdrifts and brave frigid weather to see a picture show.

We can assign but two reasons for this: one that they are tired of being shut in at home for so long a time, and the other being that they can go and see a two-hour picture program in a warm theatre for 25 cents. They realize that when they can see a picture program for 25 cents it is the best and cheapest entertainment that can be had. It is even better and cheaper than paying 45 cents a pound for bacon, as we did yesterday.

▽

A fellow writing to the Omaha *World-Herald* from Hyannis, Nebraska, about the cold weather out there, says that the jackrabbits are wearing ear muffs and overshoes and the coyotes are roosting with the chickens in the hen houses. Geemynently kraut, they've got us beat for cold weather. Here in this part of Nebraska it has gotten so warm, compared with Hyannis, that we have stopped using icicles to start the fire with.

▽

If they will stop loading the picture industry down with taxes and not hamstring it with censorship we believe it will come out all right. It is able to stand a lot, even politicians.

Maybe that this will be enough.

COLONEL J. C. JENKINS
The HERALD'S Vagabond Colyumnist
(Still snowbound)

The HERALD Blazes the TRAIL for OTHERS to FOLLOW

27 Theatres to Add Acousticons

Following an eighteen months trial of a 20-outlet Acousticon system installed in its Majestic theatre, Dallas, for the benefit of deaf patrons, Carl A. Hoblitzelle, president of Publix Theatres corporation of Texas, has placed an order with National Theatre Supply company for installation of the equipment in 27 houses of the circuit. This is reported the largest single order for this type of equipment ever given.

Dan D. Halpin has resigned as assistant sales manager of the Sonotone corporation to become assistant to the chairman of the board of the Dictograph Products company and general sales manager of the Acousticon division. P. W. Andrews has been elected president.

Erpi Reports Equipment Installations Abroad

Two thousand Erpi reproducing equipments have been installed in English theatres, according to Whitford Drake, vice-president, on his return from a six weeks' stay in London on Tuesday.

Erpi installations in Europe total about 2,500, Mr. Drake stated. While in London he completed a deal for installation of Erpi recording equipment at Boot's Pineland Studios, located just outside London.

Pantages Estate to Widow

Under terms of his will filed last week in Los Angeles the entire estate of the late Alexander Pantages is left to Lois Pantages, the widow.

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Lady, the passenger is always right!



Despite fog, murderers and other minor problems, pilot Fred MacMurray seems to please passenger Joan Bennett in "13 HOURS BY AIR" A Paramount Picture directed by Mitchell Leisen

Paramount Pictures

MOTION PICTURE HERALD

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Bronze Grand Award

HARRY GOLDBERG, Warners' Chestnut Street Opera House, Philadelphia, Pa. Campaign on "A Midsummer Night's Dream" » » » » »





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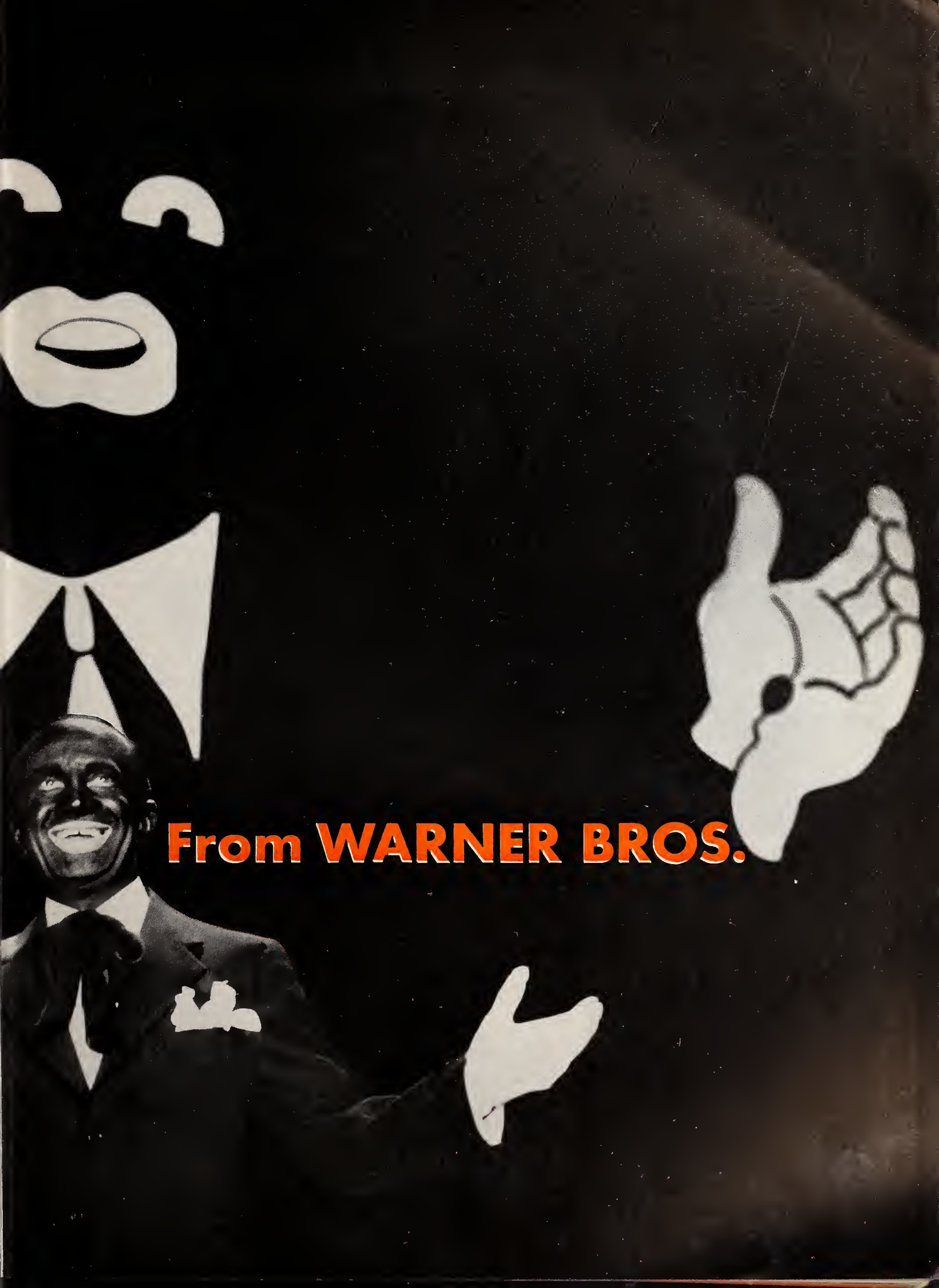
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EVERY NEWSPAPER IN THE COUNTRY IS A BROADSIDE FOR THIS SHOW!

THE COUNTRY DOCTOR

OUR COUNTRY DOCTORS

Maybe you have already seen the film story of the Country Doctor with the Dionne Quintuplets. If not, we advise you to try to see this beautiful, wholesome picture of truth and romance, of laughter and tears when it comes to Newark in the near future.

When we read that Joseph Schenck and Darryl Zanuck, heads of the Twentieth Century-Fox Film Company, were to produce a moving picture which would include for the first time action pictures of the famous Dionne Quintuplets, we thought as others did that it would be a lengthy news reel of these famous babies.

Well, of course, the five little girls are shown and it is thrilling to see these happy, healthy youngsters in their pleasant surroundings.

But there is another part of this picture which is responsible for the tears and the heart throbs which alternate with the smiles and laughter. And that is the part which describes the effort almost for existence by a Country Doctor who is pictured as the counterpart of Doctor Dafoe, who has reared these youngsters since their arrival on earth.

One has but to be reminded that in all recorded history these are the only quintuplets who lived beyond birth and one needs but see, as illustrated in this film, what humble facilities this Doctor Dafoe and thousands of Country Doctors all over America have to help them in their efforts to keep their fellow citizens alive and well.

We read of famous specialists, usually at the head of great hospitals who accomplish so much today in their splendid profession, but we rarely hear of the small-town physician, the general practitioner, who is called in for every conceivable sickness.

They do not ask—will there be a large fee or any fee? They do not have office hours from 11:00 to 1:00. They are called at 3:00 P. M. or 3:00 A. M., sometimes driving miles through storm and sleet. Often the most humble and poor call for them and the Doctor knows when he hurriedly rushes to the patient that the small fee may not be paid for months, if at all.

There is a great story told in this grand screen play. The sight of the Doctor, the Nurse, the Priest, all helping the ill is not only a story of tears but a story of truths. For what occurred in the little Canadian outpost where the quintuplets were born occurs every day in villages and small cities throughout our own country.

And it gives us a thrill as we are reminded of those who still live unselfishly a life of devotion toward their neighbors and toward all humanity.

No large hospitals, no modern equipment, no large fees exist for these Doctors, but they carry on night and day and few know their troubles for they try always to give encouragement and that can best be done with smiles.

We thought the Country Doctor with the little quintuplets would be a picture just for mother and sister but we were wrong. Every man, woman and child will be better for having seen this screen production, and doctors and ministers will become better known to us all and perhaps will receive greater encouragement from those fortunates who can afford it.

In this modern age we need the lessons this picture so vividly portrays, "lest we forget!"

(*Signed*) Paul Block, *Publisher*

20th CENTURY FOX

THE KEYSTONE OF YOUR FUTURE

MOTION PICTURE HERALD

Vol. 122, No. 12 March 21, 1936

UNCLE SAM'S SHOW

THINKING in just a lightsome, casual way about the influence of faraway Turkey on the screen's plans for "Musa Dagh" and such matters of international politics and amity, one may regard with particular interest the current activities of Uncle Sam with his Works Progress Administration in the show business, now preparing to buy and produce a play entitled "Class of '29."

The script is quoted as including in a "Red" scene dialogue as follows:

> "KEN: *A Soviet poster compared with an American advertising lithograph is like a Soviet film compared with the stuff that they grind out of Hollywood.*
>
> "MARTIN: *By God, you're right. It's the same in all the arts.*
>
> "LAURA (hysterically jovial): *'Fess up, Ken. Who's been taking you to American movies?*
>
> "KEN: *I still remember the ones I saw during Hoover's administration. You don't mean they've changed them?*
>
> "MARTIN: *Only the revolution will change that tripe.*"

That, one is to suppose, is just entertainment.

△ △ △

YEARNING FOR TROUBLE

ONE of the most worn of the adages is: "Experience is a dear school but fools will learn in no other." The sage who set that down did not, however, supply his opinion of those who would not learn by experience either.

This week in Washington we have had the continuing spectacle of a group of persons participating in, and holding common interests with, the motion picture industry, engaged in effect in inviting special government supervision and invasion of the affairs of the screen.

All about are ample evidences of the results of governmental administration of American industry, from the long continued plight and problems of the railways where executive initiative has been inhibited for more than two decades, down to the radio broadcasting industry operating under the thumb of a bureauracracy the like of which never before ruled any channel of expression in these once sovereign states.

And if that were not enough, we have the spectacle of the United States Government, or shall we say the current Administration, engaged in the show business, buying plays and staging them, with an exhibition of administrative inconsistency no less than tragic in its ridiculousness.

None or all of existing abuses or possibilities of abuses in the trade practices of the motion picture industry under the present state of the law can possibly contain the menace involved in the movement which contemplates delivery of rule of the screen into the hands of government bureaucrats.

△ △ △

THE GAMBLE

THE diligent Mr. Red Kann, editor of our esteemed contemporary, Motion Picture Daily, and now discreetly spending stormy March in sunny Hollywood, records that Mr. Louis B. Mayer "*would completely overturn the existing order of sales . . . fix the exhibitor's profit . . . guarantee him his net . . . set up a rising scale—after the theatre's end—and compute the distributor's earnings from that point on . . . in other words place the gamble on the distributor, not the exhibitor, and let the draw of the product determine the issue. . . .*"

That Mr. Mayer's revolutionary notion has its elements of merit, especially where he sits as a maker of pictures extraordinary, is not to be disputed. Clearly it is addressed at getting a larger share of the profits of bigger hits for the picture makers, larger encouragement and reward for better efforts.

However, it will be equally obvious that many exhibitor showmen, probably most of them, are motivated and inspired with interest and enterprise in their business by that same speculative margin and lure of the hit product. The inevitable tendency in all enterprise is to limit the rate of reward to the rate of risk. It is most likely that the speculative margin, which creates the interest, never will be successfully eliminated from any phase of the show business.

△ △ △

WE report from the valley of the Silvermine the first crocuses, the first blue bird and the unveiling in midlawn of the first cache of winter ripened bones by the frugal and thoughtful Angus-the-Terrier.

△ △ △

As is to be noted elsewhere in this issue the British seem to have Armstronged to the head of the Round Table.

MOTION PICTURE HERALD MARTIN QUIGLEY, Editor-in-Chief and Publisher

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This Week

MOTION PICTURE HERALD'S

Fake Accidents

A sweeping nationwide drive is under way against the fraudulent accident claim racket which exacts a toll of $2,000,000 a year from theatres. Exaggerated and false claims for injuries have increased public liability insurance rates for theatres by as much as 300 per cent.

In New York, Kansas City and elsewhere exhibitors are cooperating with the authorities in stamping out the racket, and convictions have resulted.

New rates, however, have not shown a decrease, while there has been a reduction in the number of claims. The nationwide situation, together with a tabulation of new rates for theatres, will be found in the story starting on page 19.

Equity Flareup

Ashes of the bitter controversy between the administration forces of the Actors Equity Association and members of the dissolved Actors Forum group blazed again and flared momentarily this week when 709 Equity members met at the Hotel Astor to select a nominating committee to prepare the regular ticket for Equity councilors which will be presented at the annual election late in May or early in June. It was over the procedure involved in this step that Frank Gillmore, Equity president, and Philip Loeb, councilor and a spokesman for the former Forum, clashed once more.

Following the attempt by Mr. Loeb to change the method of voting on the candidates the election of the nominating committee was almost a formality. The six chosen to prepare the "regular" or administration ticket were Edmund Breese, Jerome Cowan, Katherine Emmet, Franklyn Fox, Claudia Morgan and Selena Royle. Three others, appointed by the council, are Leo Curley, Effie Shannon and Blanche Yurka.

Overage Ruling

Likely to have a widespread effect on the designation of percentage arrangements by distributors, say attorneys, is a decision given in the New York supreme court Wednesday upholding the contention that overages may be computed on pictures in a group rather than individually.

The ruling, from which Twentieth Century-Fox plans to appeal, was given in a case brought against Springer and Cocalis circuit and is applicable to a similar action filed against Consolidated circuit. It would make the distributor's overage on a group of designated pictures dependent on the earnings of the entire group, rather than the earnings of each picture.

Fox sued on a 1934-35 contract for 58 pictures at a flat rental of $2,750 a picture for 30 S. and C. theatres. The contract stipulated that "on six pictures to be allocated by Fox the distributor shall receive a 50 per cent overage." Fox sued for $18,000 plus interest.

The exhibitor defendant admitted a profit on two of the six pictures allocated for the overage, but said a loss on the other four offset the gain. It claimed the right of cumulative accounting for the six. Judge Cunningham of Rochester agreed.

$403,073 Net

Keith-Albee-Orpheum Corporation, and subsidiaries, showed a net profit of $403,073 and B. F. Keith Corporation, and subsidiaries, a net profit of $464,644.94 for the year ending December 31, 1935, it was announced Wednesday.

KAO's income during the period was $14,601,060.80. Expenses, before depreciation and amortization, were $12,757,430.71. B. F. Keith had an income of $9,974,630.03 and its expenses were $8,453,069.70.

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Flood Losses

The business of the motion picture distribution and exhibition suffered with all others this week by the eastern floods estimated to have caused damages amounting to some $35,000,000. In some places exhibition was paralyzed, especially in the Pittsburgh and Johnstown, Pa., areas.

Upstate New York continued under flood waters and whole sections of Connecticut, Maryland and Virginia were inundated.

Distributors in New York were unable to ascertain the extent to which the picture business is suffering because in the areas hardest hit all methods of communication with the outside were destroyed by the raging waters.

"Theatres suffering millions of dollars in damages in eastern Pennsylvania flooded area," wired Charles Leith, QUIGLEY PUBLICATIONS correspondent on the scene. The Stanley, Penn, Pitt, and Fulton Penn in Pittsburgh were under 10 feet of water, while houses elsewhere in the area were covered by 18 feet of water. There was no indication how soon they could reopen.

Exchanges in Washington stopped all deliveries to the Shenandoah and upper Potomac River valleys. Theatres in the Cumberland, Md., area were under 10 feet of water and delivery trucks were marooned on the highways there and near Martinsburg, W. Va. As a result, prints could not be returned to exchanges, and service to houses not affected by the raging waters was jeopardized.

Newsreel crews went into action Tuesday and were operating from the air.

Rigid Inspection

Two recent projection room fires in Greater Boston, at the Olympia in Somerville and the Mattapan, Mattapan, are understood spurring the state Department of Public Safety to fresh efforts in making a survey of the 16-year-old film safety regulations in Massachusetts. George Parsons, chief of inspectors, is in charge of the investigation.

The fight by union projectionists against adoption of the 2,000-foot reel took a new turn in Boston when rules against the new standard were offered for consideration by the union.

A thorough inspection of all theatres in the Brooklyn and Queens boroughs of New York has been started by the fire department and 12 inspectors have been assigned to cover the 1,102 theatres, night clubs, dance halls and other amusement places listed by the department.

NEWS SUMMARY COVERING THE SCREEN WORLD

Woolf Deal

A complete interchange of talent, story material and technicians between Universal and General Film Distributors is expected under the terms of the C. M. Woolf organization's participation in Standard Capital's acquisition of the company from Carl Laemmle, the London company said Wednesday, according to a cable from Bruce Allan from MOTION PICTURE HERALD London offices. This is in addition to the deal for the distribution of all Universal product, including the newsreel, by GFD in the United Kingdom and worldwide distribution of a selected number of GFD pictures by Universal.

Details of J. Cheever Cowdin's taking up of the option on Universal held by his Standard Capital Corporation are to be found on page 21.

Deciding

Federal Judge William Bondy Monday in New York reserved decision on an application for a stay of execution of an order fining William Fox $235,000 and $10,000 in attorney fees for contempt of court, and directing that Mr. Fox be taken into custody until the fine was paid.

The stay was sought by Mr. Fox's attorneys, Hirsh, Newman, Reass and Becker, who said that papers for a writ of certiorari were now being prepared to appeal the punishment order to the United States Supreme court. If the stay is granted Mr. Fox would not be subject to arrest in New York while his appeal was pending before the Supreme court.

Sensation

A fight with the New York state censor board over approval of "Ecstasy" is anticipated by Eureka Productions, Inc., which also is involved in a court battle with Metropolis Pictures, Inc., over use of the title.

Sam Cummins, general manager of Eureka, this week said that the board has seen "Ecstasy" a couple of times but no decision has been made. The board said officially that the picture "has not been licensed," and nothing more. Mr. Cummins declared that if the board refused a permit he would take the fight to the highest court.

A member of the censor board said that its regulations prevented disclosing whether a picture had been passed or rejected, but merely whether a license had been issued.

The National Board of Review also has taken two looks at the picture and a decision is awaited.

On Friday the appellate division of the New York supreme court will hear arguments by Eureka counsel that Joan of Arc Pictures, Inc., and S. S. Krellberg, operators of the Bijou Theatre, Metropolis Pictures and Martin J. Lewis, president, should be held in contempt of court for failure of the theatre to remove the word "Ecstasy" from the advertising of a film now called "Young Love" until more than 24 hours until after a temporary injunction so ordering was handed down by Justice Untermyer.

Also in the appellate division, on April 6 there will be an airing of Eureka's charges that Metrooplis appropriated the title "Ecstasy" in combination with "Young Love" to mislead the public.

One of the signs outside the Bijou now bills the film owned by Metropolis as "The Sensation of Young Love."

New Certificates

Holders of "B" stock in the Radio Corporation of America are being advised that the certificates of deposit which they will receive in exchange for their stock under the company's plan of recapitalization have been listed on the New York Stock Exchange.

In making that announcement last week, David Sarnoff, president, added that the corporation had received from its counsel an opinion that stockholders exchanging their "B" stock under the plan will not realize taxable gain or deductible loss under the present Federal Revenue Act.

The corporation will issue the new First Preferred stock, bearing dividends from April 1, 1936, as soon as the recapitalization plan has been declared operative. A special meeting of stockholders to vote upon the plan has been called for April 7, the date of the annual stockholders meeting.

Charges Abuses

Federal bankruptcy statutes should be tightened because 5,000,000 small investors lost life savings totaling $20,000,000,000 through fraudulent manipulation of realty securities, Representative Adolph J. Sabath told a House Judiciary sub-committee in Washington last week.

Mr. Sabath, chairman of the House committee investigating real estate bondholders' reorganization, urged approval of his bill to prevent the alleged abuses of bondholders' protective committees. It would amend the Federal bankruptcy law to provide for a Federal conservator to pass on reorganization plans to protect investors.

Authors Sue

Because its income is insufficient to meet curent expenses, the Authors Club filed suit in the New York Supreme court Monday for permission to use part of a fund of more than $250,000 established with the aid of Andrew Carnegie for the relief of literary men and women and their families. The fund includes $200,000 left to the Authors Club in Mr. Carnegie's will.

The action is in the form of a controversy on an agreed statement of facts which, under the court rules, will be heard by the Appellate Division. The suit is brought by the Authors Club against Lucien S. Kirtland, Norbert L. Lederer and Daniel M. Henderson, members of the finance committee of the club in possession of the Carnegie fund.

Radio Ignored

Motion picture advertising budgets will continue in 1936 to practically ignore the radio as an advertising medium. Not one film company is included in *Advertising Age's* study of radio ad budgets of the 105 leading radio advertisers, each spending more than $100,000 in 1935 on the networks.

March of Time, as a part of *Time* Magazine's broadcast, is set down for a $194,871 ad budget in for 1935, as compared with $94,556 in 1934.

Comparing last year's leading magazine advertisers, *Advertising Age* ranked Eastman Kodak 23rd, spending $742,854 in 1935 and $884,626 in 1934; Metro-Goldwyn-Mayer 54th, with a $441,116 expenditure in 1935 and $273,135 in 1934. No other motion picture company ranked within the 150 leaders.

Independents

Members of the Independent Supply Dealers' Association, Inc., have set June 4-8 as the dates for the annual convention at the Edgewater Beach Hotel in Chicago.

Ken Douglas of Boston is expected to be elected president of the association to succeed B. F. Shearer of Seattle, under the plan decided upon some time ago, a rotating presidency provides that a new man be elected to the top post each year.

Forstalled

The bill introduced by Representative Thomas A. Dorgan of Dorchester, Mass., for legislation to prohibit theatrical productions of "low moral standards or employing subversive propaganda" has been handed an adverse report by the Massachusetts Legislative Committee on Legal Affairs.

This Week in Pictures



THE COUNTRY DOCTOR HIMSELF. At the world premiere of "The Country Doctor," 20th Century-Fox production featuring the devastating Dionne Quintuplets of Quaker Oats fame, with Jean Hersholt in the role which stern reality imposed upon Dr. A. R. Dafoe. It is Doctor Dafoe who is here shown arriving (inadvertently escorted) at the Uptown theatre in Toronto for the initial showing.

APPOINTED. H. C. Grubbs (below), who has been named director of distribution of Erpi Picture Consultants, Inc., educational film organization. He was formerly associated with the Victor Talking Machine Company, and with RCA Victor, as vice-president.





EVEN TWINS MUST PART. When (below) Billy Mauch quits New York for the Hollywood front. Off to another campaign in Warner's "Florence Nightingale," the young Anthony of "Anthony Adverse" receives the best wishes of Brother Bobby.





PERSONAL APPEARANCE. Of Walter Huston, star of GB's "Rhodes, the Diamond Master," brought these well known representatives of Southwestern exhibition and distribution out to meet him in Dallas. Left to right: Irvin Waite, Claude Ezell, Huston, Bill Underwood and John L. Franconi, GB manager in Dallas.

SILVER BLONDE. A revision of the platinum kind which time imposes upon ladies of all shades, exploited at the left, albeit with beautiful optimism, by Irene Dunne, whom age ravages thus in later sequences of Universal's "Show Boat."

RUBY KEELER. As (below) Senorita Aurora Larraya represented her at a recent ball given by the film trade of Barcelona, where she is prominent in Society. She appeared thus in a gown inspired by Miss Keeler in Warner musicals.





LONDON GREETINGS. For Phil Reisman (center), vice-president of the RKO Export Corporation, upon his arrival in the British capital on a trip of inspection of European markets for RKO Radio productions. Shown meeting him are E. D. Leishman (left), managing director of Radio Pictures International, Ltd., European subsidiary of RKO Radio, and Ralph Hanbury, general manager of Radio Pictures, Ltd., British subsidiary.

IN AGREEMENT. On the terms that place Cosmopolitan productions, starring Marion Davies and others, under the Warner banner. Affixing his signature (below) to the papers is E. B. Hatrick, vice-president of Cosmopolitan, while J. L. Warner awaits his turn.





CARTOON WISDOM. As applied to New York school children in special demonstrations. Here is "Scrappy," hero of the Columbia cartoon feature, as the schoolmaster, with his assistants, John A. Patterson, General Electric; Laurence J. Young, Board of Education; F. W. Grosspeter, Rex Cole, Inc.; R. W. Shenton, General Electric; W. E. Blythe, newspaperman; and Remo Bufano, creator of puppet shows.

SOMETHING MORE. Marsha Hunt (right), whose career advances with "Something to Live For," which Paramount has just placed in production.

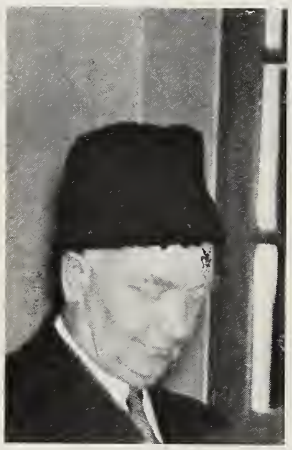




IN THE LAND OF TOREADORS. Not an American spring training camp. No bull about this—it's a baseball team, sure enough, composed of employees of Hispano Foxfilm, 20th Century - Fox subsidiary in Spain, where baseball now is popular.



BEACH ADORNMENT, 1936. Consisting in a suit of gold silk jersey, then a lei of real flowers—and, ultimately, Eleanore Whitney, whom Paramount has assigned an important role in "Three Cheers for Love," now in production.



NO TOPPER. Prime Minister Albin Hansson of Sweden at the opening of RKO Radio's "Top Hat" in Stockholm. Silk hats were requested. He preferred fur.



THE EYES HAVE IT. A vote of approval, straight into the lens, from winsome Wini Shaw, Warner featured player.

DANCER DEFT OF HAND. Is Charlotte Stilton (below). Once an understudy to Ginger Rogers, now one of the Radio City Music Hall Rockettes. And recently she painted the portrait she holds of the RKO Radio star.





TAKING A BREATHER. Edmund Grainger, Universal producer, and Howard S. Cullman, managing director of New York's Roxy theatre, out of the swim for a time to catch up on lost energy among the distractions of sunny Palm Springs.

QUIGLEY GRAND AWARD WINNERS FOR 1936 ARE NAMED BY EXECUTIVES

John Armstrong, London, Wins Silver Plaque for Campaign on "Lives of Bengal Lancer" in Paramount Theatres Run

Twenty-three motion picture executives expert in the vending of motion picture entertainment foregathered at the New York Athletic Club on Tuesday, pored over twenty-four exploitation campaigns that had won silver and bronze plaques for their sponsors during 1935 and, voting by ballot, awarded the Quigley Grand Awards for primacy in showmanship to John Armstrong of London (silver) and Harry Goldberg of Philadelphia (bronze). The winners will be transported to Hollywood by Transcontinental and Western Airlines plane for presentation of the awards, a visiting round of the studios and other entertainment.

Mr. Armstrong's winning campaign was conducted in behalf of "Lives of a Bengal Lancer," Paramount, at the Paramount theatres in the British capital. It was awarded the Quigley silver plaque for June.

Mr. Goldberg's winning campaign was conducted in behalf of "A Midsummer Night's Dream," Warner Brothers, at the Chestnut Street Opera House in the Quaker City and won the Quigley bronze plaque for October.

Executives impaneled as judges, whose names are published herewith, arrived promptly at noon and by 12:30, while bands outside blared in parading celebration of St. Patrick's Day, were engrossed in concentrated study of competitive entries compiled by showmen throughout the world and sifted out, by judicial bodies chosen monthly, of exploitation campaigns submitted to the Managers' Round Table Club of MOTION PICTURE HERALD by five thousand active theatre owners and managers. Exhibits were identified by number only and judges were supplied with ballots which limited them to numerical scoring.

So intent were the judges upon the work in hand that it was necessary for A-Mike Vogel, chairman of the Round Table Club, to interrupt at 2 o'clock with announcement that luncheon was served and judges who had not completed their inspection of exhibits would be afforded ample time to do so afterward. On account of this gastronomically advisable intervention it was impossible to announce the winners, as formerly, at the table.

Luncheon disposed of, Terry Ramsaye, editor of MOTION PICTURE HERALD, addressed the judges briefly on the value of the exploitation function in the industry's operation and introduced Colvin Brown, vice president and general manager of Quigley Publications.

Mr. Brown paid a tribute to the men in the field for their energetic enterprise in furthering the cause of the motion picture and read the following telegram from Martin Quigley, editor-in-chief and publisher of MOTION PICTURE HERALD and donor of the Quigley Awards for outstanding showmanship:

"I want first to acknowledge my appreciation of your interest in our efforts to promote and duly credit better exploitation methods and practices as manifested by your presence at this award luncheon. And next to explain my regret in not being present, which is due to the fact that after all arrangements for this luncheon were completed I received an emergency call to assist on a matter which vitally affects the interest of all of us. On account of the seriousness of certain last minute developments in this connection I have decided to forego our luncheon, which decision I trust you will understand and approve."

Mr. Ramsaye next introduced A-Mike Vogel, himself an outstanding exploitation man in the most rigorous and practical application of the term prior to becoming chairman of the Round Table Club, who spoke feelingly and with figures on the subject of theatre exploitation and exploitation men. Mr. Vogel revealed statistics compiled from a questionnaire circulated among monthly winners of Quigley Awards and showed that 30 per cent of the showmen acquiring this distinction in the past have received promotions or salary increases or both as a result of it and that 100 per cent have found their prestige augmented and their position in the trade enhanced.

Other than the winners and the others mentioned, the following were also considered for final honors:

Harry Crull, Loew's Valencia, Jamaica, L. I.; J. Lloyd Dearth, Capitol, Vancouver, B. C.; R. E. Knight, Warners' Fairmont, Fairmont, West Va.; Ed Douglas, Loew's Kings, Brooklyn, N. Y.; William J. Reilly, Warners' Kentucky, Henderson, Ky.; Fred C. Souttar, Lincoln, Belleville, Ill.; Bill Hendricks, Warners', Memphis, Tenn.; S. S. Holland, Elco, Elkhart, Ind.

Also Al Sindlinger, whose campaign was put over at the Warner Appleton, Appleton, Wisc.; Herb Morgan, Loew's Century, Baltimore, Md.; Chuck Shannon, Hollywood, Pittsburgh, Pa.; Sig Solomon, on his entry from the Regent, Newark, N. J.; Ralph Lawler, on his entry from the Orpheum, Springfield, Ill.; Earle M. Holden, Capitol, Atlanta, Ga.; Dick Brown, Rowland, Wilkinsburg, Pa., and Larry Woodin, Arcadia, Wellsboro, Pa.

Also Morris Rosenthal, Majestic, Bridgeport, Conn.; Les Pollock, Loew's, Rochester, N. Y.; E. E. Whitaker, Fox, Atlanta, Ga.; Ed Hart, Oxford, Plainfield, N. J., and Wally Caldwell, of Loew's Valentine, Toledo, Ohio.

In the compilation of monthly plaque winners, Warner-ites were listed in February, March, April, June, July, August, September and October. Loew-men won plaques in January, February, May, October, November and December.

Other circuits included Jucas & Jenkins, in August and November; Famous Players-Canadian, in January; Fox West Coast in March, and Great States in July. Independents scored in April, September and

(Continued on page 96, column 3)

These Executives Voted the Awards

The judges in the Quigley Awards, alphabetically listed, and the companies with which they are affiliated, are as follows:

Leon Bamberger, RKO Radio
Mort Blumenstock, Warner Theatres
John D. Clark, 20th Century - Fox
Oscar Doob, Loew's
S. Charles Einfeld, Warner Brothers Pictures
William R. Ferguson, MGM
Edward M. Fay, Fay Theatres
Monroe Greenthal, United Artists
Ben Grimm, RKO Radio
John Hicks, Paramount International
W. Ray Johnston, Republic Pictures
Irving Lesser, Roxy Theatre
Charles E. McCarthy, 20th Century - Fox
Frank McCarthy, Universal
Arthur Mayer, Rialto Theatre
Dan Michalove, 20th Century - Fox
Charles C. Moskowitz, Loew's
Alec Moss, Paramount
Leon Netter, Paramount
Si Seadler, MGM
A. W. Smith, Warner Brothers Pictures
J. R. Vogel, Loew's
George Walsh, Netco Theatres

Harry Goldberg, Philadelphia, Wins Bronze Plaque for His Drive on "Dream" at Warner Chestnut Street Opera House

1935 WINNERS OF THE GRAND AND

A year's gallery of distinguished contributors to motion picture exploitation — those who won the 1935 Silver and Bronze Grand Awards, and those who received the twelve monthly silver and bronze plaques on campaigns submitted to the Quigley Awards Committee through the Managers' Round Table Club of Motion Picture Herald.

• • •

GRAND AWARD . . SILVER



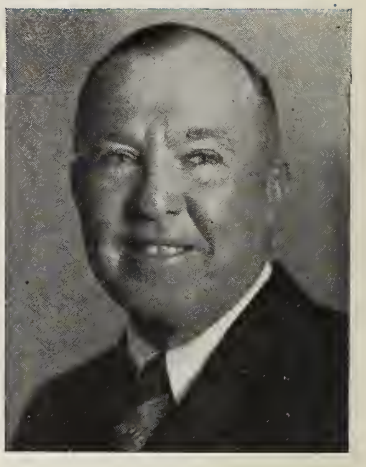
JOHN ARMSTRONG
Carlton Theatre
London, England
"Bengal Lancer"
Won Silver Award for June

GRAND AWARD . . BRONZE



HARRY GOLDBERG
Chestnut Street Opera House
Philadelphia, Pa.
"Midsummer Night's Dream"
Won Bronze Award for October

JANUARY AWARD . SILVER



HARRY W. CRULL
Valencia Theatre
Jamaica, L. I.
"Flirtation Walk"

MARCH AWARD . . BRONZE



FRED C. SOUTTAR
Lincoln Theatre
Belleville, Ill.
"David Copperfield"

APRIL AWARD . . SILVER



BILL HENDRICKS
Warner Theatre
Memphis, Tenn.
"Baboona"

APRIL AWARD . . BRONZE



S. S. HOLLAND
Elco Theatres
Elkhart, Ind.
"Ruggles of Red Gap"

MAY AWARD . . . SILVER



AL SINDLINGER
Appleton Theatre
Appleton, Wis.
"Goin' to Town"

AUGUST AWARD . . SILVER



EARLE M. HOLDEN
Capitol Theatre
Atlanta, Ga.
"A Dog of Flanders"

SEPTEMBER AWARD . SILVER



DICK BROWN
Rowland Theatre
Wilkinsburg, Pa.
"China Seas"

SEPTEMBER AWARD, BRONZE



LARRY WOODIN
Arcadia Theatre
Wellsboro, Pa.
"Bright Lights"

OCTOBER AWARD . . SILVER



MORRIS ROSENTHAL
Majestic Theatre
Bridgeport, Conn.
"Diamond Jim"

MONTHLY QUIGLEY PLAQUE AWARDS

JANUARY AWARD . BRONZE



J. LLOYD DEARTH
Capitol Theatre
Vancouver, B. C.
"Kid Millions"

FEBRUARY AWARD . SILVER



R. E. KNIGHT
Fairmont Theatre
Fairmont, W. Va.
"Devil Dogs"

FEBRUARY AWARD . BRONZE



ED DOUGLAS
Loew's Kings Theatre
Brooklyn, N. Y.
"Forsaking All Others"

MARCH AWARD . . SILVER



WILLIAM J. REILLY
Warner's Kentucky Theatre
Henderson, Ky.
"Little Colonel"

MAY AWARD . . . BRONZE



HERB MORGAN
Loew's Theatre
Baltimore, Md.
"Les Miserables"

JUNE AWARD . . . BRONZE



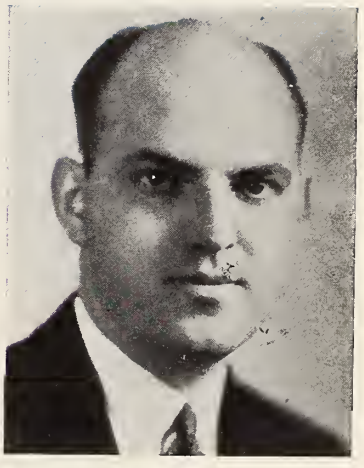
CHUCK SHANNON
Hollywood Theatre
Pittsburgh, Pa.
"Naughty Marietta"
Also winner August Bronze Award

JULY AWARD . . . SILVER



SIG SOLOMON
Regent Theatre
Newark, N. J.
"Goin' to Town"

JULY AWARD . . . BRONZE



RALPH LAWLER
Orpheum Theatre
Springfield, Ill.
"Becky Sharp"

NOVEMBER AWARD . SILVER



LES POLLOCK
Loew's Rochester Theatre
Rochester, N. Y.
"Mutiny on the Bounty"

NOVEMBER AWARD, BRONZE



E. E. WHITAKER
Fox Theatre
Atlanta, Ga.
"So Red the Rose"

DECEMBER AWARD . SILVER



ED HART
Oxford Theatre
Plainfield, N. J.
"Mutiny on the Bounty"

DECEMBER AWARD, BRONZE



WALLY CALDWELL
Loew's Valentine Theatre
Toledo, Ohio
"Night at the Opera"

LEADERS IN FILM SELLING CONVENE

¶ The candid camera reports its prowling among the members of the judging committee assembled at the New York Athletic Club to partake of food and beverage, and to decide the relative merits of the exploitation campaigns voted upon for the 1935 Quigley Silver and Bronze Grand Awards.

[ALL PHOTOS BY COSMO-SILEO]



S. CHARLES EINFELD, WARNER; TERRY RAMSAYE, MOTION PICTURE HERALD; JOHN D. CLARK, 20TH CENTURY-FOX; AND COLVIN BROWN, QUIGLEY PUBLICATIONS



OSCAR DOOB, LOEW'S THEATRES
GEORGE WALSH, NETCO THEATRES



COLVIN BROWN OF QUIGLEY PUBLICATIONS, AND ED FAY OF FAY THEATRES IN PROVIDENCE, R. I.



BILLY FERGUSON, MGM.



AT LEFT: MORT BLUMENSTOCK OF WARNER THEATRES, AND CHARLES E. McCARTHY OF 20TH CENTURY-FOX

TO CHOOSE QUIGLEY AWARD WINNERS



FROM LEFT TO RIGHT, INCLUDING THE INNER MAN: WILLIAM R. WEAVER, MORT BLUMENSTOCK, ALEX MOSS, DAN MICHALOVE, LEON J. BAMBERGER, W. RAY JOHNSTON, FRANK McCARTHY, ED FAY, J. R. VOGEL, C. C. MOSKOWITZ, A. W. SMITH, S. CHARLES EINFELD, JOHN D. CLARK, COLVIN BROWN, GEORGE WALSH, LEON NETTER, IRVING LESSER, JOHN W. HICKS, CHARLES E. McCARTHY, ARTHUR MAYER, T. J. SULLIVAN, BEN GRIMM, RAY GALLAGHER, HERB FECKE, MONROE GREENTHAL, CHARLES CURRAN, A-MIKE VOGEL, TERRY RAMSAYE.



J. R. VOGEL, LOEW'S
A-MIKE VOGEL, MOTION PICTURE HERALD



AT RIGHT: SI SEADLER, MGM; J. R. VOGEL, LOEW'S; C. C. MOSKOWITZ, LOEW'S; A. W. SMITH, WARNER; ALEC MOSS, PARAMOUNT; W. RAY JOHNSTON, REPUBLIC.

Directors' Guild Accepts Changes In Its By-Laws

The Screen Directors' Guild voted unanimously in Hollywood this week for acceptance of the by-laws as revised by the directorate in collaboration with Lloyd Wright, Guild attorney. Copies will be received this week by all members.

The revision completes the official organization of the group and a concentrated membership drive will follow. The most important change in the Guild rules is on Article 3, dealing with membership qualifications. The first draft opened the roster to any director of recognized professional standing in the senior membership classification.

The new by-laws limit the senior group to members having directed and received screen credit for not less than two films for major release, and within the 12-month period prior to the date of the last classification or meeting date received screen credit for the direction of a feature for major release or began the direction of a film for which screen credit will be given.

The voting law was changed to prevent the passing of drastic measures by non-representative or inactive members in the voting group. Several prominent directors have been waiting for this change before joining the Guild, it has been learned. Members will be classified on the first of January and July of each year, or at the time membership applications are accepted. Junior and associate membership qualifications remain as they were.

The only other important amendment permits members to resign on six months' notice after the Guild has been organized for one year instead of the former indefinite term.

In New York, important benefits in jurisdictional authority and organization strength for the Screen Writers' Guild are expected to accrue from a plan for reorganizing the Authors' League of America by which the full strength of the latter will be made available to its affiliated organizations.

The plan, which will be voted on at a league meeting at the Hotel Shelton, March 30, calls for the absorption of the guild by the Authors' League in order to obtain uniform contracts for members of the Screen Writers' Guild and Authors' Guild. The latter two organizations already have surrendered their legal entities to the Authors' League, but a "firmer solidarity" is expected to result from the plan for vesting full control of the three guilds in the council of the Authors' League.

Seek Coast Theatres

Warner may add a number of theatres to its coast circuit, Joseph Bernhard, in charge of operations, said last weekend on his arrival back in New York from California, where he is understood to have looked over a number of situations. Nat H. Brower, west coast district manager for Warners, is also in New York for conferences at the home office.



HOPE WILLIAMS

Hope Williams Joins London Offices of Quigley Publications

Hope Williams (Mrs. J. D. Williams) has been appointed special London representative of Quigley Publications, *Motion Picture Herald, Motion Picture Daily* and *Motion Picture Almanac*—and will sail to assume her duties at the London Bureau on Friday, March 27th. Mrs. Williams will be associated there with Bruce Allan, London representative.

Hope Williams was born in Sheffield, England. Her first employment was in the office of Frank Macnaghten, owner of the Macnaghten Vaudeville Circuit. At the age of 18 she became the first woman manager of one of Mr. Macnaghten's theatres. She went to Australia as executive secretary to the Hon. Hugh D. McIntosh, theatre owner, newspaper publisher and member of Parliament. In Australia she married Jaydee Williams and coming to America acted as his confidential secretary during the organization and formative years of First National Pictures. She assisted Mr. Williams during his several years' residence in London when he was engaged upon a work which contributed important impetus toward the development of British production.

Brandt, Rosenblatt Favor Sales Plan

Two New York independent circuit heads have endorsed Metro-Goldwyn-Mayer's plan to eliminate seasonal hangovers by the cancellation of 10 features from the current list. They are Harry Brandt, head of the Independent Theatre Owners Association, and Leon Rosenblatt, president of the Rosenblatt-Welt circuit.

Both exhibitors express the same thought in that "MGM has always been fair in its dealings with exhibitors and now is the time to play fair with the company." The two men also hold that the company would not suggest the plan if it were unreasonable.

Rogers Commission Ready to Operate NVA Sanitarium

Arrangements by which the Will Rogers Memorial Commission formally will take over the Sananac Lake sanitarium from National Vaudeville Artists with the five affiliated circuits underwriting the institution for $100,000 annually for five years, have been completed except for minute legal details, it has been learned.

With the closing of the arrangements, the sanitarium will be known as the Will Rogers Memorial Hospital. The present NVA governing board will resign and be succeeded by a governing board to be designated by the memorial commission. Will H. Hays, a member of the latter body, will be the representative of the affiliated circuits on the institution's new board.

While the agreement legally commits the circuits to only a five-year underwriting of the sanitarium, it is expected that this sponsorship will be made permanent. The five underwriting circuits, Paramount, Warner, RKO, Loew's and National Theatres, are studying plans for creating a sinking fund which might be sufficient to carry the sanitarium for a long term of years. Annual contribution drives in the theatres of all five circuits are expected to be utilized.

With the new sponsorship for the sanitarium its policies will be broadened and the admission privilege will be widely extended, it is said.

GTE Reorganization Plan Seen Operative in Week

The reorganization plan for General Theatres Equipment, Inc., is expected to be declared operative within a week, it is understood, despite the fact that conditions set by Chase National Bank as prerequisites to turning back securities held as collateral for defaulted loans have not been fully met. Doubting this, a committee of independent bondholders headed by M. A. Goldsmith of Chicago on Tuesday started solicitation of authorization from debenture holders to act for them "in such an emergency."

The company has been in receivership since February, 1932. Earnings have improved in the past few months and interests close to the company are anxious to relieve it of restriction imposed by the receivership. Chase Bank has stipulated that consent to the plan must be obtained from all but $5,325,000 of debt claims, of which not more than $3,000,000 could represent debentures.

Supply Men Delay Meet

The scheduled meeting of the board of directors of the Independent Supply Dealers' Association, scheduled for last weekend in New York, was postponed indefinitely because B. F. Shearer, president, was unable to attend, having been detained in San Francisco.

Rubin, Jr., Joins MGM

J. Robert Rubin, Jr., has joined the home office publicity department of Metro-Goldwyn-Mayer.

$2,000,000 ANNUAL LOSS ON FAKE ACCIDENT CLAIMS

Drive Underway to Wipe Out Racket Which Has Increased Theatre Liability Insurance Rates 300 Per Cent

Eradication of the fraudulent accident claim racket which has caused an increase in liability insurance rates for theatres by as much as 300 per cent and since 1929 has been mulcting theatres of an estimated $2,000,000 a year, is the aim of a nationwide drive now underway.

In a number of large centers the campaign is directed at weeding out dishonest lawyers and unethical doctors who connive with lying plaintiffs, and in several instances those implicated have been sent to jail. So serious has the situation been that law enforcement officials enlisted the aid of John Edgar Hoover's indomitable "G men," with the result that convictions have been obtained on charges of defrauding through the mails.

In New York, where the racket exacts an annual toll of $50,000,000, a sweeping investigation is about to be launched and important evidence has been adduced in cases involving theatres.

Insurance Rates Raised

Circuit and individual theatre operators have a direct interest in the outcome of the cleanup drive since the racket has added to their overhead in higher insurance rates, cash settlements made with claimants, litigation costs and tax increases. During the depression the curve took a sharp upturn in the incidence of injury claims filed against theatres, and the large number of suspicious cases boosted theatre public liability rates to such a degree that many houses found such insurance prohibitive. Insurance companies likewise found a commercial disadvantage in carrying such risks, with the result that a large number of theatres today remain uncovered, these being known as "self insurors."

Last year the public liability rating for theatres was changed, partly as a result of exhibitor protests, from a basis of seating capacity to attendance. While the drive against fraud has not reduced rates as yet, because they are based on previous experience, it has decreased the volume of accidents which, according to insurance executives, is bound to be reflected in the new rate structure when it receives its periodical revision in about two years.

$1,700,000 on 9,100 Claims

In 1933 it was estimated by M. Marvin Berger, a member of the New York bar specializing in law pertaining to theatres, that 9,100 claims arising out of motion picture theatre accidents were paid in five years by members of the National Bureau of Casualty and Surety Underwriters. The amount paid on these claims, from 1924 to 1929, was $1,700,000. This, however, did not represent a complete picture, for these figures did not include claims paid by self insurors or by those casualty companies which do not belong to the Bureau, nor were court judgments included.

Since that survey the number of claims and the amounts paid in settlement by theatres have greatly increased. Furthermore, it would be impossible to estimate the loss in such intangibles as goodwill and reputation.

Seats, floors and staircases were found to be the most prolific sources of accidents, and despite the vigilance of house staffs numerous accidents are attributed to loose hand-

(Continued on following page)

Public Liability Theatre Rates Per 100 Patrons Annual Attendance

State	Premium (Cents)
ALABAMA	
Birmingham	6
Remainder of state	5
ARIZONA	5
ARKANSAS	5
CALIFORNIA	
Oakland	6
San Francisco	6
Remainder of state	5
COLORADO	
Denver	6
Remainder of state	5
CONNECTICUT	5
DELAWARE	5
DISTRICT OF COLUMBIA (City of Washington)	6
FLORIDA	5
GEORGIA	
Atlanta	6
Remainder of state	5
IDAHO	5
ILLINOIS	
Chicago	6
Remainder of state	5
INDIANA	
Indianapolis	6
Remainder of state	5
IOWA	5
KANSAS	5
KENTUCKY	
Louisville	6
Remainder of state	5
LOUISIANA	
New Orleans	6
Remainder of state	5
MAINE	5
MARYLAND	
Baltimore	6
Remainder of state	5
MASSACHUSETTS	
Boston	20
Remainder of State	9
MICHIGAN	
Detroit	6
Remainder of state	5
MINNESOTA	
Minneapolis	6
St. Paul	6
Remainder of state	5
MISSISSIPPI	5
MISSOURI	
Kansas City	15
St. Louis	15
Remainder of state	5
MONTANA	5
NEBRASKA	
Omaha	6
Remainder of state	5
NEVADA	5
NEW HAMPSHIRE	5
NEW JERSEY	
Newark	6
Passaic	6
Paterson	6
Hudson County	6
Remainder of state	5
NEW MEXICO	5
NEW YORK	
Greater New York City	11
Remainder of State	6
NORTH CAROLINA	5
NORTH DAKOTA	5
OHIO	
Akron	6
Cincinnati	6
Cleveland	6
Columbus	6
Dayton	6
Toledo	6
Remainder of state	5
OKLAHOMA	5
OREGON	
Portland	6
Remainder of state	5
PENNSYLVANIA	
Philadelphia	6
Pittsburgh	6
Remainder of state	5
RHODE ISLAND	
Providence	6
Remainder of state	5
SOUTH CAROLINA	5
SOUTH DAKOTA	5
TENNESSEE	
Memphis	6
Remainder of state	5
TEXAS	
Dallas	6
Houston	6
San Antonio	6
Remainder of state	5
UTAH	5
VERMONT	5
VIRGINIA	5
WASHINGTON	
Seattle	6
Remainder of state	5
WEST VIRGINIA	5
WISCONSIN	
Milwaukee	6
Remainder of state	5
WYOMING	5
HAWAII	5

JAILINGS REDUCE INSURANCE FRAUD

(*Continued from preceding page*)

rails, stairs and seats needing repair, worn and torn carpets, loose signs and lamps, unsecure marquee displays, falling plaster, dimly lighted or dark passageways and exits. The courts have held that it is the duty of the management to provide reasonable safety for patrons and to maintain the theatre free from hazards.

An investigation of the fake claims racket in New York is soon to be launched under direction of a state supreme court justice at the behest of the appellate division of the supreme court, or a special grand jury impanelled on order of Governor Lehman.

Not only are many claims "faked," but in many cases the "plaintiff" never existed, lawyers forging names, addresses and evidence. Evidence submitted to the Bar Association consists of affidavits, photostatic copies of documents and photographs of malefactors. Much of this material was gathered from the fraud bureau of the Greater New York Taxpayers' Mutual Insurance Association, with 25 insurance companies writing liability coverage for all types of establishments cooperating.

Prosecutions Launched

Prosecution of several lawyers and at least one physician on charges of being implicated in trumped-up accident cases has been launched by Assistant District Attorney Lyle Boston.

One of these is Edward Hausman, bogus lawyer, who was employed by a man and wife who filed numerous suits for injuries, including several against theatres, one for $1,000 against Loew's Palace for injuries alleged to have been sustained when someone shoved the woman against a door. The couple was arrested on conspiracy charges and Hausman was sentenced to three years in the penitentiary for posing as an attorney, and is now waiting trial on three felony indictments. He was found to have instituted 129 suits which the plaintiffs never had authorized.

Another instance was revealed wherein a woman filed 33 claims, insisting she had tripped over worn carpets in a number of Greater New York theatres.

A leading circuit in the metropolitan New York area is the target of 1,000 injury claims a year and estimates the annual payments in such cases at $10,000. Only about one-fourth of the claims filed are paid, while only one out of 50 claimants brings suit. Where settlement is paid before trial, the amounts vary from $5 to $100, while in the case of serious injury the amount may be as high as $1,000. The great majority of injury claims are brought by women patrons, it was found. This is attributed to the fact that high heels cause tripping over carpets or on stairs, resulting in turned or sprained ankles.

While a majority of the theatres are insured, others prefer to take the risk themselves, and their slogan is "millions for defense but not one cent for tribute," said an attorney for a theatre circuit, explaining that theatres, being public places, are particular targets for the fraudulent claim racketeers.

To cope with the situation, the National Bureau of Casualty and Surety Underwriters has established a network of index bureaus at 10 strategic points where complete files are kept on liability cases throughout the country. Information thus is exchanged on experience of this type, and suspicious cases are traced. Such bureaus are maintained in New York, Philadelphia, Atlanta, Cleveland, St. Louis, St. Paul, Dallas, Oklahoma City, San Francisco and Boston.

Indications or evidence pointing to the existence of fake accident claim rackets have been found in Boston, New York City, Kansas City, St. Louis, Atlanta, Birmingham, Buffalo, Syracuse, Youngstown and cities in New Jersey and other places. It was determined by investigation that one out of every three cases filed in Massachusetts was greatly exaggerated or fraudulent.

As a result of the cleanup drives, however, the number of such suits have decreased in Boston 25 per cent and in Atlanta 33 per cent. The Georgia city maintains a permanent "sentry" against the racket.

The National Bureau is a rate-making organization embracing more than 30 insurance companies who report their loss experience.

So far as possible the rates are based on individual territories and determined on an average spread of exposure. A few years ago it was found that the method of rating theatres for liability insurance was inadequate since it was based on seating capacity, said Milton Acker, manager of the Bureau's compensation and liability department.

Circuits' Data Obtained

Data then were obtained from the leading motion picture theatre circuits throughout the country indicating seating capacities and attendance over a period of years. These figures enabled the Bureau to translate the rate from a seating to an attendance basis. The present rates, shown in the accompanying tabulation, were promulgated in April, 1935, and became effective as soon as possible thereafter.

The change in rates varied in individual territories, but the overall effect was an increase, Mr. Acker said, explaining that loss costs have been increasing. In New York City, however, the rate level was not changed, since it was calculated so that premiums would not be affected.

The Liability Protective Association, Inc., has aided materially in reducing accident claims against theatres in Kansas City. The Association was formed early in 1935 by the insurance committee of the Chamber of Commerce to combat the racket, which had reached such alarming proportions in Kansas City and Jackson County that it had raised liability rates for theatres from 12 cents a seat to 40 cents.

The Association was disbanded this year because the bar committees in each judicial district in Missouri, working under the supreme court, had taken over the task of disciplining unethical lawyers. The Chamber of Commerce of Kansas City is continuing the work.

Contesting All Claims

Before the Association was organized, the Tower, independent downtown first-run theatre, had at least one liability claim a week. Now it has not more than one every three months. However, taking a cue from the more determined front against the racket, the Tower and other theatres began some time ago to contest all claims, which has been a factor in the reduced number of cases.

Many of Kansas City's theatres contributed to the support of the Bureau, led by Jay Means, former president of the Independent Theatre Owners Association, and as a result of the exhibitors' vigilance a conviction was obtained.

Theatre operators and other members of the Association reported claims to a central file, and each new claim was checked against this information. The ITO also maintained such a file, and the exhibitors were able largely to eliminate claims of "repeaters," those who make a practice of filing a series of claims against theatres.

Since suburban runs now actually have few claims, Mr. Means felt that they are made to bear a part of the downtown theatres' experience, and this is the chief reason so few suburban theatres have bought liability insurance. He suggested segregation of the two types of theatres for rate-making purposes.

Formerly 80 to 85 per cent of the theatres in the Kansas-western-Missouri area carried liability insurance, but now the number is much lower. However, a group plan provides a reduced rate to members of the Kansas-Missouri Theatres Association.

Before the change in rates last year only Boston, with a rate of 68 cents a seat, had a higher rate than Kansas City, with 40 cents. Kansas City's rate was the same as New York's but twice Chicago's. Cities of comparable size had a rate of about 12 cents a seat.

CIRCUITS MAINTAIN CLOSE INSPECTION

Frank L. Gates, manager of Warner Brothers insurance department, emphasized this week that at all times, but especially in a period of financial stringency, it is vitally important for the careful theatre owner and manager to check up periodically on an important potential source of serious loss—the condition of his plant with reference to possible accidents.

The RKO circuit has standing instructions that house inspection is to be made at least once each week by the manager, copies of the check to be forwarded to the division office. Loew's, Warner and other circuits maintain a similar policy.

COWDIN CLOSES UNIVERSAL DEAL; BRINGS COCHRANE TO THE PRESIDENCY

Charles R. Rogers Vice-President in Charge of Production; Grainger and Koenig Continue in Their Positions

At 11:58 a. m. on March 14th J. Cheever Cowdin, president of Standard Capital Company, turned over to a representative of the Manufacturers' Trust Company in his office at 30 Rockefeller Plaza, New York, checks aggregating about $1,600,000. With seconds to go before bank closing, the banker telephoned the deposit entry that denoted exercising of an option taken on November 1, 1935, to buy 90 per cent of Universal Pictures corporation, subject to indebtedness estimated at $2,000,000, for $5,500,000.

R. H. Cochrane, vice-president of Universal, acted with power of attorney for Carl Laemmle in closing the deal. Universal attorneys Willard McKay and Adolph Schimel also were present.

After 30 Years in Industry

Teletype flashed the word to Hollywood and venerable "Uncle Carl," sometime belabored but mostly beloved picture pioneer, knew that the deal writing virtual *finis* to the vivid scenario of his thirty years in the industry was closed.

Up 4½ on the Friday preceding, closely held Universal preferred stock rose nine points Saturday morning.

Standard Capital Company was formed in Delaware January 15, 1935, for the purpose of financing motion picture producers. Capitalized at $1,600,000, the company listed as voting trustees, in addition to President Cowdin, George N. Armsby, longtime associate in Bancamerica-Blair and various aeronautical corporations, and Lawrence W. Fox, Jr., of Los Angeles. The option exercised was obtained in a transaction advancing $750,000 to Universal to finance production. Electrical Research Products, Inc., and C. M. Woolf, representing British and Dominions Film Corporation, Ltd., are understood to be associated with Standard Capital in the purchase.

An official announcement issued immediately following consummation of the transaction named Mr. Cochrane president of the company under the new control. Charles H. Rogers, formerly an independent producer distributing through Paramount and active in developing the purchase plan, will be vice-president in charge of production. William Koenig will continue as general manager of production and James R. Grainger as general manager of sales. Although not announced officially, it is expected that Mr. Cowdin will become chairman of the board, on which Mr. Laemmle will continue nominally as a member.

Carl Laemmle, Jr., whose production, "All Quiet on the Western Front," won the Gold Medal Award of the Motion Picture Academy of Arts and Sciences for 1930, will leave Universal after completion of his next picture, "My Man Godfrey," which is to go before the camera April 6th. He is reported considering offers from two major studios.

Lean, taciturn J. Cheever Cowdin (the J. is for John) brings to the motion picture industry a stern, rigorously analytical executive talent. He was born on St. Patrick's day, 1889, in New York, a Son of the American Revolution, and after completing his education at St. Paul's at Con-

Cowdin Is Expected to Become Chairman of Board, with Laemmle Nominally a Member Under the New Control

cord, N. H., started business as a partner in Bond and Goodwin. He became vice-president of Blair and company and Bancamerica, figuring importantly in bringing about the merger of the companies and continuing as vice-president of the new corporation. An informed commentator writing of this event in *Time* magazine, described him as "the soul of severe deliberation" having "an air of almost scriptural conservatism and rectitude."

Engineered Air Financing

In contrast with breezy, jovial George Newell Armsby, his associate in Bancamerica-Blair, Standard Capital and a dozen other corporate enterprises, Mr. Cowdin discourages familiarity, likes to withdraw with a few chosen friends to his country place at Ausable Fork, N. Y., designed by Rockwell Kent. Son of John E. Cowdin, one of the truly great polo players of tradition who rated a 10-goal handicap in the nineties, he inherited his father's love of horses and the game, rated an eight-goal handicap in the late '20s and served as honorary treasurer of the United States Polo Association from 1927 through 1929. At that time his experience in aviation, acquired during war service, redirected him to the air, an interest reflected in his business affiliations. His son, graduated last year from Harvard, carries on the polo tradition. Besides aviation, Mr. Cowdin's sports activities include tennis and golf.

Mr. Cowdin is credited with engineering the first important national aeronautical

(Continued on following page)



ROBERT H. COCHRANE



J. CHEEVER COWDIN



CARL LAEMMLE

COWDIN TAKES UP UNIVERSAL OPTION

(Continued from page 21)

financing, that of the Transcontinental Air Transport, and with a business foresight and tenacity which keeps his aides hard pressed to supply the voluminous and exhaustive data his voracious appetite for information demands, yet he gave plentifully of his time and counsel to the War Against Depression movement backed by the American Legion and the American Federation of Labor, which he served as treasurer. Member of the Hangar and Rookery Clubs, his New York residence is at 30 Sutton Place.

No Ceremonies

Mr. Cowdin dislikes publicity. In his opinion it is the business institutions themselves that are important, not personalities. No cameraman witnessed the depositing of the $1,600,000 which secured control of the oldest motion picture company in the world. No ceremonies were staged for benefit of the picture pages, and newspapers got the story when the J. Walter Thompson advertising agency released it, two hours or so after the event.

Split-second activities attendant upon banking the deposit last Saturday recalled to oldsters familiar with the company's history another dramatic incident in financial affairs of the concern which took place in 1913, when Carl Laemmle and Robert H. Cochrane staged a breakneck race with P. A. Powers to obtain David Horsley's interest in the company. Added to the holdings of either, the Horsley share would have insured control.

Mr. Horsley demanded $179,000 in cash. Messrs. Laemmle and Cochrane spent the afternoon in taxicabs dashing from bank to bank collecting the required currency, mostly in bills of small denomination. Mr. Horsley had persuaded his bank to stay open until midnight to receive the deposit. It was four o'clock in the morning when tired clerks, thrice counting the money and footing the total to Mr. Horsley's satisfaction, placed it in the vault, terminated the transaction.

To Mr. Cochrane, who acted for Mr. Laemmle in New York in completing the transaction that terminated a relationship spanning three decades, the presidency of Universal comes logically and naturally in a succession of experiences consequent upon an alert young advertising man's businesslike effort to keep a client contented.

Mr. Laemmle, thirty-nine, ambitious, dissatisfied with the progress he had made with the Continental Clothing company of Oshkosh, Wis., was the client. Mr. Cochrane, handling the Continental account for the Witt K. Cochrane advertising agency, Chicago, was the alert young man. Among other devices for the care and cultivation of business contacts, he kept a file of customers' birthdays, faithfully and suitably observing each as it came up on the calendar.

To Mr. Cochrane Mr. Laemmle wrote a letter, declared the Oshkosh company to be so dominated by relatives as to make a young man's progress a matter of grave uncertainty, asked advice. To Mr. Laemmle Mr. Cochrane, scanning his birthday book, replied to the effect that a man who hasn't gone into business for himself by the time he is forty isn't worth his salt. To Chicago and to Mr. Cochrane came Mr. Laemmle with $2,500 in cash and a vague idea about starting a chain of five and ten stores, another and even more vague thought of going into real estate.

On the slender basis of the second idea, Mr. Laemmle roamed Chicago, came to busy, bias Milwaukee avenue, to a five and ten cent store show on that thronging thoroughfare and to the conclusion that this must be the five and ten cent business for which he had saved his money. On February 24, 1906, the White Front theatre passed into Mr. Laemmle's possession, and Mr. Cochrane associated himself with Mr. Laemmle.

Reporter at $6 a Week

Mr. Cochrane, born in Wheeling, W. Va., and educated at Toledo, Ohio, had been a reporter on that city's *Bee* at $6 a week and knew, as did Mr. Laemmle, the value of nickels, dimes and pennies in relation to the dollar. His newspaper, advertising agency and pocketbook experience combined to make him especially susceptible to the allure of the motion picture theatre. After two months' experience in operating the White Front Mr. Laemmle purchased another theatre. In October of the same year, experiencing difficulty in obtaining films, song slides and posters on time, he opened his own exchange, the Laemmle Film Service, and Mr. Cochrane bought an interest in it.

Knowingly or not, the ambitious young clothing man from Oshkosh had chosen an extremely appropriate name in Laemmle Film Service. What he had to offer was service and very little else. But service was precisely the thing that exhibitors of the period wanted, needed more than any other thing. The Motion Picture Patents company was turning out plenty of good pictures, but getting them on or near a prearranged change of program date was a matter of high diplomacy, bribery, browbeating or trusting to luck.

Often as not the new shipment, if it came, turned out to be made up of pictures used weeks or months before, and redress was a dim dream of the future. That it became an exhibitor practice, at first defensive, to retain pictures until return was demanded, and that this practice resulted in acquisition of a substantial film library when it became evident that the Patents Company kept no better check on incoming shipments than outgoing, is pertinent to this chronicle only because this didn't happen to Laemmle Film Service shipments.

It was this uncaring, high-handed attitude of the Motion Picture Patents company toward its customers that suggested to Mr. Laemmle the possibilities of the opposite thing. He got pictures where he could, from Italy, France, some of them from nobody ever knew where and many of them altogether terrible, but he got them to his customers on time. Neither they nor their customers cared very much what kind of pictures they were, just so they moved. Laemmle Film Service marched on.

Carl Laemmle And Universal

January 17, 1867.—*Carl Laemmle, born in Laupheim, Germany.*

February 14, 1884.—*Arrived in New York from Hamburg, Germany.*

August 28, 1898.—*Married Recha Stern.*

February 24, 1906.—*Purchased White Front theatre, Chicago.*

October, 1906.—*Laemmle Film Service established by Carl Laemmle and R. H. Cochrane.*

April 12, 1909.—*Breaking off of relations between Laemmle Film Service and Motion Picture Patents company.*

Autumn, 1909.—*Formation of Independent Motion Picture company (Imp) and production by Tom Cochrane of first Laemmle motion picture, "Hiawatha."*

June 8, 1912.—*Formation of Universal Film Manufacturing company, Carl Laemmle, president, correlating production forces of Charles Bauman, David Horsley, P. A. Powers and W. H. Swanson.*

1915.—*United States Supreme Court finding for the defense in the case of Motion Picture Patents company vs. Independent Motion Picture company.*

March 15, 1915.—*Opening of Universal City by Universal Film Manufacturing company.*

May, 1920.—*Acquisition by Mr. Laemmle and R. H. Cochrane of P. A. Powers' interest in Universal.*

1925.—*Shares in Universal company listed for first time on stock exchange.—Expansion of theatre circuit to* 1,000 *units.*

February 26, 1931.—*Presentation by Martin Quigley of bound volume of exhibitor letters in ceremonies commemorating the silver anniversary of Mr. Laemmle's entry into the industry.*

November 1, 1935.—*Granting to Standard Capital company of option to buy Laemmle interest in Universal.*

March 14, 1935.—*Exercising of option by Standard Capital Company.*

BRITAIN APPROVES SMPE STANDARDS IN CONTROVERSY OVER 16-MM. SOUND

Action of British Institution Through Lord Riverdale, Arbitrator, Called Big Step Toward World Agreement

by SYLVAN HARRIS

Secretary of Sectional Committee on Motion Pictures of American Standards Association

An important step was taken last week toward achieving international agreement on 16-mm. sound-film standards by the British Standards Institution, through Lord Riverdale, K. B. E., arbitrator, in approving the 16-mm. sound-film standards of the Society of Motion Picture Engineers as the official standards of the British Standards Institution in that field. There has been much controversy on the subject during the past year or so, concomitant with the discussions and conferences held in various other European countries, notably at Stresa, Berlin, and Paris; and as a result of the long-drawn-out indecision and the difficulty of achieving accord because of the investments of British companies in equipment and film, Lord Riverdale accepted the position of arbitrator for the B. S. I. to consider the arguments of the several parties, and to render a decision that would seem most favorable to the general interests of the Empire. Presentation of the various briefs and arguments began February 26th.

That such a decision was imperative was evident from the great vitality that the 16-mm. sound-picture industry acquired in the last year or so. If the full benefit was to be derived from this growing business, it was clear that an agreement on standards was immediately necessary.

Accounts of previous activities in the 16-mm. sound-picture field were published previously in the HERALD (July 6 and August 10, 1935), referring particularly to the presentation of the American delegates, George Friedl, Jr., apparatus design supervisor for Electrical Research Products, Inc., and J. W. McNair, engineer of the American Standards Association, at the Berlin Reichsfilmkammer and at the joint meeting at Paris, in July, of the International Standards Association and the International Congress of Photography.

Referendum Arranged

At the Paris Conference arrangements were made for a referendum on the subject of 16-mm. standards among the nineteen national standardizing bodies who are members of the International Standards Association. Although the British Standards Institution is not a member of the International Standards Association, the decision of Great Britain in this matter was of prime importance to the welfare of the world industry. It is felt that the British decision will carry considerable weight in influencing the final outcome in France, where a division of opinion also exists at the present time.

The SMPE 16-mm. sound-film standards were originally published in the November, 1932, Journal of the Society, and due to what was apparently a misinterpretation of the SMPE drawings, the German standards promulgated by the Deutscher Normenausschuss showed the sound track next to the edge of the film opposite that advocated by the SMPE. Some months elapsed before the discrepancy was noticed, either abroad or in America, and in the meantime various interests in Europe had constructed equipment and produced film according to the German standard; whereas, other interests produced film and equipment according to the SMPE standard. Accordingly, considerable discussion ensued as to the technical merits of the two standards and the commercial disadvantages that would arise from making film and equipment that would not be conveniently interchangeable by the consumer. To project film made according to the German standard with equipment made according to the SMPE, and *vice versa*, would require a special arrangement of equipment and an adjustment by the operator.

Among the important concerns in Eng-

(Continued on following page)

Goldsmith Sees Cinematic Unity Helped by Britain's Acceptance

Acceptance of the American 16mm. standards by the British film industry "will not only lead to closer cooperation between the two groups and increase Anglo-American friendship, but will bring the English-speaking nations into a cinematic unity which cannot but speed the development and commercial and educational acceptance of 16mm. sound film," was the comment this week of Dr. Alfred N. Goldsmith, former president of the Society of Motion Picture Engineers.

Dr. Goldsmith now is chairman of the Sectional Committee on Motion Pictures under the American Standards Association, which has been active with other national standardizing organizations in the movement to achieve a world standard for 16mm. film.

Motion picture engineers in New York hailed the British decision as of far-reaching importance to the entire industry, since, for example, much of the narrow gauge product is made by reduction from the standard 35mm. prints.

Leading up to the present stage of developments detailed in the accompanying article by Sylvan Harris, the controversy has been marked by strong feeling among the European nations, accentuated by the realization that the infant 16mm. field holds potential millions in profits.

It is recalled that the 16mm. sound film standards first became an international issue when Dr. Lucian DeFeo of Rome, official of the International Educational Cinematographic Institute, an actual or alleged affiliate of the League of Nations, called a meeting in Stresa, Italy, in June, 1934, to determine "educational standards" for 16mm. sound pictures. The German manufacturing companies were well represented, as well as one or two British groups supposedly somewhat under the German influence. There was no attempt to represent commercial interests in proportion to their commercial importance, nor to bring into the picture standardizing organizations accustomed to handle such matters.

Dr. Goldsmith, as president of the SMPE, received an invitation to have the Society represented. There was a slight difficulty involved, in that the conference was called for a certain Monday, whereas Dr. Goldsmith received the invitation on the preceding Friday afternoon.

Hurried arrangements by radio resulted in the attendance of an American representative, flown from London, to the apparent distress of the remainder of the conference. Nevertheless, the steam roller functioned effectively, and the American representative, W. F. Garling of the London office of RCA Photophone, Ltd., departed in a highly flattened condition.

Dr. Goldsmith could not understand the manner in which this meeting was called, nor sympathize with it. Furthermore, he saw no purpose in educational standards alone, but believed that entertainment, educational and industrial applications of 16mm. sound film should proceed on a given, identical standard. It therefore became his purpose to force the consideration of these standards by properly constituted national and international standardizing groups qualified to handle the matter.

FRENCH 16MM. ACTION IS AWAITED

(*Continued from preceding page*)

land favoring the SMPE standard were:

British Thomson-Houston Co.
J. H. Dallmeyer & Co., Ltd.
RCA Photophone Co., Ltd.
Western Electric Co., Ltd.
Bell & Howell Co., Ltd.
Publicity Films, Ltd.

These organizations had produced equipment according to the SMPE standard for some time and had made considerable investment in equipment and film, although there was, of course, considerable hesitation to continue to produce equipment and film until there was some certainty as to what the final outcome would be in the controversy on standards.

Organizations supporting the SMPE standards were the Sub-Standard Cinematograph Manufacturers Association and the British Institute of Cinematography.

The difficulty no doubt delayed the development of the 16-mm. sound-film industry in Great Britain considerably; and likewise, for the same reasons, the firms that advocated the DIN (Deutscher Industrie Normen) standards were loath to proceed very far with their production and endanger any investments that they might wish to make. Firms adhering to the DIN standards were:

Gaumont British Equipments, Ltd.
Gaumont British Instructional, Ltd.
Soho, Ltd.
S. P. Equipments, Ltd.
Synchrophone, Ltd.
N. Marshall
British Acoustic Films, Ltd.

The British Sub-Standard Sound Association also supported the DIN standard.

With regard to the world situation, as stated in the foregoing, action on international standardization of 16-mm. sound-film and equipment was undertaken by the International Standards Association following the Paris conference. The Deutscher Normenausschuss was appointed Secretariat to the ISA for the project, and on August 3, 1935, a questionnaire was mailed to the nineteen member-bodies of the ISA requesting their action on the two proposals. The nineteen member-bodies are as follows:

American Standards Association (United States)
Oesterreichischer Normenausschuss (Austria)
Association Belge de Standardization (Belgium)
Ceskoslovenska Normalisacni Spolecnost (Czechoslovakia)
Dansk Standardiseringsraad Industribygningen (Denmark)
Finlands Standardiseringskommission (Finland)
Association Francaise de Normalisation (France)
Deutscher Normenausschuss (Germany)
Centrall Normalisatie Bureau (Holland)
Magyar Szabvanyugyi Intezet (Hungary)
Ente Nazionale per L'Unificazione Nell'Industria (Italy)
Japanese Engineering Standards Commission Bureau of Industrial Rationalization (Japan)
Norges Standardiserings-Forbund (Norway)
Polski Komitet Normalizacyjny (Poland)
Committee Roumaine de Normalisation (Roumania)
Comision permanente de ensayo de materiales y de tipificacion industrial (Spain)
Sveriges Standardiseringskommission (Sweden)
Bureau des Normes du V S M (Switzerland)
International Standardization Bureau of USSR (Russia)

This questionnaire requested information concerning the preference of the national standardizing bodies for the two standards and their technical reasons and commercial investments. Replies returned by the countries mentioned below, indicated the following conditions:

In America, England and Holland there has been much activity in 16-mm. motion pictures, and the amount of investment is quite considerable. In France also there has probably been much development and commercialization, although the extent of that development is not known. In any event, however, just as in national standardization the purpose is to effect an interchangeability of parts, equipment and accessories so as to promote the transaction of business between various parts of the particular country; so the purpose of *international* standardization is to make possible the use of equipment in all countries to the greatest convenience of the user and the manufacturer, so that the mutual advantages of export and import business may be enjoyed by all the countries interested in the product. So long as important differences in design and use exist, just so long will such international business be curtailed, which in the case of 16-mm. motion pictures, promises to be an important field provided it is permitted to develop unhampered.

In Germany, although there has probably been considerable activity in 16-mm. sound motion pictures, the amount of equipment sold and in production, and the extent of the investment in equipment and film cannot be ascertained.

Austria likewise gives no dependable answer on this subject. In Czechoslovakia the development of 16-mm. sound motion pictures is only beginning, and the industry is apparently awaiting international agreement before proceeding further. No information on the subject was forthcoming from Poland or France.

In Russia, the 16-mm. sound motion picture industry is only in the first stage of its development and only a small amount of equipment and film has been produced. No definite information was forthcoming from Hungary and Sweden, and the investment in Norway and Denmark was considered to be negligible. Although the investment in Holland is probably considerable, definite figures are not available.

$2,500,000 Investment in America

In the report of the Sectional Committee on Motion Pictures of the American Standards Association, it was shown that the investment in 16-mm. sound pictures in America, referring only to immediate and present development of equipment, was in the neighborhood of $2,500,000. Furthermore, it has been estimated that the cost of original development and design, and construction of early models of equipment approximated $900,000, making the total investment in America of the order of $3,400,000.

As to the position of the sound-track on the films, the following are the preferences of the various countries:

United States—SMPE.
Holland—SMPE.
Great Britain—SMPE.
Germany—DIN.
Russia—DIN; might follow SMPE.
Hungary—DIN; might follow SMPE.
Denmark—DIN; might follow SMPE.
Switzerland—DIN; might follow SMPE.
Austria—Preference divided; might follow SMPE.
Czechoslovakia—Uncertain.
Sweden—Uncertain.
France—Divided, one group favoring DIN and the other SMPE.
Italy—Uncertain; tendency toward SMPE.
Poland—Uncertain.

Although Great Britain's decision was not referred through the International Standards Association, it is important to include it here, as it is probable that the 16-mm. sound-film investments in Great Britain probably exceed those of any other European country. It is important also to recognize the fact that accord has been reached between the great English-speaking peoples of the world, including the United States, England, Canada, Australia, *etc.*, who will be considerably affected by the decision of the British Standards Institution. In considering the preferences of the various countries listed above, for one or the other standard, the extent to which development has proceeded in each country and the amount of investment involved must be considered, because it is clear that the preference of a country for one or the other standard has little or no real meaning so long as that country has no investment at stake. Aside from that, however, it has been definitely shown that the SMPE standard has advantages in respect to its adaptation to color processing and the reversal process.

Although it may be too early to hope that the entire world will eventually agree upon a single standard, at least during the present unsettled times, the alignment of Great Britain among those favoring the SMPE standard will do much to improve the business relations between the two countries, and will prove extremely beneficial in respect to interchange of films, equipment, *etc.*, devoted not only to entertainment, but education as well. With the United States, Great Britain and Holland agreeing upon the SMPE standards, representing the bulk of the business in 16-mm. sound films, it is probable that an incentive will be provided for France to adopt the SMPE standard also.

Louis B. Mayer Honored

Louis B. Mayer was the honored guest and speaker in San Francisco last weekend at the annual luncheon meeting of the Shriners and Ancient Order of Hibernians at the Palace hotel. Mr. Mayer was introduced by Henry Boyen, president of the Shriners' Luncheon Club, as "a man of international character."

THE HOLLYWOOD SCENE

Quick reference information on product started and completed and a panorama of the news of the week

Unsung

In an industry where the last chords of superlative description have been struck so often that now they are banal, the studio cinematographer—the fellow who makes the pictures—is a notable instance of studied self-restraint. His labors are great; his rewards few. No gaudy colored spreads burn his name and features into the public mind. A frame or two in the credits is about all he gets.

The camera man has to know a lot. The most important thing he must know is that the highest quality of motion pictures photography is that which is unobtrusive and deliberately refrains from diverting audience attention to its own perfection.

If one's memory is good, he may be able to recall the name Charles Rosher, A. S. C. It has been appearing on screens for about a quarter century, lately in connection with "Call of the Wild," "Broadway Melody of 1936," "Lord Fauntleroy," and soon in the credits for "Small Town Girl."

Mr. Rosher knows photography from A to Z. He's known it from the crude efforts of the pioneer days to the most masterpieces of motion picture camera art. He knows it particularly from its commercial and showmanship viewpoint. Thus he says:

"Every time the director of photography trains his cameras on a production, he makes a considered artistic surrender to practical picture requirements. His is a commercial compromise, a carefully-poised subordination of his professional talents to exalted delineation of story, star and setting. Not for one moment can he lose sight of the governing factor that he is lensing a product that must tour the channels of trade and return with a profit, not a museum piece of photography that will incite artistic admiration but bring no shekels. Through his photography, he must sell the story and stars to the public, emphasize the whole entertainment plan and make it appealing to the public.

"Let us suppose the director of photography should give unbridled expression to his artistic traits and make every scene in a production a photographic Rembrandt. The result would be appalling. The eyes and senses of appreciation would tire and be surfeited under sixty to ninety minutes of unalloyed sheer beauty. The very weight of beauty would swamp out the star, the story, the entertainment content of the picture.

Practical versus Artistic

"Believe me, there is constant temptation to throw off trade demands and let oneself go into a revelry of artistic composition. When we were on location shooting 'Call of the Wild' I experienced almost hourly conflicts between my practical and artistic natures. Here was an artist's paradise. Towering pines sprinkled with snow, gaunt white-hatted mountains, gracefully undulating snow-blanketed landscape.

"The director of photography strives for clear, clean, sharp and rich photographic tones, easy and pleasing for the eyes to look upon under all the various levels of theatre projection. He is a dramatic as well as graphic artist. He is not above under-photographing a few scenes that the dramatic climax may be relatively strengthened. He injects all the artistic value the story will assimilate.

"If his photography contributes to the flow and plausibility of the picture, if his characters are clothed with focal charm, and he has incorporated precisely the proper amount of artistic flavor, he has done a good job."

12 Films Start

Nearing the stretch run of the production schedule year, twelve pictures started in the past week. Eleven others were finished. Important feaures are included in both groups.

Twentieth Century-Fox, starting three, was the busiest studio. First to go into work, "White Fang" will present John Boles, Jean Muir, Thomas Beck, Slim Summerville, Jane Darwell, Charles Winninger and Brian Donleavy. David Butler is directing. The second picture, "Turmoil" (temporary title), will feature Jean Hersholt, J. Edward Bromberg, Ann Shoemaker, Francis Ford, Christian Rub, Paul McVey, Allen Jenkins and Gene Reynolds. Otto Brower and Gregory Ratoff are collaborating on direction. The third picture is directed by Sidney Lanfield. Principal players to date are Frances Dee, Brian Donleavy and Helen Westley.

Paramount Starts Two

Two pictures were started by Paramount. In "Early to Bed" Charles Ruggles and Mary Boland are starred, supported by George Barbier, Gail Patrick and Robert McWade. Norman McLeod is directing. The companion picture, "Bar 20 Three," a Harry Sherman production, will present William Boyd, Jimmy Ellison, Onslow Stevens, Muriel Evans, Claude King, Al Hill, John St. Polis and John Rutherford. Howard Bretherton is the director.

The cast by no means complete, MGM started "The Good Earth," with Paul Muni and Luise Ranier in the leads. Sidney Franklin is directing.

Ambassador Pictures started "Born To Fight." It will present, among others, Frances Grant, Frankie Darro and Roy Mason.

Universal's starting feature was "Banished." A Buck Jones production, it features him supported by Dorothy Revier, Billy Burrud and Harry Worth under Ray Taylor's direction.

Sentinel started "What Becomes of the Children" with Joan Marsh, Robert Fraser, Natalie Moorhead, Claudie Dell, Barbara Pepper, Nils Welsh, Glen Boles, Mary McLaron and Johnny Bupp. Direction is by Walter Shumway.

"Revolt of the Zombies," a Halperin production, was started. With Victor Halperin at the helm it will present Dean Jagger, Dorothy Stone, Robert Nolan, George Cleveland, Fred Warren, Roy D'Arcy, Carl Stockdale, Fern Schumaker and William Crowell.

Its cast headed by Dick Powell, Joan Blondell and Frank McHugh, Warner started "Stage Struck." Busby Berkeley is the director.

Republic's "The Harvester" completes the starting group. The cast includes, to date, Alice Brady, Frank Craven, Russell Hardie, Ann Rutheford and the dog star, Buck. Joseph Santley is directing.

Warner Completes Three

Three pictures were completed by Warner. "Two Against the World" will present Humphrey Bogart, Beverly Roberts, Helen McKellar, Henry O'Neill, Ann Tobin, Carlyle Moore, Jr., Florence Fair, Robert Middlemass, Clay Clement, Harry Hayden, Claire Dodd, Hobart Cavanaugh and Paula Stone. William McGann directed. "Murder in the Big House," which Nick Grinde directed, includes Craig Reynolds, June Travis, Barton MacLane, Joseph King, Joseph Crehan, Addison Richards, Richard Purcell, George E. Stone, Eddie Acuff, Carol Hughes and Charles Middleton. The last of the trio, "Big Business," features Guy Kibbee, Alma Lloyd, Warren Hull and Dick Foran, with Olin Howland, Virginia Brissac, Andre Berenger, Marie Wilson, William Davidson and Henry O'Neill. Frank McDonald directed.

Republic finished two features. The cast for "The Girl from Mandalay" includes Kay Linaker, Conrad Nagel, Donald Cook, Esther Ralston and Reginald Barlow. Howard Bretherton directed. The second picture, "Comin' Round the Mountain," features Gene Autry, Ann Rutherford, Smiley Burnette, Ken Cooper, Tracy Lane, Roy Mason and Raymond Brown. Mack Wright directed.

Two also were completed at Twentieth Century-Fox. The first, "Under Two Flags," has a cast headed by Claudette Colbert, Ronald Colman, Rosalind Russell and Victor McLaglen. Support includes Gregory Ratoff, Nigel Bruce, Herbert Mundin, C. Henry Gordon, Lumsden Hare, John Carradine, Thomas Beck and many others. Frank Lloyd directed. In "Human Cargo," which Alan Dwan directed, are Claire Trevor, Brian Donleavy, Helen Troy, Alan Dinehart, Ralph Morgan, Rita Cansino, Ralf Harolde, Claudia Coleman, Morgan Wallace, Herman Bing, Paul Stanton and Ford Sterling.

Universal also checked in with a pair. "Dracula's Daughter" lists Otto Kruger, Gloria Holden, Marguerite Churchill, Irving Pichel, Edward Van Sloan, Nan Gray, Hedda Hopper, Gilbert Emery, Claude Allister, E. E. Clive, Halliwell Hobbes, Billy Beven and Douglas Wood. Lambert Hillyer directed. After months of work, "Showboat" was completed. The cast principals are Irene Dunne, Allan Jones, Charles Winninger, Paul Robeson, Helen Morgan, Helen Westley, Maryllin Knowlden, Arthur Hohl, Queensie Smith, Charles Middleton and Clarence Muse. James Whale directed.

At Paramount "Fatal Lady," formerly "Brazen," a Wanger production, was finished. It will present Mary Ellis, Walter Pidgeon, Ruth Donnelly, Samuel Hinds, Guy Bates Post, Alan Mowbray, Norman Foster, Lucille Ward and Otto Hoffman. Edward Ludwig directed.

The last of the completed pictures, "The Unguarded Hour," MGM, features Loretta Young and Franchot Tone with Lewis Stone, Roland Young, Jessie Ralph, Dudley Digges, Henry Daniell, Robert Greig, E. E. Clive, Wallis Clark, John Buckler and Aileen Pringle. Sam Wood directed.

OUR ANSWER TO THE

VARIETY

Pittsburgh's Fancy Turns to Quins; $14,000 Very Fancy; 'Shark'-Ga

HELD OVER, HOLLYWOOD

"Every man, woman and child will be better for having seen this production. We advise you to see it!"—*Editorial, Paul Block Publications*

VARIETY

'COUNTRY DOC,' $28,000 LEADS REST OF HUB

HELD OVER, TORONTO

"It is a privilege to sit through so magnificent a picture!"
—*Miami Herald*

HELD OVER, MIAMI

"It is the most worthwhile picture in the history of the screen!"
—Morning Eagle, Lawrence, Mass.

VARIETY

'DOC' HITS FAST $13,000, BUFFALO

HELD OVER, INDIANAPOLIS

"One of those very rare vehicles that is worth seeing twice!" —Toledo News-Bee

"One of those inspired pictures which happens rarely in a life time!"—*N.Y. Daily News*

VARIETY

QUINS 16G IN ST. L.

HELD OVER, BALTIMORE

"It's sure-fire 'box-office', and that is success in anybody's language!"
—Cleveland Plain Dealer

"A terrific smash! Looms as an immediate candidate for a leading place among the best ten pictures of 1936!"—N.Y. Daily Mirror

VARIETY

Quins $20,000, Give Lent Trimmin' in Cleve.

HELD OVER, RICHMOND

HELD OVER, LOUISVILLE

HELD OVER, SAN FRANCISCO

"'Great' is the only adjective to describe everything about it!" —*Bridgeport Telegram*

HELD OVER, CLEVELAND

VARIETY

The Kiddies Lead 'Em Into L'ville B.O.'s; Quins 6½G

HELD OVER, CINCINNATI

"This is one picture you simply must see!"
—*Portland (Me.) Express*

THE Film DAILY

"Doctor" Rolling Up Highs in Many Spots

Reports reaching the Twentieth Century-Fox home office on the business in 24 cities on "The Country Doctor" indicate that the Dionne Quintuplets are the biggest box-office

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THERE have always been in show business a few who envy anybody else's success. They take joy in spreading false propaganda about their competitors or their competitors' product.

It is unfortunate that a grand production, such as "THE COUNTRY DOCTOR", which is both a credit and an asset to the entire motion picture industry, should be the victim of this propaganda.

Certain people have gone out of their way to spread the rumor that this picture is flopping. We have a good idea who are behind it and it should be to their eternal shame.

For the benefit of those who bought the picture and who have still to run it, I want to quote a few statistics about one of the most successful pictures this business has seen in many a day:—

"THE COUNTRY DOCTOR" opened in 322 theatres between March 3rd and March 8th.

Of those theatres playing the picture for a week's engagement, 53 held "THE COUNTRY DOCTOR" over for a second week or transferred it to another first-run theatre for a second week.

48 theatres extended their engagements from three to four days.

31 theatres extended their engagements two days, and 83 theatres found it necessary to play the picture an extra day.

In all, 215 theatres—or more than 67 per cent—of the 322 that played the picture in its first week of release, held the picture over for additional playing time.

One of the most successful pictures released by Twentieth Century-Fox Film Corporation this year was Shirley Temple in "THE LITTLEST REBEL." Released on Christmas Day, it played during the holidays to enormous business.

"THE COUNTRY DOCTOR" already has surpassed "THE

WHISPERING CHORUS

LITTLEST REBEL" in receipts by more than 15%.

Of course, there are individual spots affected by terrific weather conditions that have not done as well as the exhibitor might have hoped. We speak of the average.

We are proud to point to the chorus of critics' praise which has greeted the picture from coast to coast and from Canada to the Gulf. Not only have the motion picture reviewers accorded "THE COUNTRY DOCTOR" their highest rating and most enthusiastic praise, but great publishers and editorial writers have gone out of their way to urge the American people to see this great human document.

Elsewhere on this page are printed excerpts from some of these reviews.

We are not responsible for certain greedy individuals who hoped this picture would pay off the national debt. We are, however, humanly happy that "THE COUNTRY DOCTOR" has brought profits to our customers, entertainment to millions and has been a credit not only to ourselves but to the entire motion picture industry.

This picture is a sincere contribution to the business we are all making our living out of. It is an asset to the cause of better pictures, no matter who turns them out.

This, then, is the record of "THE COUNTRY DOCTOR." These figures do not lie, and if this be a flop, we pray give us more like it.

Sidney Kent

President,
Twentieth Century-Fox Film Corporation

VARIETY

Quints Romp Through L. A. for Smash $33,000 at State-Chines

HELD OVER, MILWAUKEE

HELD OVER, SEATTLE

VARIETY

...e,' Quins, 6G Each, Balto

"An epochal event. The summit of showmanship. Tops as entertainment!" —Los Angeles Times

VARIETY

'DOC' DELIVERS $15,000 IN CINCY

(Best Exploit...

HELD OVER, PORTLAND, ME.

"A picture every mother and daughter, every father and son will relish, because to see it is to love it!" —Milwaukee Sentinel

HELD OVER, PITTSBURGH

"A masterpiece!" —Pittsburgh Sun-Telegraph

HELD OVER! RADIO CITY MUSIC HALL

"A grand, magnificent picture without the quintuplets—with them, it is sensational!" —Los Angeles Herald and Express

"The screen's proudest creation!" —Hartford Times

HELD OVER, ST. LOUIS

HELD OVER, SPRINGFIELD, ILL.

HELD OVER, LOS ANGELES

"Much has been heard about the greatness of this picture. It does not disappoint!" —New Haven Register

HELD OVER, PHILADELPHIA

VARIETY

'Country Doc' A Sock $26,000, Ch...

"One of the finest pictures that has come out of Hollywood!" —St. Louis Post-Dispatch

VARIETY

'Doctor' $14,000, Ted Le... Up Mpls.; (O...

HELD OVER, ATLANTA

HELD OVER, DETROIT

VARIETY

'Doctor' Strong, $35,000

HELD OVER, DALLAS

"Must be seen by everybody!" —Indianapolis Star

20th CENTURY FOX

THE KEYSTONE OF YOUR FUTURE

FEDERAL BOARD QUESTIONS LEGALITY OF PETTENGILL SYNOPSIS PROVISION

Summer-Long Study of Bill to Bar Block Booking Proposed; Kent and Schaefer Call Measure Impracticable

Block booking legislation in Congress this week was menaced on three fronts with the appearance of a Federal Trade Commission opinion holding the synopsis provisions of the Pettengill bill probably invalid under the Fifth Amendment to the Constitution, a demand by Canon William Sheafe Chase for nothing less than creation of a federal motion picture commission and a suggestion before the Senate interstate commerce film subcommittee that a special group be appointed to study the whole subject and make its report next session.

The opinion of the trade commission, signed by W. T. Kelley, chief counsel, accompanied by a less critical brief by Eugene W. Burr, attorney, was put into the record by Representative Samuel B. Pettengill, chairman of the House interstate and foreign commerce subcommittee, as the group began the second week of hearings on block booking.

The fight in opposition to the legislation was started Tuesday with Sidney R. Kent, president of Twentieth Century-Fox, and George Schaefer, vice-president of United Artists, leading the opposition forces.

"The atmosphere created in this hearing might lead the committee to believe that this (block booking) was a poisonous method of forcing bad product down the throats of the exhibitors," Mr. Kent declared in beginning his testimony. "This is a method that has always been in use in this industry; it is no different from the method used in hundreds of other lines in this country."

Mr. Schaefer's testimony was interrupted as the committee adjourned, to resume hearings next Monday. However, in order to enable some of the witnesses to return home, C. C. Pettijohn, general counsel for the Motion Picture Producers and Distributors of America, who directed the opponents' testimony, obtained an early hearing for Stanley Sumner, manager of the University theatre, Cambridge, Mass., and the Reverend Joseph A. Daly, Ph.D., executive secretary of the National Legion of Decency.

Upholding the power of Congress to legislate on block booking and blind selling, on the basis of opinions of the Supreme Court upholding similar legislation to regulate the traffic in narcotics, Mr. Kelley's opinion attacked the synopsis provisions of the block booking bill as being "arbitrary and discriminatory," with "reason to believe that this is contrary to the protection guaranteed by the fifth amendment against 'depriving of life, liberty or property without due process of law.'"

The synopsis provisions will at least, Mr. Kelley said, be "a burden upon the sale or leasing of futures," adding that "sales of futures are a recognized incident of property ownership."

Further, the opinion declared, the provision for cancellation where a picture differs substantially from its synopsis is the "creation of a new right of action" which usually is accompanied in legislation by the designation of machinery for its exercise. Similarly, the injunctive provisions of the bill, while proper for application to anti-trust cases, seem "out of place and of doubtful practical value for the conditions toward which this bill is directed." On the whole, the opinion held, there is "a general incongruity" in the measure.

"The current bill," Mr. Kelley pointed out, "attacks a business method which has grown up with this $2,000,000,000 industry during the past 20 years, stamps the business practice as a monopolistic practice, and overlooking available experienced administrative machinery for treatment of such practice proceeds to define it as a crime.

"The present legislative designation of these current, extensive practices as being unfair ought not to brand them as being inherently within the classification of unfair competition cases defined by volumes of court decisions. They would seem very properly to come within the competence of the Federal Trade Commission and its precedents, rulings and decision on price, sales promotion, and trade relations policies."

The accompanying brief prepared by Mr. Burr apparently made efforts to find the legislation valid, and differed from the chief counsel as to the Congressional power to deal with futures sales, but could not approve of the synopsis provisions, it being pointed out that the use of the word "knowingly" in dealing with deviations would render the measure practically ineffective.

Mr. Burr contended that the bill should give the exhibitor the right to cancel after seeing the picture, but admitted this would be subject to objection from the producer, whose losses might be increased and the market for "mediocre productions" decreased. In its anti-trust aspects, the attorney admitted, the bill is "unique."

After sitting on the sidelines throughout the Senate hearings, for the first time in all the years block booking has been before Congress, Canon Chase, superintendent of the International Reform Federation, Monday resumed his position as the spearhead of the censorship attack and told Representative Pettengill his bill could not be enforced and that nothing less than the creation of a federal commission would be adequate to defeat the "motion picture trust."

In a spirited defense of the Culkin bill, a measure which Representative Culkin, himself, earlier in the hearings had admitted could not be passed, Canon Chase admitted that the Pettengill bill, if broadly amended, might do as a first step since, if the responsibility for the showing of pictures was imposed upon the exhibitor "we could bring pressure and secure punishment for exhibiting something that will incite to crime."

At the same time, he warned the subcommittee that the "trust" will "be artful in evading the provisions of the bill."

"I am not asking for censorship," he asserted. "I am asking that a commission be appointed which would have some authority.

"At the source of production we can assist the men who want to make clean pictures. The standard of morals as applied there (in the Culkin bill) is the standard of the motion picture trust itself and which they have promised the American people they would give.

"I believe if your committee could draw up something that seems reasonable and fair to all concerned, which would effectively deal with pictures before they are filmed," he continued, "you would find this would save the producers a vast amount of money and would prevent censorship in the states."

Canon Chase, who told the committee he was representing the various organizations for which he has always spoken, engaged in discussion of the commission idea with Chairman Pettengill when the latter pointed out that the Supreme Court has held production to be a matter for the states to deal with under their general police powers and expressed the opinion that, although the plan was "very desirable in theory," "from the constitutional standpoint I don't see how we could pass such legislation."

"You can say that no picture can enter interstate commerce unless it has received a license," Canon Chase retorted.

Apparently mindful that all members of the House who desire to remain in Congress must

(Continued on page 30)

SENATE MAY MAKE NEW BOOKING PROBE

Creation of a special Senate committee, adequately financed, to make a thorough investigation of every phase of the block booking question and report at the next session, was understood in Washington this week to be under consideration by members of the Senate Interstate Commerce Committee.

The Neely sub-committee on films has not yet met to consider the testimony taken at its hearings last month, but members of the group are represented as feeling that the whole subject of block booking is so hedged about with technicalities as to demand a thorough study before any legislation is considered.

Indications are that, even though the House may pass block booking legislation this session, which is doubtful, the Senate will demand that the measure be laid aside until more careful consideration can be given. To that end, it is likely, the suggestion will be made that a special committee be appointed to study the subject during the summer, and to make recommendations next session as to the desirability of legislation.

Canon Chase Proposes Federal Film Commission; Says Pettengill Bill Will Save Industry from Censor in Each State



WALLACE BEERY

Lovably, uproariously villainous in a performance that ranks with his best!

(Please turn the page)

INQUIRY THIS SUMMER CONSIDERED

(*Continued from page 28*)

seek re-election next fall, Canon Chase promised that "the party which would solve this proposition in a reasonable, sensible, sane sort of way," will "sweep the country."

At the same time he warned that "some power ought to be exercised over the use of the motion picture politically," pointing out that the Culkin bill provides that films shall be fair to both parties.

Canon Chase attempted to discuss at length a Legion of Decency list which, he said, placed only 56 per cent of the pictures in Class A and another 45 per cent in Class C, but Mr. Pettengill, desirous of closing the hearing, asked him merely to put it into the record.

As the House group met for further consideration of the legislation, members of the Neely sub-committee were considering a proposal that a special group be appointed to study the whole question of block booking and make its report to the interstate commerce committee next winter.

Canon Chase's appearance marked the termination of the presentation by the proponents of the legislation, during the course of which, earlier in the day, representatives of 11 national organizations advocated adoption of the Pettengill bill.

Appearing for the first time, Fred Brenckman, Washington representative of the National Grange, in a statement submitted on his behalf, aligned the farm organizations in opposition to block booking, declaring it "destructive to the American principle of freedom of choice in entertainment" more particularly in the rural communities, where there is ordinarily but one theatre, rather than the urban centers.

Repeat Senate Testimony

Most of the organizations which this week submitted their recommendations of the bill repeated what was said during the Senate hearings, with Miss Callie Waldran of the National Education Association again submitting a statement by Dr. Ray Lyman Wilbur, Secretary of the Interior under President Hoover, that the bill "offers the most promising solution of this vitally important matter," and a statement from Dr. Henry James Forman of the National Motion Picture Research Council that films "constitute for minors a supplementary, haphazard, chaotic program of education" accompanied by a charge that "80 per cent of all feature pictures deal with love, sex and crime."

Mrs. Mary T. Bannerman of the same Council repeated the statement offered before the Senate group. In answer to a question by Representative Peyser of New York whether she agreed with the claim that the morals of pictures have improved, Mrs. Bannerman admitted she was not a "movie fan" but that she had heard that films were better.

Repeating the plea of Shanghai (China) women's organizations for abolition of block booking, Mrs. Ray Nourse of the American Association of University Women, in a prepared statement similar to that submitted at the Senate hearings, voiced a plea for the freedom of "art," declaring that "with the present system of distribution the market is practically closed to all producers outside the Big Eight."

Also appearing and citing the "helplessness" of parents and teachers under block booking, were representatives of the Home Economics Association, National YWCA, National Women's Trade Union League and the National Congress of Parents and Teachers whose witness, William H. Bristow, declared that local film councils have been abandoned because of inability to make any headway against block booking.

Drinking scenes in pictures were attacked by Dr. Izora Scott of the National Women's Christian Temperance Union, who joined with Canon Chase in a demand for a federal commission and told Chairman Pettengill his bill would not insure pictures of high moral value, adding, however, that it would be a step in the right direction.

During the course of the hearing, Representative Cooper of Ohio became curious as to how the exhibitor would select his pictures under the bill if pictures are sold before they are made. He was answered by Abram F. Myers, general counsel for Allied States Association of Motion Picture Exhibitors, with an explanation that the bill required a synopsis to be shown when the exhibitor's order was solicited. Mr. Myers admitted, in answer to a question by Chairman Pettengill as to the number of pictures on the market at any given time, that at the beginning of the season the producers usually had but two or three apiece.

A protest against the bill "because it does not meet the moral situation," sent by Michael Freedman, theatre operator in four Pennsylvania towns, was read into the record by Representative Peyser of New York.

"You have been misled by the arguments and alibis presented to community leaders over a period of years by a selfish group of exhibitors," the letter declared. "The exhibitor group fighting for the bill represents a minority of exhibitors, and the majority will face a terrific fight to stay in business if the bill is passed." Mr. Freedman declared that he never had been forced to play a picture which he felt would be subject to objection.

Mr. Myers declared it had come to his attention that exhibitors were being invited into the film exchanges and requested to write and wire the committee in opposition to the measure.

Representative Peyser replied that he was receiving communications both for and against the bill.

Gets 30 Per Cent Cancellation

Mr. Sumner, the exhibitor witness from Cambridge, Mass., explained that he deals with all of the "Big Eight" and buys about 300 films a year, using slightly more than 200, and making such adjustments as he can on the remainder. He was subjected to sharp questioning by Chairman Pettengill as to why he obtained a 30 per cent cancellation as against the 10 per cent given others, and explained that he receives sympathetic consideration from the distributors of his particular circumstances. However, he added, he does not escape scot free, sometimes having to pay full contract price for a canceled picture, other times half or some part.

Declaring that Mr. Sumner appeared to be getting privileges denied other exhibitors, Chairman Pettengill suggested his favorable treatment might be due to the fact that President Lowell of Harvard was also head of the National Motion Picture Research Council. This was denied indignantly by the witness.

"I believe that the independent exhibitor would be seriously harmed if this bill were to pass," Mr. Sumner asserted. "I think that in many instances the brains back of the production and the distribution ends of the business are perhaps better than the brains of the average exhibitor, and it is just as well that some of us are forced to run pictures."

Mr. Sumner said he never had been coerced by a distributor and expressed the belief that good pictures could not be made if it were not for advance contracts.

Congratulates Bishops

Reading to the committee the statement issued by the Episcopal Committee on Motion Pictures on February 26, expressing fear that legislation might lead to political censorship, the Reverend Daly declared that the various Catholic bodies represented as in favor of the Pettengill bill do not speak for the Catholic Church.

He was questioned at length by members of the committee as to whether the organizations or the Episcopal committee represented the greater number of Catholics and said that while there might be differences of opinion among various groups and that individual prelates throughout the country might not always agree personally, the committee was the official mouthpiece of the church with respect to motion pictures and was the only organization authorized to speak for the 22,000,000 Catholics of the country as a whole.

"The lists of the Legion of Decency go out to over 6,000,000 people through the Catholic papers alone and that list is recognized as being official by these organizations," he said.

Thanking the witness for appearing, Chairman Pettengill said: "I want to say to you and the bishops for whom you speak that I congratulate you and them for the splendid contribution you have made to this work. We are simply confronted with a problem; the question is whether it requires a legislative remedy and, if so, what it is."

Misnomer, Says Kent

Block booking is a misnomer for group selling or wholesaling, Mr. Kent declared as he swung into a defense of the industry. Nevertheless, few contracts are 100 per cent and, as a businessman, if an exhibitor who is already booked full seeks to buy one or two pictures from Fox, he considers the matter carefully and, if the situation warrants it, makes the sale. Many exhibitors are using Fox films on a basis of one every other week.

"I hope the committee won't think we are so foolish as to toss millions of dollars of business over our backs just because we want to sell 50 pictures and a man only wants to buy 30 or 40," he said. "That is 1,000 per cent away from the truth."

Mr. Kent told the committee, as he told the Senate group, of Paramount's efforts to sell individually, dropped after business fell from $500,000 to $350,000 a week, and declared the

(*Continued on page 32*)

ALL-DAY BANK NIGHT PRIZE IS UNCLAIMED

Chance games took a unique turn at Des Moines recently when Tri-States Theatres' "All-Day Bank Night" was presented. The management said the queues at the theatre continued from the opening hour until the drawing during the evening. A howling rainstorm that broke during the evening failed to disperse the crowd in front of the house.

The prize, amounting to $1,250, *was not taken, and it was decided to hold another "All-Day Bank Night" this week.*



JOHN BOLES

A revelation . . . as the immortal hero whose unflinching courage decided the destiny of three nations . . . and restored a woman's faith in men!

(Please turn the page)

THE CUTTING ROOM

Advance outlines of productions nearing completion as seen by the Hollywood staff of the Motion Picture Herald

Dracula's Daughter

(Universal)

Mystery-Thrill

About six years ago, "Dracula," antedating "Frankenstein," became the first of the modern blood chilling, screech-scream provoking horror pictures. With the substance of that story retained, the locales the same but reversed, this Garrett Fort work brings the vampire Dracula's daughter to the fore to carry on the fiendishness of her sire. Naturally its potential entertainment worth and showmanship availability depend more upon the thrills of horror activities and situations than they do upon anything else, even to the almost total elimination of romantic interest and a complete eschewal of comedy.

With direction by Lambert Hillyer, who has handled scores of pictures, probably one of the picture's outstanding features in addition to story content and production mechanics which embellish it is the presentation of a comparative newcomer in the title role. She is Gloria Holden, former stage actress, previously seen in pictures in MGM's "Wife vs. Secretary." With her the center of practically all action, other principals are Otto Kruger, Margaret Churchill, Irving Pichel and Edward Van Sloan, who is playing the same role in which he appeared in "Dracula."

Other important persons in the cast are Nan Gray, Hedda Hopper, Gilbert Emory, Claude Allister, E. E. Clive, Halliwell Hobbes, Billy Bevan, Gordon Hart and Douglas Wood.

Though production effects are being counted upon to provide the weird terror of inhuman practices, it is acknowledged that the power of illusion is being counted upon to provoke reactions to incidents that are not actually seen. Thus its showmanship is suggested as incorporating into advance publicity all those vivid ideas that promise the maximum amount of thrills and chills.

The Unguarded Hour

(MGM)

Drama

In this production there is an unusual combination of title, story content and player values. The title is terse and interest quickening. It can be adapted in many ways to unique and effective exploitation. It fully suggests but does not reveal the story theme. That is a melodramatic delineation of what a powerful part circumstantial evidence plays in modern criminology. A lawyer is successfully prosecuting a murder case. The suspect is doomed to conviction. His wife knows the man is innocent. A situation arises, over a social conversation, that forces both to account for a single hour in their lives. The wife knows that if she tells the truth it will lead to her husband's political and professional ruin. If the husband tells the truth as to his whereabouts it will result in the shattering of his wife's faith in him. The circumstances result in the husband's being charged with another murder. To save him, the wife makes a confession that not only clears the suspect of the first murder, but brings the perpetrator of the second killing into the hands of the police. As the story is vividly unfolded it is a merging of intrigue, melodrama, romance, mystery, comedy and suspense culminating in a surprise climax.

As the entertainment worth of the subject matter is acknowledged, it is necessary that the prestige of the players who bring it to screen realism be given consideration. Loretta Young, last in "Call of the Wild," and Franchot Tone, recently in "Mutiny on the Bounty" and "Exclusive Story," are featured as husband and wife. Lewis Stone is head of Scotland Yard whose propounding of the unguarded hour question implicates Tone in a murder crime. Roland Young, in a comedy characterization, is the sole holder of Miss Young's unguarded hour secret. Other players are Jessie Ralph, Dudley Digges, Henry Daniel, Robert Greig, E. E. Clive, Wallis Clark, John Buckler and Aileen Pringle.

Direction is by Sam Wood, whose adaptability to handling this type of entertainment material was demonstrated by "Whipsaw."

Little Miss Nobody

(20th Century - Fox)

Comedy Drama

To increase as well as capitalize upon the popularity of the personality it features there is no lack of comedy in this story. Yet it is announced that "Little Miss Nobody" is the strongest dramatic story that Jane Withers has had. It is the kind of yarn in which those two qualities conditionally counterbalance and accentuate each other.

The production is based upon the story "The Matron's Report," written by Frederick Hazlitt Brennan. The screen play is by Lou Breslow, Paul Burger and Edward Elliscu. Direction is by John Blystone, who has made more than 60 pictures for Fox and Twentieth Century-Fox.

It tells of an orphan asylum child with a penchant for getting into mischief.

With Jane Withers heading the list, the cast appears to be of more than usual strength. While Betty Jean Hainey is featured as her pal and Jackie Morrow and Donald Haines are revealed as two youngsters upon whom she practices some of her most comical mischief, the adult contingent provides some names of undoubted commercial value. Included are Jane Darwell, Sara Haden, Ralph Morgan, Harry Carey, Thomas Jackson, Jed Prouty, Claudia Coleman, Clarence H. Wilson and Lillian Harmer.

Absolute Quiet

(MGM)

Comedy Drama and Adventure

A ranch owner sends his secretary's husband off on a wild goose chase so that he can be alone with her in absolute quiet. In on them arrives a pair of ex-vaudevillains, convicted of murder and freshly escaped from jail; a plane crashes and out of it staggers a pompous governor, his slick tonged campaign manager and a newspaper reporter. Come also a passe movie star and his hero worshipping girl friend. The convicts cut the ranch off from all outside communication. Newspapers go frantically in search of information and then comes the secretary's husband just as the reporter connecting the wires sends out first flashes of the crash.

It boils down to a situation absolutely different from anything that the title might suggest when the convicts demand an unconditional pardon from the governor and the ranch owner, to gloss over his own intentions and avert possible repercussions upon himself, encourages them in their demands. The situation is potentially promising of a welter of adventure, action, romance, laughs, intrigue, drama and thrills.

As they will appear, the cast presents Lionell Atwill as the ranch owner and Irene Hervey as the secretary. The convicts are Wallace Ford and Bernardine Haynes. Raymond Walburn is the governor and Stuart Erwin the newspaper reporter. The role of the broken down film star is played by Louis Hayward, and Ann Loring is accompanying him. The others to be seen include J. Carrol Naish, William Newall, Robert Livingston, Edwin Maxwell, Harvey Stephens, Kitty McHugh and Charles Trowbridge.

Being directed by George B. Seitz, who has accounted for several of MGM's recent thrill action pictures, the production concentrates on that quality, building to a whole host of unanticipated situations and surprising thrills. The intent is to provide a vivid adventure feature, counterbalanced by romance, drama and thrills to make entertainment appealing to showmen and public alike.

The Road to Glory

(20th Century - Fox)

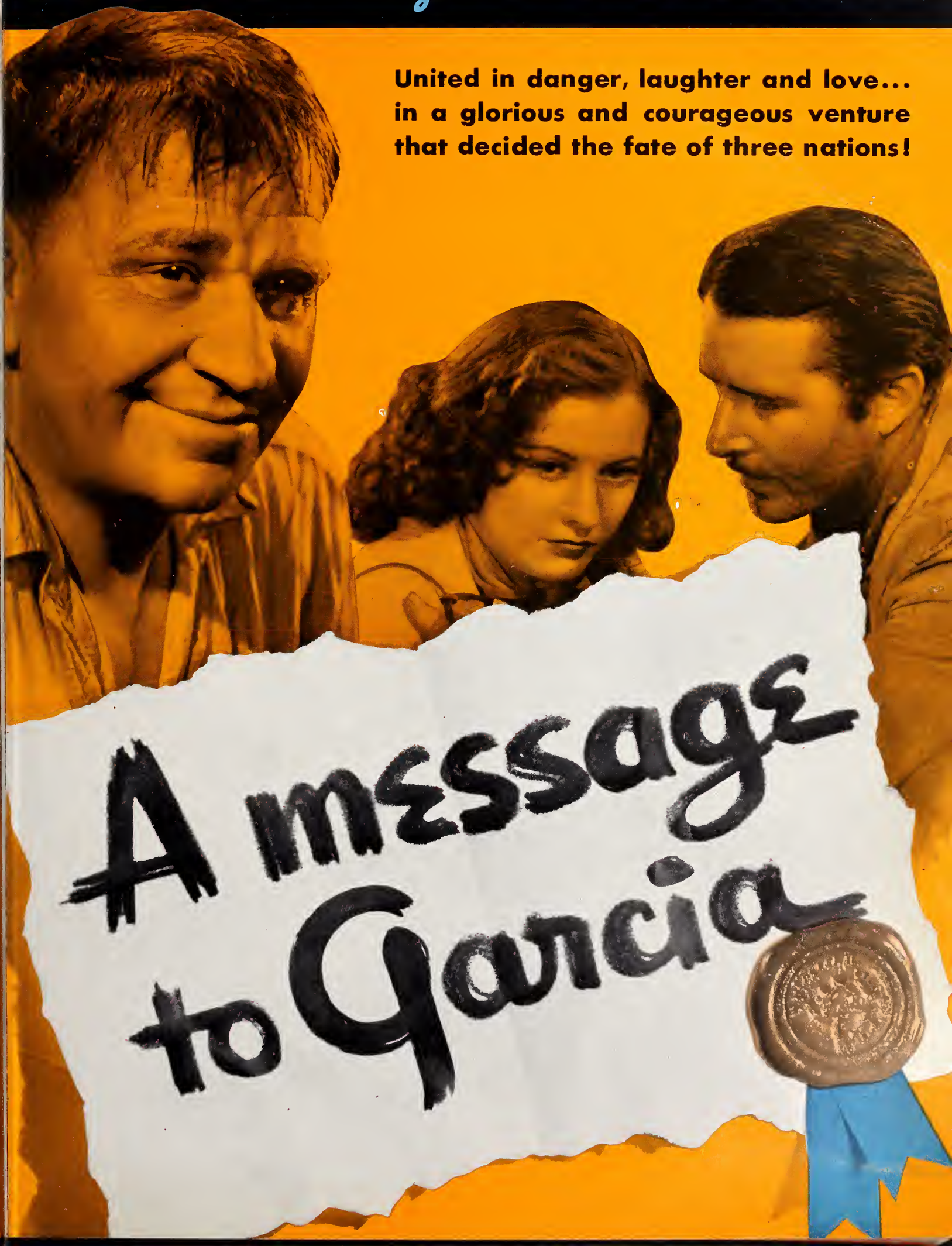
Drama

In the opinion of the producers this picture will prove the most sensational feature to have come to the screen since "All Quiet on the Western Front." It is a war story, told against the background of the World War, and, like "All Quiet," seeks to picturize all the horror, cruelty and injustice of war in all its grim and grisly ferocity. Further, it is the dramatic and intimate story of a girl's love for two men. Additionally it is the human interesting story of the great affection existing between an old veteran and his young officer son, a bond that impels them willingly to make the supreme sacrifice for the glory of their country.

It will present Warner Baxter, currently in "Prisoner of Shark Island" and "Robin Hood of El Dorado," Fredric March, Lionel Barrymore and June Lang in the principal roles. It will feature Gregory Ratoff, Victor Kilian, Paul Stanton, John Qualen, Julius Tannen and Theodore Von Eltz. The picture is being directed by Howard Hawks, who numbers among his credits "Scarface," "Viva Villa," "Ceiling Zero" and many other thrill pictures.

Being produced so that realism is the keynote of its conflicting love interest theme as well as marking the father-son relation, and particularly qualifying the nerve-shocking martial background, the film is making no concession to forced or artificial illusion. It is aiming to take its auditors actually under the shock of war as it authentically depicts the way soldiers must live and love, the soul searing experiences they must undergo and the sacrifices they must make in the name of patriotism. It does so to the tune of trench raids, enemy air bombardments, advances under barrages, and against the panorama of a great major offensive.

HREE GREAT STARS *together* AT THEIR GREATEST!



United in danger, laughter and love... in a glorious and courageous venture that decided the fate of three nations!

A message to Garcia

A message to Exhibitors!



20th Century-Fox is again happy to offer you an outstanding money entertainment. Its triple-starred cast alone assures its box-office future. Add to that its title, an inspiring by-word in every home and school . . . its theme of unselfish heroism, high adventure, undying love . . . its robust, uproarious hilarity. All this woven together with the unerring show sense that makes 20th Century-Fox the industry's envy!



Wallace BEERY • *Barbara* STANWYCK

John BOLES *in*

"A MESSAGE TO GARCIA"

with

ALAN HALE • HERBERT MUNDIN • MONA BARRIE

a DARRYL F. ZANUCK 20th Century Production

Presented by Joseph M. Schenck

Suggested by Elbert Hubbard's immortal essay and the book by Lieut. Andrew S. Rowan

Associate Producer Raymond Griffith

Directed by George Marshall

Screen play by W. P. Lipscomb and Gene Fowler



20th CENTURY FOX

THE KEYSTONE OF YOUR FUTURE

ASIDES & INTERLUDES

By JAMES CUNNINGHAM

M. N. Hillyer, operating the Strand theatre, at Creston, Iowa, is perplexed. The cause of his consternation is a nightgown. "In MGM's splendid 'Rose Marie,'" he writes, "Nelson Eddy, as the Mountie, realizes Jeanette MacDonald's true identity and rushes back to the hotel. He is met in the hallway by the proprietor in a long, flowing nightgown which reaches to the floor, and has wide stripes in horizontal lines around the bottom. The proprietor is pulling on an ordinary coat as the two enter Marie's room. When they pass through the door the coat is on, but under it the long striped nightie has miraculously changed to a white muslin nightshirt reaching only below the knees, and split at the sides in the manner those 'horse-and-buggy' garments are traditionally assumed to have been tailored."

▽

Super efficiency is demonstrated in the new administration building being built for the Bata Shoe Company in Czechoslovakia, where, according to Columbia Concerts' Czecho Blaha, the manager's office will be an elevator—at the press of a button both manager and desk ride to the floor where he's needed.

Two to one that some Hollywood production executive will copy the idea, elaborating on it by building his office in an autogiro which will take him up and set him down ten feet away at the shift of a control switch.

▽

Walt Disney and RKO make new pact—and Amedee J. Van Beuren smells a mouse.

▽

Judge **magazine readers are urged to tune in on National Broadcasting Company's radio system, by a national advertiser in this merry manner:**

Mabel used to mope at home;
Hadn't pep enough to roam.
Mabel's now a demon dancer;
Delicious Ex-Lax was the answer.

Tune in on "Strange As It Seems"

▽

Ed Levy, Connecticut MPTO lawyer, told us the other day of a case in which he was defending a client on charges of speeding on an open road at the rate of 45 miles per hour. "And in conclusion, your honor," spoke Levy to the judge, "the condition of the road is so terrible that a motorist could not possibly drive 45 miles an hour."

"Fined $25 for contempt of court," the justice bellowed to Lawyer Levy, who remained astonished for days until he discovered the reason for the contempt fine. Seems that the presiding judge who listened to the derogatory remarks about the condition of the roads was also a state commissioner of highways, and as such he felt that Mr. Levy had insulted him.

▽

Simile: Vanished into thin air like a superlative from the mouth of Sam Goldwyn.

▽

Joe McElhinney, Fox salesman, a pioneer on the Montana ranges and knowing his western rough-country highways, was stuck for four days in Montana's town of Sidney during the worst of past February's storms. But the Fox exchange at Salt Lake had its doubts. So McElhinney, in his resourcefulness, employed a local photographer to take a picture of the thermometer as it registered 60 degrees below zero!

▽

Motion picture theatre owners agree that music hath charms to soothe the savage breast, always provided that it does not belong to the business agent of a musicians' union.

IN DAYS OF OLD, WHEN KNIGHTS WERE BOLD

Staff members of a Federal Writers' Project, in Ohio, working on the compilation of a national and state theatre guide, came upon the following set of rules and regulations, dated May 1, 1830, posted throughout the abandoned Columbia Street theatre in Cincinnati:

Gentlemen in boxes and the pit must please be particular in not disturbing the audience by loud talking in the barroom.

The cracking of nuts will be avoided while the curtain is up.

Gentlemen in boxes must remove their hats, refrain from sitting on the railings, and not lean forward from the side boxes during the performance.

Persons on the upper floors will be careful to avoid the custom of throwing nuts at persons on the lower floors, and those on the lower floors will refrain from climbing up the box rails during the performance.

Persons in the gallery are cautioned against striking the seats with sticks.

Spectators will not be permitted on the stage during the performance, as their presence distracts the manager.

A MIKE VOGEL, vociferous chairman of our *Managers' Round Table Club*, is at the moment recuperating from the task of submitting to New York's biggest executives a mountain of exploitation stunts and publicity freaks that had been sent in by theatre managers for the annual Quigley Awards judging.

The campaigns were virtually all of high standard, but Vogel bemoans the lack of old-fashioned publicity hoaxes, a la Harry Reichenbach, which brought first-page publicity and frequently the wrath of city editors when they became aware that they had been victimized by a smart press agent from Broadway. The wrath of a city editor is not to be invited, of course, but then, Reichenbach, as head of the old school, was frequently rewarded for his synthetic news efforts. Such as the time when he duped New York with "The Virgin of Stamboul," for Universal Pictures, some 16 years ago. He set the police dragging a lake in Central Park for the "virgin's body," and maintained a mysterious "official" Turkish high commission at a downtown hotel. The Turkish notables concerned were recruited from East Side New York coffee houses and sequestered in the Hotel Navarre while being trained in their parts. The largest item of expense in this campaign was $400 for French pastry served the Turks.

However, the net result in the press was worth thousands in free space, but the State of New York passed a law forbidding the giving of false information to the press. Reichenbach retaliated with a circular to the Legislature threatening to prosecute the members under the act for broken campaign promises.

▽

The only one of several dozens of players, technicians, assistants, production and directorial creators and whoeverelse was not given credit in the opening advertisement for "A Midsummer Night's Dream" at the Apollo theatre in Kansas City was Mr. William Shakespeare. Where is that guy's agent?

Bob Levy, assistant manager of Kansas City's Mainstreet theatre, is a sensitive soul. For that reason the recent engagement of Fred Astaire in "Follow the Fleet" was a daily agony to him, despite the box office attendance.

Bob, in his leisure moments, is a musical comedy composer—perhaps not a musical comedy composer of note, but nevertheless a musical comedy composer. He worked hard on the score of a play that was presented some weeks ago at the Center theatre in his town, and, justifiably or not, was proud of the result. Even today Bob Levy looks on that brainchild as something untouchable. He had been waiting for hourly offers from Broadway.

Imagine, therefore, his consternation when, on the opening night of "Follow the Fleet," he heard a player, enacting the role of a theatrical mogul, crack from the screen: "We had a show called 'Mum's the Word' that folded in four days."

Bob's play, you see, was "Mum's the Word," and played exactly four days, too. Now he's wondering who's taking a shot at him from Hollywood.

▽

This is the story of *Precious Betsy* and of two gentlemen of Hollywood's motion picture colony who went to the races.

It all started when Director Eddie Cline passed along a "hot tip" to Director Ray McCarey and Bill Thomas when they were taking off for some innocent fun at Santa Anita racetrack.

Precious Betsy is money in the bank," said Mr. Cline. "You fellows are chumps if you don't play her. She's all set."

So Mr. McCarey and Mr. Thomas, never fellows to fail a tipster friend, laid $45 between them across the board on *Precious Betsy*—and *Precious Betsy* ran a bang-up last.

Messrs. McCarey and Thomas left Santa Anita, slightly burned. "It wasn't the $45, mind you, but the principle of the thing," they bromoed, deciding on the spot that something should be done to warn Eddie Cline against further irresponsible sponsoring of temperamental nags. They rented for $7 a sway-backed, spavined, knock-kneed nag that all too obviously had bogged down under many hard winters. That prize antique they tied on the back of Eddie's car. Lest there be room for reasonable doubt, they painted *"Precious Betsy"* in large letters upon the protruding ribs of the old horse.

Then they retired to ambush.

It was a good idea. The only trouble was that, in the excitement, the horse was tied to a stranger's sedan, and the stranger rode off into the night without discovering his four-legged trailer, which was lost forever to the pranksters. McCarey and Thomas had to pay the animal's owner $70 more for losing *Precious Betsy*.

▽

We hope this never happens to exhibitors:—from a handbill advertising a farm sale out in Kansas the other day:

"Whereas the AAA was found unconstitutional and all farmers will, therefore, have to go back to work, I have decided to quit farming."

▽

Sign on a movie theatre in Washington, D. C.:

SOAK THE RICH
UNTIL WEDNESDAY
ANYTHING GOES

The theatre probably makes a play for the Congressmen trade, but Ted Cook recommends that the picture the Congressmen should see is "Ah, Wilderness."

SHOWMEN'S REVIEWS

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public

The Singing Kid

(Warner)

Musical Comedy Drama

There's much that's entertaining in this picture. Most of it is new; funny comedy, catchy, oddly devised music, eye-thrilling spectacle, intriguing love interest, a compensating bit of drama and a couple of traces of vivid villainy. The show, not discounting the value of star—and the name Al Jolson takes on a new significance here as he's always a first water entertainer—and the worth of supporting personalities, is its own selling argument. Not much that any exhibitor could want, no matter what kind of a theatre he has or what kind of audience, has been omitted.

The story isn't a great one, but it's a satisfactory vehicle for the exhibitions of personal talents, specialty features, spectacle contrast and accompanying music, dialogue and action. It tells of a topnotch stage performer, a grand guy, everybody's friend, whose many kindnesses are rewarded with evil when his manager swipes his dough, runs off with his girl and leaves him alone to fight an income tax case that impoverishes him. As a result of all his trouble, he loses his only real possession, his voice, and is forced to retire from the stage.

Recouping in the country, he falls in love with a nice girl. She's writing a play and it's terrible. His efforts to sell it meet with ridicule. He buys it himself, though making it seem that a producer is the purchaser. Small town gossip wises the girl up to the situation. The bounced benefactor, returning to New York after recovering his voice, is in no mood for stage work without the inspiration of the girl. When she comes to him, he goes on to score a great triumph.

Embellishing that story, in which Jolson appears to better advantage than in any of his recent appearances and newcomer Beverly Roberts gives promise of amounting to something, is a colorful comedy contrast. It has the Yacht Club Boys in a specialty number that's a riot of frothy fun. It teams them with Jolson in a musical chase sequence that's surprisingly different. With Mitchell and Durant contributing their bust-'em-around foolishness, it also has the comedy standbys Edward Everett Horton and Allen Jenkins performing in characteristic fashion. Lyle Talbot and Claire Dodd are the conniving double-crossing pair who, in temporarily wrecking Jolson's career, supply the melodrama.

For spectacle it has plenty girl adorned backstage musical show atmosphere. With the Jolson-Yacht Club Boys musical chase feature, in which modern rhythm comes into conflict with the Mammy theme and succumbs to it after a whole city dances, there's an interpolated semi-spiritual sequence with Negro chorus, "Save Me Sister," featuring the star, Winifred Shaw and Cab Calloway and his band. Supplementing this is an unusual opening which presents Jolson in a revival medley of his greatest stage and picture song hits.

Novelty in every phase is the tune to which the show spins. As such it is unique entertainment. Clean and entertaining, it would be wise, if possible, to see the picture in advance of playing, to get ideas on how best to publicize it.

Previewed in Warner Hollywood Theatre, first-run deluxer. Enthusiastic audience reaction many times broke out into applause.

McCarthy, Hollywood

Produced and distributed by Warner-First National. Directed by William Keighley. Numbers staged by Bobby Connolly. Screen play by Warren Duff and Pat C. Flick. Story by Robert Lord. Music and lyrics by E. Y. Harburg and Harold Arlen. Assistant director, Chuck Hansen. Supervisor, Robert Lord. Photographed by George Barnes. Film editor, Tom Richards. Art director, Carl Weyl. Gowns by Orry-Kelly. Orchestral arrangements by Ray Heindorf. Vitaphone orchestra conducted by Leo F. Forbstein. Musical numbers: "My How This Country Has Changed" by the Yacht Club Boys; "I Love to Singa" by Al Jolson and Yacht Club Boys; "Save Me Sister," Al Jolson, Winifred Shaw, Cab Calloway and his band. P. C. A. Certificate No. 1781. Running time, when seen in Hollywood, 85 minutes. Release date, April 11, 1936. General audience classification.

CAST

Al Jackson	Al Jolson
Sybil Haines	Sybil Jason
Davenport Rogers	Edward Everett Horton
Bob Carey	Lyle Talbot
Joe Eddy	Allen Jenkins
Ruth Haines	Beverly Roberts
Dana Lawrence	Claire Dodd
Babe	Jack Durant
Dope	Frank Mitchell
Dr. May	Joseph King
Barney Hammond	Wm. Davidson
Sister	Winifred Shaw

The Yacht Club Boys
Cab Calloway and His Band

Captain January

(20th Century-Fox)

Light Drama

When Shirley Temple is featured, the picture's entertainment appeal and exploitation quality is pretty much fore-acknowledged. In this light drama of down east fisherfolk, there's all the Shirley that anyone could desire. Singing, dancing, acting and in her specialty features, she's ample guarantee that the attraction should prove highly satisfactory to both exhibitors and the public.

Basically it's a story of a little sea waif and the great affection that exists between her and the old lighthouse keeper, Captain January, who, after rescuing her, takes her to live with him. This angle, always deeply human interesting, is light, gay and cheerful, sparkling with that quality that brings smiles and laughs. It is the occasion for Shirley's singing "Early Bird" and "At the Codfish Ball." Also it is the background for the performance of several of her dance numbers.

The show takes a dramatic twist when the new truant officer, Agatha Morgan, decides that the child is not being brought up in the proper atmosphere, that her education is being neglected and that she should be placed in an institution. The friendly enemies January and Captain Nazro plan how they can outwit the menacing Agatha. Tenseness of the drama is eased by a comedy stiuation in which Shirley outsmarts Agatha's pet, Cyril, in an examination. The triumph of that thrilling January and his waif-ward, tragedy comes when he learns that the government is installing automatic lights and he will lose his job. It takes a further heart touching twist when Nazro announces that he has found Shirley's relatives, Mr. and Mrs. John Mason.

Claiming the little girl, they take her to Boston. But all the luxuries, toys and good times they can provide for her can never wipe out the memories of her happiness with January and Nazro. Not until they give her a big yacht and she finds that January is the skipper and Nazro the first mate does Shirley become the gay light-hearted little miss she was while living in the lighthouse with Captain January.

Running the full scale of theatrical entertainment elements, blending drama with comedy, contrasting both by a pair of light love interest situations and embellishing all with nicely spotted music and dancing, the attention stimulating quality of the attraction is evident. It is more significant when Shirley Temple is the star.

Previewed in Westwood Village Theatre to a laughing, smiling, sometimes sobbing audience. The enthusiastic favorable reaction is just a sample of what to expect wherever the picture is played.

McCarthy, Hollywood.

Produced and distributed by Twentieth Century-Fox. Associate producer, B. G. DeSylva. Directed by David Butler. Screen play by Sam Hellman, Gladys Lehman and Harry Tugend. Based on a story by Laura E. Richards. Music and lyrics, "Early Bird' and "At the Codfish Ball,' by Lew Pollack and Sidney D. Mitchell. "The Right Somebody to Love," music by Lew Pollack, lyrics by Jack Yellen. Dances staged by Jack Donohue. Photographed by John Seitz. Art direction by William Darling. Settings by Thomas Little. Assistant director, Ad Schaumer. Film editor, Irene Morra. Costumes by Gwen Wakeling. Sound, Arthur von Kirbach, Roger Heman. Musical direction, Louis Silvers. P. C. A. Certificate No. 1823. Running time, when seen in Hollywood, 75 minutes. Release date, April 17, 1936. General audience classification.

CAST

Star	Shirley Temple
Captain January	Guy Kibbee
Captain Nazro	Slim Summerville
Paul Roberts	Buddy Ebson
Agatha Morgan	Sara Haden
Eliza Croft	Jane Darwell
Mary Marshall	June Lang
Cyril Morgan	Jerry Tucker
Mrs. John Mason	Nella Walker
John Mason	George Irving
Deputy sheriff	James Farley
Old sailor	Si Jenks

The Country Doctor

(20th Century-Fox)

Comedy Drama

Unquestionably the first thing an exhibitor should do toward selling this picture to his public is to see it. It is distinctly unlikely that by any other means he can equip himself adequately for the promotion job to which a firsthand knowledge of the production's content and character will prompt him. Nothing quite like it has come from the camera in a decade, if ever, and possibly no subject in the annals of showmanship has possessed such a wealth of plain, wholesome human appeal. All of the honest, homespun, powerful adjectives and advertising assurances abused and abandoned in a generation of exploitation best described as high-powered may be taken down from the top shelf, dusted off and applied without reservation by as many means and media as are or can be made available.

The suggestion that exhibitors first see the picture is based on a belief that they, like the patrons they must appeal to in their exploitation, have read and heard so much about the Dionne quintuplets and the details of filming them for the picture that it will be difficult to conceive of the production as other than merely

ANOTHER THRILL FOR THOSE WHO LOVED "CALL OF THE WILD"

"Buck," dog-hero of that great hit, has joined the Mounties . . . to trail a killer and protect a girl . . . in a breathless adventure amid the Northlands' trackless wilds!

JAMES OLIVER CURWOOD'S

"THE COUNTRY BEYOND"

with

ROCHELLE HUDSON

PAUL KELLY • Robert Kent • Alan Hale • Alan Dinehart

and BUCK

EXECUTIVE PRODUCER SOL M. WURTZEL

Directed by Eugene Forde

Screen play by Lamar Trotti and Adele Comandini

A FOX PICTURE



20th CENTURY FOX

THE KEYSTONE OF YOUR FUTURE

a vehicle for their commercial presentation. Promotion planned and executed in this frame of mind would fall far short of merited caliber and work injustice upon the feature, the exhibitor, his box office and his public. Seeing the picture automatically will safeguard any and every exhibitor against this experience.

The appeal of "The Country Doctor" is directly to the human emotions, the unchanged and unchangeable ones which no amount of sophistication, radical doctrine or pagan practice has touched or can. There is tragedy in an early sequence, there is an especially effective kind of comedy throughout, and a steadily maintained, consistent dramatic interest. Save for the quintuplet birth, which is treated in the picture much as it took place in fact, no incident is in itself extraordinary or unduly emphasized. Much or most of the story material is drawn from routine record of life and death in the north country. Motivation is logical, stemming from simple problems and processes of plain people, and effect follows cause with the calm, undeviating regularity of daily events in commonplace lives.

In the story Jean Hersholt is cast as Dr. John Luke, for thirty-five years the only physician serving a lumber community in northern Canada. Diphtheria strikes when the community is snowed in for the winter. Aided by Katherine Kennedy (Dorothy Peterson), the company nurse who has worked with him for years, Dr. Luke strives to cope with the epidemic. When his supply of serum is about exhausted, with all regular means of transportation and communication put out of commission by the storm, he is able to communicate with his brother, Dr. Paul Luke, fashionable physician in charge of a Montreal hospital, by means of an amateur short wave set built by a crippled lumberjack, urging him to have the lumber company plane bring serum at once.

Sir Basil Crawford, head of the company, hesitates, whereupon Paul Luke, son of Dr. Paul, flies his own plane into the blizzard and arrives with the needed supplies, damaging his plane so that he must stay until spring, which affords him time to fall in love with Mary MacKenzie, daughter of the company boss, who resents Dr. Luke's popularity in the community.

When spring comes Dr. Luke goes to Montreal to plead with the lumber company to establish a hospital in his area. Sir Basil declines to do so. Dr. Luke finds, on his return, that MacKenzie, the local boss, has brought in a young company doctor to take over his practice and instructed employees not to talk to Dr. Luke in the future. Later on, the young doctor discovers that Dr. Luke never has taken out a license to practice, whereupon Constable Jim Ogden, Dr. Luke's old friend, is sent to inform him that he must leave the community.

As the doctor is about to leave by boat, Asa Wyatt, lumberman, comes to inform him of an interesting event impending at his home. Dr. Luke goes to attend the mother. Constable Ogden follows. Mrs. Wyatt gives birth to quintuplets. The news flashes around the world, gifts and guests arrive in profusion, and the Governor General arrives ultimately to dedicate the long-needed hospital and present to Dr. Luke the Order of the British Empire.—WEAVER, New York.

Produced and distributed by Twentieth Century-Fox. Directed by Henry King. Supervised by Daryl Zanuck. Associate producer, Nunnally Johnson. Story idea by Charles E. Blake. Screen play by Sonya Levien. Photographed under technical supervision of Dr. Allan Ray Dafoe. P. C. A. Certificate No. 1976. Running time, 94 minutes. Release date, March 8. General audience classification.

CAST

Dr. John Luke	Jean Hersholt
Mary MacKenzie	June Lang
Constable Jim Ogden	Slum Summerville
Tony Luke	Michael Whalen
Nurse Katherine Kennedy	Dorothy Peterson
MacKenzie	Robert Barrat
Mrs. Graham	Jane Darwell
Asa Wyatt	John Qualen
Dr. Paul Luke	Frank Reicher
Sir Basil Crawford	Montagu Love
Governor General	David Torrence
Mrs. Ogden	Helen Jerome Eddy
Mrs. Wyatt	Aileen Carlyle
Dr. Wilson	George Meeker
Mike	Anthony Hughes
The Gawker	William Benedict
The quintuplets	The Dionne Babies

Snowed Under

(Warner)

Farce Comedy

Farce comedy, this majors in ingredients that ordinarily make customers laugh. The humor is sometimes broad, sometimes subtle, yet always it has the power to attain its objective. To get over the complete spirit of fun, the producers have included plenty typically modern in action, dialogue and situation. At the same time they have not been hesitant to revert to the old slapstick school.

Because playwright Alan Tanner has lost his magic touch and a necessary third act is not forthcoming, producer Arthur Layton, whose dough is at stake, bundles him off to a Connecticut farmhouse in the dead of winter to do something about it. At the same time he takes the precaution to send ex-wife number one, Alice, in whose companionship the writer has done his best work, along to act as an inspirational secretary. But things happen to take Tanner's mind off his work. The first episode brings a lovesick hero-worshiping girl, Pat Quinn, in an attempt to force her attention upon the bewildered playwright. She makes things hot, and they become hotter with the appearance of ex-wife number two, Daisy Lowell, accompanied by lawyer McBride and the local sheriff, Orlando and a jug of applejack.

Daisy is determined to collect back alimony and she's there with her retinue to see that Tanner works. Tanner doesn't get much opportunity to finish the show, but audiences get plenty to laugh at, what with three women, a lawyer and a sheriff yapping at the man's heels. On top of that there's a welter of slapstick stuff, highlighted by a series of snow slides which bury individuals and entire groups at the most appropriate moments. In the end Tanner has finished his play. He's also found out that he still loves Alice. Pat is pretty much taken by lawyer McBride, and between her jug and Orlando, Daisy does pretty well for herself.

Fast moving, not bothering with inconsequentials but devoting itself solely to the purpose of being nonsensicallv amusing, the show has plenty to interest the comedy fans.

Previewed in Warner's Hollywood Theatre, deluxe first-run. Quickly grasping the picture's comedy spirit, the audience found that its laughter drowned out ensuing dialogue and sound effects.

McCARTHY, Hollywood

Produced and distributed by Warner-First National. Directed by Raymond Enright. Assistant director, Lee Katz. Screen play by F. Hugh Herbert and Brown Holmes. Story by Lawrence Saunders. Photographed by Arthur Todd. Supervisor, Harry Joe Brown. Film editor, Harold McLernon. Art director. Robert Haas. Gowns by Orry-Kelly. Dialogue director, Hugh Cummings. Vitaphone orchestra conducted by Leo F. Forbstein. P. C. A. Certificate No. 1811. Running time, when seen in Hollywood, 60 minutes. Release date, March 28, 1936. General audience classification.

CAST

Alan Tanner	George Brent
Alice Merritt	Genevieve Tobin
Daisy Lowell	Glenda Farrell
Pat Quinn	Patricia Ellis
Orlando Rowe	Frank McHugh
McBride	John Eldredge
Arthur Layton	Porter Hall
Mrs. Canterbury	Helen Lowell

13 Hours by Air

(Paramount-Sheldon)

Melodrama

All having definite showmanship significance, the entertainment ingredients of this picture cover a wide range. Basically it's an air-action-adventure-melodrama. This quality is embellished by appealing love interest, a very different comedy contrast, definite tinges of gangsterism, enough heroism and villainy to suit anybody, and the whole is held together by an effective thread of suspense that conceals what is going to happen until the very end.

A transcontinental plane starts west from Newark, carrying an odd assortment of passengers. Identities and characters being clearly established, romance begins to develop almost immediately between pilot Gordon and passenger Felice Rollins. There is something sinister about Palmer and Dr. Evarts, but the antics of juvenile Waldemar and his governess Miss Harkins account only for comedy. At Chicago another passenger, Gregorie Stephani, boards the plane. Upon his arrival, it is evident to Gordon that all the passengers have something to hide from one other and that Palmer and Stephanie are watching Felice closely.

Suspense building rigidly, a storm forces the plane down in the Rockies. Then the action hits a fast and furious pace. It develops that Palmer and Stephanie are a pair of gangsters intent upon snatching Waldemar and Felice. When it is revealed that Evarts is a detective trailing the pair. Palmer wounds him and co-pilot Scott. When it looks as though Palmer will attain command of the situation, young Waldemar, who heretofore has been quite a pest to all, comes to the aid of Gordon to overpower Palmer and Stephanie. The desperadoes safely tucked away, the plane takes off for its destination and consummation of the Gordon-Felice romance upon its arrival.

Fast moving, blending its qualities of romance, melodrama, comedy, excitement, thrill and intrigue so that there are no letdowns in the actual or implied action, the show is very different from the formula air adventure thriller. Opportunities for unusual interest creating showmanship are present in adequate quantities to suit almost any kind of commercial requirements.

Previewed in Alexander Theatre, Glendale, Cal. Audience reaction indicated that the picture should have little difficulty in creating and holding the interest of audiences appreciating a combination of thrill action, comedy and romance.

McCARTHY, Hollywood.

Produced and distributed by Paramount. Producer, E. Lloyd Sheldon. Directed by Mitchell Leisen. Assistant director, Edgar Anderson. From a story by Bogart Rogers and Frank Mitchell Dazey. Screen play by Bogart Rogers. Adaptation by Kenyon Nicholson. Sound, M. M. Paggi. Film editor, Doane Harrison. Art directors, Hans Dreier and John Goodman. Photographed by Theodor Sparkuhl. P. C. A. Certificate No. 2038. Running time, when seen in Hollywood, 78 minutes. Release date, March 27, 1936. General audience classification.

CAST

Jack Gordon	Fred McMurray
Felice Rollins	Joan Bennett
Miss Harkins	Zasu Pitts
Palmer	Alan Baxter
Gregorie Stephani	Fred Keating
Dr. Evarts	Brian Donlevy
Freddie Scott	John Howard
Ann McKenna	Adrienne Marden
Vi Johnson	Ruth Donnelly
Waldemar Pitt III	Bennie Bartlett
Trixie	Grace Bradley
Hap Waller	Dean Jagger
Lander	Jack Mulhall
Pop Andrews	Granville Bates
Pete Stevens	Arthur Singley
Fat Rickhauser	Clyde Dilson
Ruth Bradford	Mildred Stone

Times Square Playboy

(Warner - First National)

Comedy

A comedy with a light but exciting dramatic contrast, this modernized adaptation of George M. Cohen's stage play, "The Hometowners," provides abundance of fun out of a melange of erroneous opinions and an old friend's mistakes while thinking that he's acting only for his pal's best interests. In other words, it's pretty much a comedy of errors and as such provides the elements of highly satisfactory entertainment appeal for any kind of program.

Vic Arnold comes out of the west to make a killing in Wall Street. He falls in love with night club star, Beth Calhoun. Firmly established in business, he stuns his serious minded board of directors, who look upon the new financial wizard as a flash in the pan, by announcing that he's going to marry the girl. To make the affair complete he summons his chum P. H. Bancroft and his wife to the event, with the intention that P. H. shall be the best man.

The complexion of the picture changes when P. H., after taking a few looks at Beth and her family, becomes convinced that they're a

bunch of chiselers, primarily interested in getting a stranglehold on Vic's money. Refusing to have anything to do with the ceremony, he becomes a trial and tribulation to Vic and a plain pain in the neck to the Calhouns. However, after Vic, with the assistance of his valet-trainer, Casey, manages to convince the recalcitrant P. H. that the Calhouns are themselves wealthy, the stormy petrel becomes contrite. Beth, as the result of P. H.'s antics being now cold to Vic, P. H. is completely *persona non grata* to the Calhouns. To get around the situation, P. H., thinking it clever, steals a bracelet which Beth returned to Vic. The disappearance results in all sorts of excitement, but it manages to permit P. H. to get the whole menage together, whereupon, after he has made proper apologies all around, Vic and Beth resume their romance.

Continually light and gay and all the time threatening to explode into a welter of trouble, the show moves fast and builds its situations so that the element of surprise occupies an unusual importance. While there are fairly good names to use for primary interest stimulating purposes, a campaign that sells the story of the whole show and what it means for those who like fast and furious fun should be productive of best results.

Previewed in Warners' Downtown Theatre. In a Broadway first-run drop-in house, the audience, which didn't expect it would see a preview, was quickly swept into the picture's mood and apparently, as indicated by the laughter and applause, enjoyed it greatly.

McCarthy, Hollywood.

Produced and distributed by Warner-First National. Directed by William McGann. Assistant director, Carroll Sax. Screen play by Roy Chanslor. From the play "Home Towners" by George M. Cohan. Dialogue director, Harry Seymour. Supervisor, Bryan Foy. Photographed by L. Wm. O'Connell. Film editor, Jack Killifer. Art director, Esdras Hartley. Gowns by Orry-Kelly. Music and lyrics by M. K. Jerome and Joan Jasmyn. "Looking for Trouble" sung by June Travis. P. C. A. Certificate No. 2023. Running time, when seen in Hollywood, 60 minutes. Release date, May 16, 1936. General audience classification.

CAST

Vic Arnold.....Warren William
Beth Calhoun.....June Travis
Casey.....Barton MacLane
P. H. Bancroft.....Gene Lockhart
Lottie Bancroft.....Kathleen Lockhart
Wally Calhoun ..... Dick Purcell
Joe Roberts.....Craig Reynolds
Mr. Calhoun.....Granville Bates
Mrs. Calhoun.....Dorothy Vaughan

Petticoat Fever

(MGM-Frank Davis)

Farce Comedy

Fervid farce comedy romance in the snowfields of the frozen north is the tune to which this gay rollicking feature spins. It sparkles with laugh provoking quality in action, situations and dialogue. Practically all the dialogue is of exceedingly smart quality. It's the foundation for the accompanying actions and reactions. Fast moving, well acted and directed, production values being all that anyone expects from this producing company's efforts, the show has a punch for the most discriminate. Teaming the long absent Robert Montgomery with Myrna Loy in the leading roles and supporting them principally with Reginald Owen, the show provides name values that should prove highly beneficial in interesting audiences in its comedy entertainment value.

Wireless operator Dinsmore has been stranded on a bleak northland coast for a couple of years. During all that time he hasn't seen a white woman. His only ambition is to get back to civilization. Then, out of the skies, drops an airplane. The passengers are heart-thrilling Irene Campion and the fuddy, duddy old codger to whom she is engaged, Sir James Felton. Immediately the young folk fall in love; a sort of spatting, quarreling on-again-off-again affairs that has them both and Sir James at their wit's end. The situation becomes complicated when, via whale ship, Dinsmore's erstwhile fiancee lands.

That's too much for Irene, but it's great for Sir James, who sees it as the solution of all his troubles. As he takes off with Irene over the dogsled route, it is revealed that Dinsmore's old flame has learned that he has come into the inheritance of vast British estates and a proud title and that she only wants to ride along for the wealth and social position that Dinsmore's windfall will give her. Now comes a chase which culminates when Dinsmore catches up with Irene and befuddled Sir James learns that no one and nothing can stand in the way of young love.

Not entirely novel, the show has an airy refreshing character for any kind of audience. Additionally there are many suggestions for attention stimulating showmanship. Dialogue lines easily can be transposed to catchy selling copy.

Previewed in Ritz Theatre, Los Angeles first-run neighborhood house. Audience laughter many times drowned out the following conversation.

McCarthy, Hollywood.

Produced and distributed by Metro-Goldwyn-Mayer. Produced by Frank Davis. Directed by George Fitzmaurice. Screen play by Harold Goldman. From the play by Mark Reed. Musical score by Dr. William Axt. Recording director, Douglas Shearer. Art director, Cedric Gibbons. Associates, Elmer Sheely, Edwin B. Willis. Wardrobe by Dolly Tree. Photographed by Ernest Haller. Film editor, Fredrick Y. Smith. Assistant director, Sandy Roth. P. C. A. Certificate No. 2053. Running time, when seen in Hollywood, 78 minutes. Release date, March 20, 1936. General audience classification.

CAST

Dinsmore ..... Robert Montgomery
Irene Campion ..... Myrna Loy
Sir James Felton ..... Reginald Owen
Kimo ..... Otto Yamaoka
Captain Landry ..... George Hassell
Scotty ..... Forrester Harvey
Carl ..... Irving Bacon
"Big Seal" ..... Bo Ching
"Little Seal" ..... Iris Yamaoka

Le Bonheur

(Franco-American)

French Drama

Charles Boyer, featured in a number of recent American productions, plays a similarly moody, melancholy role in this French version of a stage play by Henry Bernstein. English titles are superimposed. Reaction of a matinee audience at the Cinema de Paree, New York, where patron comment was in French as flowing as that of the players, supported an independently arrived at and largely optical impression rating the importation well above par for its kind.

Presented in an area where the French compose an important box office factor, box office appeal is ready made. Elsewhere the name of Boyer probably offers the best advertising material, although the story is of a kind with direct appeal to the more thoughtful type of audience. Naturally, all advertising matter should emphasize the French dialogue and the English titles.

In the story Boyer is cast as Phillipe, a brooding, radical artist who draws for a newspaper publisher a caricature of Clara Stuart, a cinema star, whom he comes to regard as a personification of the worship of material things. Determining to focus public thought upon the error of such idolatry, he shoots the star as she leaves her theatre, wounding her slightly, and is arrested. She recovers and, facing him, falls in love with him and determines to seek his acquittal.

While trial of the case is pending, her manager arranges for her to produce a picture based on the attempt on her life. At the trial she pleads for the prisoner's release, is denounced by him for making what he declares to be a commercial bid for publicity, but succeeds, nevertheless, in getting his sentence cut down to six months. When he is released from prison she meets him with her car, convinces him of her sincerity, and they establish a relationship in which he is to duplicate the position vacated, through divorce, by her husband.

At this point word comes from the studio that retakes are necessary for a portion of the picture and, following her, he learns the nature of the story and decides that the star is deluding him and encouraging his love only to commercialize it as story content. She denies it but they separate, tearfully, and passage of time and production of other pictures proves that this, intentionally or not, is the case.—Weaver, New York.

Produced by Pathe-Natan. Directed by Marcel L'Herbier. From a stage play by Henry Bernstein. Release date, March 5. Running time, 110 minutes. Adult classification.

CAST

Clara Stuart.....Gaby Morlay
Louise .....Paulette Dubost
Philippe .....Charles Boyer
Noel Malpas.....Michel Simon
Balbant.....Jean Toulout
Geoffroy .....Jacque Catelain
Le President de Assises.....Mauloy
L'Advocat General..... Arvel
Le Judge d'Instruction.....Henry Richard
Edmona ..... Colette

Living Dangerously

(Associated British Pictures)

Problem Drama

Directed by Herbert Brenon, and with Otto Kruger in the lead, this Elstree production has American values which are accentuated by the fact that the opening and closing scenes are set in New York, the story proper being presented as a narration. This inset story has a London background and, apart from considerable dramatic values, offers a realistic reconstruction of a sitting of the General Medical Council. The arraignment of the doctor hero for unprofessional conduct, before this formidable body of venerable British medicos, is both dramatically and pictorially a high spot.

Generally, story values are popular and well presented. The two male leads are doctors and they are in love with the same woman. This complication is intensified by the background of hospital and consulting room.

The climax, effectively presented, at the same time possibly raises a problem of censorship. The hero, in New York, has succeeded in enlisting the sympathy of the district attorney by his explanation of why he killed a blackmailer. To clear him of suspicion, the lawyer fires a shot, from the dead man's pistol, which causes only a flesh wound but provides conclusive circumstantial evidence that the killing was done in self-defense.

In the New York apartment of Dr. Stanley, heart specialist, a shot is heard, and immediately afterward Stanley rings the neighboring apartment of his friend Gale, district attorney, and asks him to come down. Gale finds the body of a man in Stanley's room. He riddles the doctor's story of an attempt to hold him up, and forces him to tell the true story:

Many years before, Stanley was Dr. Norton, practicing in Harley Street, London, in partnership with Dr. Henry Pryor. A gambler and roué, Pryor has attempted to get himself out of a financial jam by supplying morphine to drug addicts. Norton gives him notice of a termination of partnership. In revenge, Pryor has Norton charges with unprofessional conduct by the alienation of Mrs. Pryor's affections. Actually, though they love each other, the relations of the two have been innocent, but a lie by Pryor's secretary-paramour is believed and Norton is "struck off the rolls." Pryor is later found guilty of drug trafficking and sent to prison.

Norton and Mrs. Pryor—whom he cannot marry because Pryor refuses to divorce her—come to America and, after years, Norton obtains his American degree under the name of Stanley, and eventually becomes a heart specialist in New York. Pryor has tracked him down and, refusing money, has demanded that he be taken into partnership and given refuge in Stanley's apartment. As the only solution Stanley has shot him. The story ends as already described.

There is plenty to sell in this picture and many an opportunity for originality in the doing of it. Those old problems of the doctor who is also a man, of the clash of passion and professional duty can all be restated. What happens when a medical man goes crooked and employs his scientific knowledge and special immunities for criminal purposes is



Carl Laemmle presents

CAROLE
LOMBARD

PRESTON
FOSTER

CESAR
ROMERO

in Faith Baldwin's

LOVE BEFORE

Directed by Walter Lang. From
the novel "Spinster Dinner"

ELD OVER!

AND NO WONDER!..... N. Y. ROXY DOES LANDOFFICE BUSINESS WHILE CRITICS RAVE!

"GRAND LAUGHS! THE BEST OF THE LIGHT COMEDIES SINCE 'IT HAPPENED ONE NIGHT' AND 'HANDS ACROSS THE TABLE' ...SPRIGHTLY, AMUSING, ROMANTIC...EXCEEDINGLY FUNNY BECAUSE IT DOES HAVE SOME GRAND LAUGHS . . . THE WHOLE THING RIPPLES ALONG PLEASANTLY IN A SMART AND CHEERFUL MANNER."

—William Boehnel, N.Y. World-Telegram

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"CAROLE LOMBARD IS DELIGHTFUL TO LOOK AT AND AMUSING TO HEAR IN UNIVERSAL'S WHOLLY CHARMING COMEDY ...FURNISH THE AUDIENCE WITH MANY HEARTY CHUCKLES."

—Kate Cameron, N.Y. Daily News

●

"A MERRY PIECE... FAST, LIVELY AND GOODLOOKING ...THE CLIMAX IS EVEN FUNNIER THAN THE BEGINNING."

—Eileen Creelman, N.Y. Sun

BREAKFAST

An Edmund Grainger Production
A Universal Picture

another angle. The showman can stimulate debates and stage questionnaires on more than one of these points and certainly he has a fine opportunity to line up the medicos of his city.

As entertainment it is fast-moving stuff, with plenty of suspense interest even if it should be found necessary to modify the final scene. The acting is excellent, with Otto Kruger and Francis Lister sharing the honors.—ALLAN, London.

Produced and distributed by Associated British Pictures. Directed by Herbert Brenon. From the play by Reginald Simpson and Frank Gregory. Scenario. Dudley Leslie and Marjorie Jeans. Camera, Bryan Langley. Sound, A. G. Ambler. Running time 80 mins. Adult audience classification.

CAST:

Dr. Norton ..... Otto Kruger
Helen ..... Leonora Corbett
Dr. Pryor ..... Francis Lister
Vera ..... Aileen Marson
Lloyd ..... Lawrence Anderson
Sir George Parker ..... Eric Stanley
Inspector Webster ..... Charles Mortimer
President of Council ..... Hubert Harben
Lady Annesley ..... Iris Hoey
Lingard ..... James Carew
Member of Council ..... Jimmy Godden
District Attorney ..... Hartley Power

Tempo Massino

(World Pictures)

Italian Comedy

Although presented in America without the customarily superimposed English titles, this Italian production is of a character in which action is so predominant that the story contour may be comprehended by eye alone. From audience manifestations noted at the World Theatre, New York, there is much of quiet and a little of lusty humor in the dialogue. The action, which starts slowly and mounts steadily to a whirlwind finish, is closely enough related to the Keystone school so that there can be no misunderstanding as to what's going on.

The story relates the modernization of young, backward Professor Jack, who has been reared in seclusion by an old-fashioned aunt. While he is fishing on a stream, a parachute drops young, wealthy, beautiful and modern Dora into the water nearby. He takes her to his home. A party of her gay friends arrives and, in a sequence of events in which he seeks to acquire their sophistication, he learns that he is in love with Dora. Various misadventures mark his efforts to become a man of the world. A nobleman, whose engagement to Dora is predicated on her wealth, takes her to the altar, but Professor Jack, throwing off restraint, commandeers a passenger bus, scatters boulevard traffic in a headlong drive, and arrives in time to carry her away.—WEAVER, New York.

Produced by Zabum Cines. Directed by Mario Mattoli. Technician, G. Bianchi. Musical director, Virgilo Ripa. No P. C. A. certificate. Release date, March 12. Running time, 78 minutes. General audience classification.

CAST

Dora ..... Milly
Professor Jack ..... Vittorio de Sica
His valet ..... Camillo Pilotto
Dora's maid ..... Anna Maganni
Count Bob ..... Nerio Bernardi

Hell-Ship Morgan

(Columbia)

Action Drama

All the familiar action that pleases fans who like their heroes tough and their action hard and fast has been incorporated into this latest version of "Hell-Ship Morgan." Showmen are entirely familiar with this type of film and know the treatment it requires in their individual situations, for its hero is tough, always ready to get his way by using his fists, yet with a heart that can be reached.

George Bancroft is the Morgan this time, and portrays him with gusto. Ann Sothern is the girl and Victor Jory the other man who eventually winds up with Miss Sothern as Bancroft makes the supreme sacrifice. And thus is name value provided.

Director D. Ross Lederman, showing a familiarity with this kind of plot, keeps it moving at a rapid pace, interspersing enough hand-to-hand fighting, both by men among themselves and combined against the elements, to satisfy the most exacting of action loving audiences.

The picture opens with Bancroft, skipper of a tuna boat out of a Pacific port, and known along the California coast as being the toughest and best skipper as well as its prime woman hater, throwing in his lot with derelict Jory.

As the friendship of the two grows, with both men sailing the same boat and Jory working for his master's papers, Miss Sothern enters their lives. Bancroft finds himself again taking a woman seriously and trusting her, while to Jory she is just another female.

Bancroft and Miss Sothern finally marry and sail away on the boat on their honeymoon. But the inevitable happens, and Jory and Miss Sothern find their love for each other is too strong to deny. A scheming member of the crew tells Bancroft and again he finds himself duped by a woman.

As matters come to a head, a terrific storm breaks and the boat is in danger of being lost as the mast is carried away. Jory swims out in the raging sea to cut the spars loose and is trapped. This leaves the way for Bancroft to realize his wife's happiness means more to him than anything else, so he rescues Jory, though his back is broken in doing so. The lovers are united as the real hero, "Hell-Ship Morgan," gives his life that those dearest to him might find happiness.

The film is packed with fast moving sequences all the way through, and even though it is no pretentious production by any means, showmen can sell it as an action drama and handle it in the manner best suited for their situations.—BAEHLER, New York.

Produced and distributed by Columbia Pictures. Directed by D. Ross Lederman. Story and screen play by Harold Shumate. Assistant director, George Rhein. Cameraman, Henry Freulich. Film editor, Otto Meyer. Special camera effects, E. Roy Davidson. Running time, 65 minutes. P. C. A. certificate, No. 1838. Release date, Feb. 8, 1936. General audience classification.

CAST

Morgan ..... George Bancroft
Mary ..... Ann Sothern
Jim ..... Victor Jory
Covanci ..... George Regas
Cabot ..... Howard Hickman
Dale ..... Ralph Byrd
Hawkins ..... Rollo Lloyd
Pittsburgh ..... Snowflake

TRAVELERS

DOUGLAS FAIRBANKS, JR. sailed Wednesday on the *Berengaria* for England. ADELA ROGERS ST. JOHN sailed on the same boat.

LEO SPITZ arrived in New York by plane from the Coast.

JOSEPH B. KLECKNER, president, and WALTER HIRSCHFELD, vice-president and general sales manager for Motiograph, are in New York from Chicago.

ED OLMSTEAD, formerly in charge of Columbia studio publicity, arrived in New York from the Coast to take up new publicity work for Major Bowes' radio activities.

PERCY KENT, real estate head for National Theatres, arrived in New York, from Los Angeles, where he will make his headquarters.

ANN SOTHERN arrived in New York from the Coast for a vacation.

TOM GERETY returned to New York from a cruise.

DAVE CANAVAN left New York for Chicago.

BEN GOETZ left Hollywood by plane for New York on a first leg of a trip to England.

WILLIAM R. FERGUSON returned to New York from Cleveland.

MARY PICKFORD left New York for the Coast.

GEORGE J. SCHAEFER left New York for Washington.

MARTY BARRETT, Van Beuren sales manager, is on the road in the course of an eight-week tour of RKO exchanges.

NATE BLUMBERG is en route to New York from the Coast.

FERNANDO C. TAMAYO, head of Columbia's foreign publicity, left New York for a month's vacation in Venezuela.

JEFFREY BERNERD and ARTHUR LEE are slated to leave Hollywood this week for New York.

TREM CARR arrived in New York from the Coast and sailed on the *Ile de France* for a two months' vacation abroad.

JAMES R. GRAINGER, general sales manager for Universal, arrived in Hollywood from New York.

A. H. MCCAUSLAND left New York for the RKO studios in Hollywood.

HOWARD S. CULLMAN is due in New York from the Coast on March 22.

BEN Y. CAMMACK, South American sales head for RKO, has arrived in Rio de Janeiro from New York.

JOSEPH M. SCHENCK is due in New York from the Coast next week.

JOHN AUER left New York for the coast to confer with NAT LEVINE on a Republic assignment.

LORD and LADY CAVENDISH (ADELE ASTAIRE), JOHN HAY WHITNEY, MARTIN BECK, LUCIENNE BOYER and EMIL BOREO sailed on the *Ile de France* for Europe.

GEORGE DEMBOW is expected to return to New York from San Francisco around March 23.

BERNARD NEWMAN left New York for the Coast.

WILLIAM SUSSMAN returned to New York from a tour of Twentieth Century-Fox exchanges.

HERMAN and MRS. ROBBINS left New York for California on the *Santa Paula*.

GEORGE WEEKS returned to New York from a tour of GB exchanges.

JACK BARNSTYN, after seven weeks on the Coast, has returned to New York.

JOSEPHINE HUTCHINSON returned to Hollywood from New York.

RUSSELL HOLMAN and HERBERT WILCOX of Paramount left New York for Hollywood.

NED E. DEPINET and JULES LEVY are en route to New York from the Coast.

JACK COSMAN, in Hollywood, is expected back in New York next week.

H. J. YATES sailed on the *Washington* for a five-week business trip in England.

JOSEPH S. HUMMEL, Warner foreign sales manager, arrived in New York from Rio de Janeiro.

JACK GOLDSTEIN returned to New York from a vacation in Atlantic City.

FREDDIE BARTHOLOMEW left New York for the Coast.

ALFRED S. KRELLBERG, attorney, sailed for England.

NORMAN H. MORAY, Vitaphone executive in charge of shorts, is on a swing through the south, midwest and California.

MERVYN and DORIS LEROY sailed on the *Berengaria* Wednesday to remain abroad for about two months.

AL FRIEDLANDER, vice-president of First Division Exchanges, left New York for a tour of exchanges.

James L. Ryan Dead; Wurlitzer Representative

The funeral of James L. Ryan, who died unexpectedly last Saturday, was held Tuesday morning. Interment was at the Gate of Heaven Cemetery in Westchester, New York. Mr. Ryan, as a representative of Rudolph Wurtlitzer Company, was recognized as a leading salesman of organs and other stationary musical instruments used by theatres.

Until June of last year he was vice-president of the Wurlitzer organization, an association he had maintained for 22 years. His sudden death was received as a shock since Mr. Ryan's retirement was not based on failing health so much as a desire to enjoy a prolonged family holiday. Mr. Ryan was vice-president of the Motion Picture Club until its demise last year.

THE PICTURE THAT WILL NEVER DIE!



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SUTTER GOLD

UNIVERSAL'S ETERNAL EPIC!



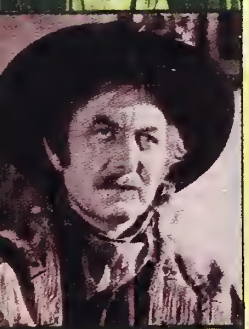
















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* By arrangement with B. P. Schulberg

ATTACK ON FILMS IS INJECTED INTO FEDERAL THEATRE PROJECT

Soviet Pictures Praised in Comparison with "Tripe They Grind Out of Hollywood" in Lines of "Class of '29"

An attack upon American motion pictures in the lines of a Federal Theatre Project play coupled with charges that the taxpayers' money was being used to further Red propaganda added more turmoil this week to the Government's $7,000,000 theatre program. Actors, patriotic organizations, newspapers and citizens protested "Triple-A Plowed Under," a WPA production in New York.

Representative Robert L. Bacon, Republican, of New York, charged that the WPA theatre in New York was being used as a propaganda agency, and assailed the production for what he called an attack on the supreme court, in connection with its invalidation of the AAA.

As a protest against what was termed a Communistic scene in the show, 150 war veterans employed in federal theatre projects marched on the Biltmore theatre. A large police detachment prevented the demonstrators from storming the house. Two men were arrested inside the theatre for calling on the audience to sing the national anthem, and a third, a stage manager of the production who protested, also was taken in custody. They later were released.

On the heels of this disturbance came charges that a projected WPA production, "Class of '29," was rank Communistic propaganda, and an investigation was demanded of Harry L. Hopkins, national relief administrator. Chief protestants were members of the Federal Theatre Veterans League.

A portion of the script of the play, which was slated for production at the Manhattan theatre, had one of the characters say that "a Soviet poster compared with an American advertising lithograph is like a Soviet film compared with the stuff they grind out of Hollywood."

And a few lines later came this: "I still remember the ones (films) I saw during the Hoover administration. You don't mean they've changed them." A second character answers: "Only the revolution will change that tripe."

Meanwhile relief officials gravely questioned whether the play would be put on the boards, although it has been in rehearsal 13 weeks.

Philip W. Barber, regional director of the project, denied the existence of Communistic propaganda in the two shows under fire. He insisted "Triple-A Plowed Under" is a factual presentation, "in which the material in every scene is taken from newspaper accounts." He deplored newspaper publication of lines taken from the context of "Class of '29," describing them as "words of adolescents spoken in jesting mood."

Willis Browne, stage manager for "Triple-A Plowed Under," whose suspension figured in the stormy opening on Saturday night at the Biltmore, remained suspended.

A resolution denouncing Mrs. Hallie Flanagan, national director, for "substituting Communism" for American principles of the stage was adopted by the Federal Theatre Workers League, and charges are to be filed with Mr. Hopkins against her and Mr. Barber.

Boston also has its WPA theatre troubles. There an investigation is being made into the activities which disrupted the federal theatre program in Massachusetts, resulting in the suspension of Hiram Motherwell, regional director, and Laurence Hanson, state director. Leonard L. Gallagher of New York was appointed acting state director.

Albany, N. Y., will have no federal theatre unit because of the dearth of professional theatre folk who are qualified to enroll in the project.

Two units opened in Chicago last week. "A Texas Steer" was the attraction at the Blackstone and "An Enemy of the People" at the Great Northern. Prices ranged from 25 cents to 75 cents top. Business was described as "fair," and newspaper comment was considered favorable.

U. S. THEATRE PROJECT ADDING A RADIO UNIT

The Government's federal theatre program is "taking to the air."

Philip W. Barber, New York regional director of the WPA theatre project, revealed this week the addition of a radio unit to its activities. It will be known as "The Federal Theatre of the Air," and broadcasting will be over WNYC, the municipally owned station.

The objectives of the radio unit, said Mr. Barber, will be to provide substantial entertainment programs and to create radio employment for theatre folk. It is hoped that the air shows will bring new talent, particularly vaudevile actors, to the attention of commercial sponsors. The artists will be paid the regular WPA salary of $103.40 a month.

No date has been set for the first program, nor has it been decided how often the broadcasts will take place.

Consolidated Dividend

The net of Consolidated Film Industries for the year ended December 31, 1935, amounted to $1,077,450, equal to 53 cents a share on the common stock, against $917,160 or 22 cents a share the year before.

Radio Signs Joe Penner

Joe Penner, who has been appearing in Paramount pictures, has been signed to a long-term contract by Radio.

Dramatists Stand Pat on Agreement

Despite demands and resolutions of the Broadway producing managers that the new playwright-manager agreement be changed to give the manager a larger share of the money derived from play sales to motion pictures, the Council of the Dramatists' Guild indicated this week that the matter is closed and that it has no intention of opening negotiations with the managers in the matter.

"The futility of such negotiations has been amply demonstrated in the past," said Sidney Howard, president of the Guild. He added, however, that the managers' recommendations would be given "prompt and serious" consideration.

The managers, however, declared it was a "fight to a finish," and that one of the results would be that Broadway production would be reduced to a minimum. They anticipate that by fall, when production really starts, the agreement will be changed.

The Guild Council received an invitation Wednesday from the League of New York Theatres to negotiate a new minimum basic agreement. The Guild said only five or six producers have signed. The Authors' Guild adopted the agreement to cover book dramatizing.

The managers made a decisive move late last week when the members of the League of New York Theatres voted to seek a conciliatory or arbitration of their differencies with the Guild, and, failing this, to set up their own form of contract and stick to it.

All this was set forth in a resolution providing:

1. The producing managers' contract committee is authorized to seek reconciliation and negotiate a "fair agreement."

2. If the managers refuse to yield, then the contract committee shall be an arbitration committee to offer the Guild arbitration of the dispute under the rules of the American Arbitration Association.

3. If the playwrights won't arbitrate, the committee will draw up its own manager-author agreement, and the managers will be expected to sign a promise that they will use it exclusively. In that event a producer who has signed the pledge will boycott any playwright who insists on the Dramatists' Guild terms.

This agreement is to provide enforcement of its provisions on the signatories through injunction or otherwise. Dr. Henry Moskowitz, executive advisor to the League, informed members that the decisions show "a determination and united front," and that "they represent a constructive goal and sound strategy."

The resolutions were the work of the younger managers in the League, who had threatened to withdraw if the League rejected these suggestions. Their objection is not so much against reduced participation in film rights but that the new agreement vests complete control of the plays in the authors, with no voice to the producing managers.

Members of the League's contract committee, which is seking reconciliation with Guild are Brock Pemberton, chairman; James R. Ullman, who heads the group of younger managers; Dwight Deere Wiman, Lee Shubert, Max Gordon, Marcus Heiman, Alfred de Liagre, Martin Beck, Warren P. Munsell, Gilbert Miller.



More than 700 in the business of the motion picture participated in the fun at the Naked Truth Dinner of the Associated Motion Picture Advertisers at the Hotel Astor in New York Saturday night. Topping the entertainment were a travesty on a producer and his publicity man, climaxed by an exploitation parade, and a newsreel of the party. Ralph Rolan, March of Time vice-president in charge of public relations, produced the play, which was directed by Charlie Williams, who with Marcy Klauber had written it. Charles Curran conceived the parade, Frank Ventre was musical director, and Chris Bente was stage manager. A. J. Richard, editor of Paramount News, had charge of the newsreel making. Bill Park, makeup editor, helped with the editing, William Clements and Nate Wolinsky were at the cameras.

Gordon S. White, president of the AMPA, presided at the "20th anniversary studio party." On the general committee, with Paul Benjamin, chairman, Marvin Kirsch, vice-chairman, and Milton Silver, were Alex Gottlieb, Jack Harrower, Ralph E. Lund, G. R. O'Neill, Edward McNamee, "Hap" Hadley, Edward F. Finney, Tom Waller, Monroe Greenthal, Ray Gallagher, S. Barret McCormick, Silas F. Seadler, Bert Adler, L. F. Guimond, Charles Curran, W. R. Ferguson, James P. Cunningham, Rutgers Neilson, Paul Gulick, Morris Kinzler, Vincent Trotta, Thomas Hamlin, Charles E. Lewis, S. Charles Einfeld, John C. Flinn, Al. Friedlander, Paul Greenhalgh, Lester Thompson, A. S. Rittenberg, Elias E. Sugarman, and Hy Daab.

SEC Report Shows Shifts in Stocks

According to the semi-monthly report of the Securities and Exchange Commission released last week, Jack L. Warner acquired 3,000 shares of Warner common in January, giving him a total of 88,060, and sold 33,000 six per cent convertible debentures, leaving his holdings at 1,823,000.

Jack Cohn of Columbia is shown in the report to have acquired, through a stock dividend, 813 voting trust certificates, bringing his total to 33,357.

The report also showed that Sidney Towell of New York disposed of 275 shares of Twentieth Century-Fox common, leaving him 34 shares, and 550 shares of $1.50 cumulative preferred, leaving 67. Earlier reports had shown that Harold B. Clark of New York last September had disposed of 9,700 six per cent debentures, leaving none, and in August had bought 50 shares of common, all his holdings, and through exchange disposed of 201 shares of A common and acquired 101 shares of $1.50 cumulative preferred.

Conn Opening Exchange

Maurice Conn, president of Ambassador Pictures, has announced he will open his own exchange in New York immediately and is lining up product for the current season additional to the 16 features he now has.

Gibbs Branch Manager

Charles A. Gibbs, former salesman of Columbia Pictures at the Oklahoma City exchange, has been appointed branch manager, succeeding F. Lynn Stocker, resigned

Ontario Exempts All Shows for Charities

Premier M. F. Hepburn of Ontario, who reconsidered his decision to retire last November, has granted another concession under the Amusements Tax Act which became effective last June. After wiping out the levy on children's tickets and reducing the tax on low-priced admissions for adults, he has provided an exemption of taxation on performances held under the auspices of religious or educational organizations or for charity.

Under this third amendment, no tax is levied when the net proceeds are used as specified because, Premier Hepburn stated, of the splendid work which is being done to assist the Provincial Government in dealing with relief and various other social problems.



The entertainment committee consisted of Hal Horne, chairman; Edward McNamee, Arnold Van Leer, Irwin Zeltner, Morris Kinzer, W. R. Ferguson, Phil DeAngelis, Hazel Flynn, Tess Michaels, Patricia Reis, Bessie Mack, Mabel Drew, Kay Kamen, Leon Bamberger, R. R. O'Neill, and Josef Zimanich.

In charge of dinner arrangements were Marvin Kirsch and Paul Benjamin. Mr. Benjamin also handled the tickets.

On the reception committee were Bert Adler, James P. Cunningham, Ben Atwell, Tess Michaels, Hortense Schorr, Ruth Weisberg, Raymond Gallagher, Tom Hamlin, and Bruce Gallup.

The souvenir program was in charge of Milton Silver, editor; Paul Benjamin, business manager; Red Kann, James P. Cunningham, Edward McNamee, John Flynn, Martin Starr, Jack Harrower, Herbert S. Berg, L. F. Guimond, Arthur James, and S. Charles Einfeld. Milton Silver was chairman of advertising, assisted by Silas F. Seadler and "Hap" Hadley.

Edward Finney, chairman of publicity, had with him Irwin Zeltner, Jack Harrower, James P. Cunningham, Al Sherman, Herbert S. Berg, Rutgers Neilson, Tess Michaels, Hortense Schorr, and Ruth Weisberg.

Australian Production Grows Due to New Film Quota Act

Immediate expansion of motion picture production in Australia is planned as a result of the recent passage of the Film Quota Act in New South Wales, according to a report to the Commerce Department from its trade commissioner at Sydney. The National Studios, about six miles from Sydney, already have commenced preliminary work on two feature productions. The Cinesound Productions, Ltd., important producing company in the Commonwealth, is planning to produce 14 pictures in the coming year. Production of the first picture has already begun, with an American actress assigned to the leading role, the report said.

According to the announced schedule, Cinesound will make three other productions for world release, two "super productions" for two major American distributors, four outdoor dramas of Australian life and four special art study romances. In addition 52 issues of the weekly Cinesound Review are to be made. To make room for this expansion Cinesound intends enlarging its studio at Rushcitters Bay.

Chaplin and "Forest" Win February Awards

The performance of Charles Chaplin in "Modern Times" was voted the best acting in February by the membership of the Screen Actors' Guild in Hollywood last weekend. First honorable mention went to Humphrey Bogart for his work in "The Petrified Forest" and second to Leslie Howard for his work in the same film.

Charles Kenyon and Delmar Daves wrote the screen play for "The Petrified Forest," which was named the best screen play of the month by vote of the Screen Writers' Guild. It won by only one vote over "The Ghost Goes West," given first honorable mention.

Danish and Philippine Attendance Improves

Reports to the Department of Commerce this week from Denmark and the Philippines showed increased popularity of motion pictures, as reflected in attendance.

Eighty per cent of paid attendances to all theatres in Copenhagen in the first seven months of the past year were to motion picture houses. Sixty per cent of pictures shown were American, with German second and British third. At the same time Danish sound productions were considered an important factor in the favorable year in the theatres. There are 300 theatres wired for sound.

Improved business conditions in the Philippines in the opening of the 1,020-seat air-conditioned State theatres in Manila. This brought to 313 the total of theatres in the islands, or one theatre for each 43,000 inhabitants.

BROADCASTERS CHARGE MUSIC TAX MONOPOLY

Baldwin Launches Fight Against Composers' Society; Buck Accuses Exhibitors of Evasion

Charges that the method of paying music taxes imposed by the American Society of Composers, Authors and Publishers amounts to "the exercise of a monopolistic power which denies us the right of bargaining" were made by James W. Baldwin, managing director of the National Association of Broadcasters, before the House patents committee in Washington on Tuesday.

With Sydney M. Kaye, New York copyright attorney also representing the broadcasters, Mr. Baldwin launched the fight of opponents of ASCAP for enactment of the Duffy bill as the hearings on copyright revision entered their fourth week, with prospects that the sessions would extend to mid-April.

The broadcasters wound up their presentation Wednesday, and the testimony of the motion picture industry and hotel interests was scheduled to follow.

The committee had before it this week a voluminous brief submitted by Gene Buck, president of ASCAP, in which he charged exhibitors with attempting to evade the responsibility of paying for music by seeking inclusion in the new legislation of a clause merging with the right to produce the right to exhibit, and with sponsoring elimination of the statutory $250 minimum damage clause in order to beat down the music tax.

Questions Society's Figures

Charging that ASCAP, instead of representing 44,000 members as it claims, has an actual membership of 1,082 American authors and composers, alive and dead, and 108 publishers with 128 subsidiaries, Mr. Kaye told the committee that the existing copyright act was obsolete, outmoded by the development of films and radio, and asserted that the provisions of the 1909 act "intended as a shield are being used as a sword."

Assailing ASCAP's methods, the Broadcasters' counsel declared that a consumer can take out four or five licenses and still be in danger. The "power trust" which, Mr. Buck said, had dictated the Duffy bill, also has an interest in music business through control of Associated Music Publishers, a subsidiary of the North American Company, which is interested in wired radio, Mr. Kaye charged.

The attorney urged the Duffy bill, pointing out that it contains adequate remedies to protect the composers against infringements, and said: "I am convinced it will not cost ASCAP a penny and is quite likely to give them additional benefits."

$2,995,000 Paid by Radio

The radio industry last year paid $2,995,000 to the Society for use of its copyrights, Mr. Baldwin told the committee. He said the industry's gross receipts for 1935 were $87,523,848. While attacking the method of collecting the royalty, he added, however, that he had no quarrel over the amount paid, explaining the complaint is against discrimination and compulsion used in licensing radio.

Music costs, he pointed out, cannot be passed on to the advertiser because of the method employed in fixing the license charges. It was brought out at the hearing that the radio industry pays advertising agencies about $13,000,000 annually in commissions and spends about $9,000,000 for talent.

Mr. Buck in his brief attacked the radio companies for the use of "free shows," operating, it was declared, in competition with stage and film productions on which "copyright royalty was paid."

Charges "Shallow Pretext"

He charged that the provisions in the Duffy bill that the right to produce a film should grant the right to exhibit it is an attempt to settle a long-standing dispute between producers and distributors as to who shall pay the music tax. He termed "a shallow pretext" the claim that this amendment would prevent an author from debarring a film producer from exhibiting a picture after he had been paid for his story, and declared that it would prevent a composer from taking advantage of the best opportunity to dispose of his work in legitimate attractions for reproduction in films.

Further, Mr. Buck said that this amendment "is not for the benefit of the film producer but the exhibitor,"

Meanwhile in New York the reelection of Mr. Buck and other ASCAP officials by the directors is anticipated prior to the Society's annual membership meeting next Thursday.

Warner Brother pressed its campaign of litigation against unlicensed music users with the filing over the weekend of 15 additional infringement suits against New York hotels, restaurants and night clubs, and one in Philadelphia. All seek an injunction and $250 damages, plus an accounting of profits, for each song allegedly performed without a license. Also, 10 more actions have been brought against radio stations in various sections of the country.

The score of litigation on Wednesday stood at 133 infringement suits filed by Warner, 107 of which are against radio stations and 26 against hotels and cafes.

As last week's hearings wound up on Thursday, there appeared the possibility of Congressional action to fix the license fees to be paid by the film industry, broadcasting stations and other users of copyright music.

The suggestion was made by Representative Kramer of California after Representative Daly of Pennsylvania had criticized the attitude of Senator Duffy and had precipitated an argument among committee members.

Senator Kramer's inquiry whether music taxes could not be fixed by statute came during the questioning of Dr. Wallace McClure, State Department member of the interdepartmental committee which wrote the measure. Mr. McClure replied that "such information as we have as to the attitudes of other countries toward Government control is along that line."

Representative Colden of California declared that some way should be developed to fix the royalty, suggesting that in the case of broadcasting stations it could be based on audience and similar factors and that in the case of the film industry it could be based on admissions, "so that the copyright owner may benefit in proportion to the use of his material."

Mr. McClure observed that this proposition did not face any undue difficulty from a drafting point of view. Representative Kramer suggested that an amendment be incorporated in the Duffy bill that before any exhibitor, or any other music user, may be charged with any penalty fixed by the act, he shall be given notice in writing by the copyright owner that he is infringing, and until such notice there shall be no charge of violation.

Admitting that is an important question, Mr. McClure suggested, however, that it might be considered as putting an undue burden upon the copyright owner.

Mr. McClure devoted much of his testimony to a discussion of the $250 minimum damage clause, eliminated in the Duffy bill, which he said was unjust, and declared that the interests of no one would be adversely affected by provisions giving courts broad discretion in the fixing of infringement penalties.

Members of the committee were reminded sharply by Mr. McClure of their responsibility to legislate for the country as a whole rather than for any special interests. The fundamental question, he said, was "whether tens of thousands of persons," or ASCAP, should be the principal beneficiaries.

"We cannot permit in the law a provision that causes such great inconvenience and results in injustice when applied to characteristic cases," he declared.

Mr. McClure criticized members of the patents committee who have consistently voiced approval of ASCAP, and declared the present copyright law inadequate. While ASCAP was admitted by the State Department official to fill a "real need," he said that in the formation of the present law the need of the individual copyright owner transcended that of the people but that at the present time the latter should be protected against exploitation by the former.

Contending that elimination of the $250 damage penalty would not destroy ASCAP, as charged, he pointed out that the testimony of the Society's own officials showed performing rights societies in foreign countries are doing "very well although there is no minimum fee in those countries or anything analogous."

COULDN'T BROADCAST HIS OWN MELODY

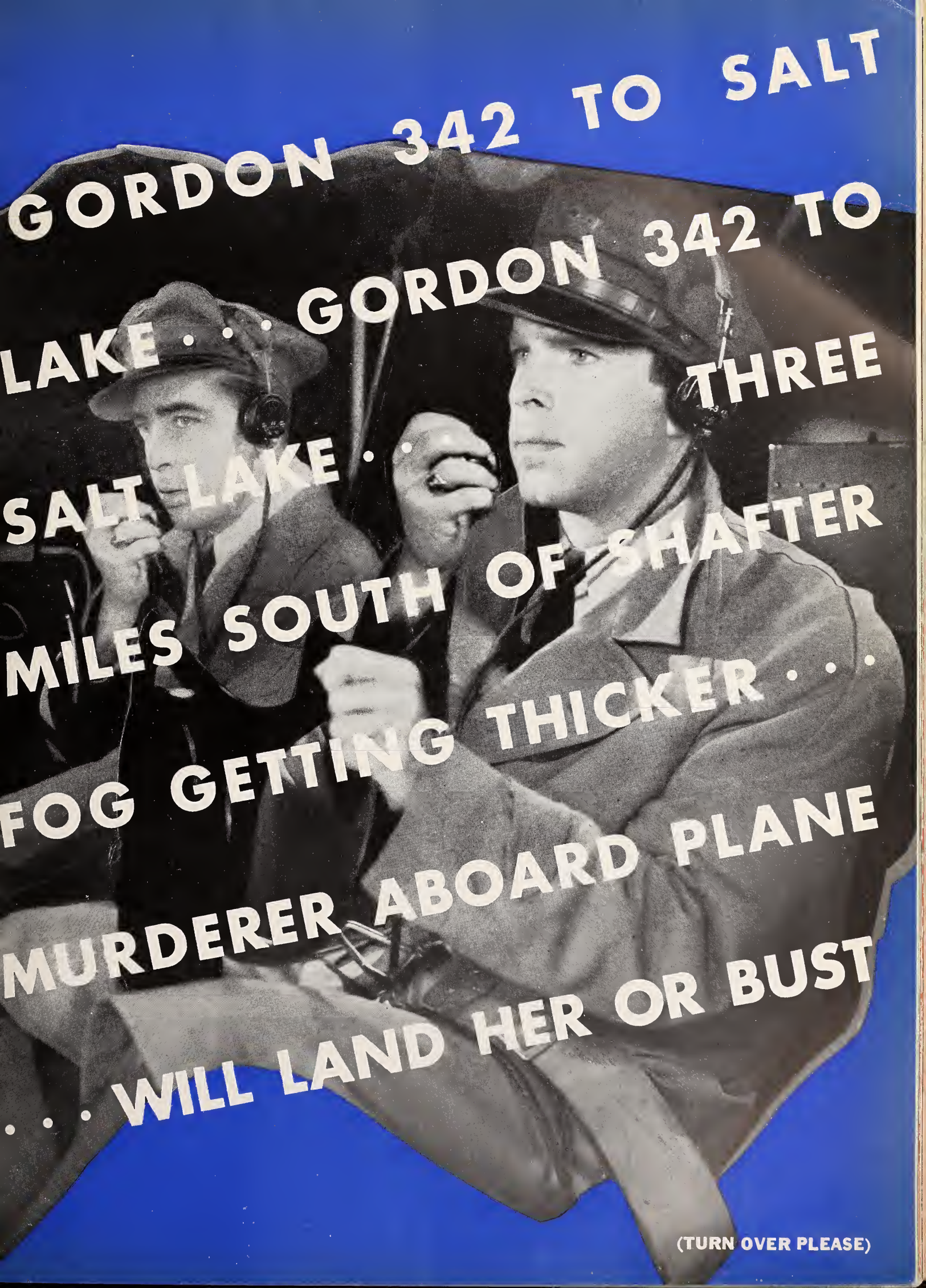
International complications involved Warner Brothers in the war with the American Society of Composers, Authors and Publishers when Ray Noble, English band leader, was prevented from broadcasting his own song, "The Very Thought of You," because in America it is controled by a Warner subsidiary, M. Witmark and Sons.

Mr. Noble, however, demonstrated to Columbia Broadcasting System that the performing rights are held by the Performing Right Society, Ltd., on behalf of the English publisher and composer.

The American copyright, he contended, is subject to the rights of the English company, which is an affiliate of ASCAP. Because of the Anglo-American reciprocal arrangement between performing rights societies, the song finally was considered to be in the clear.

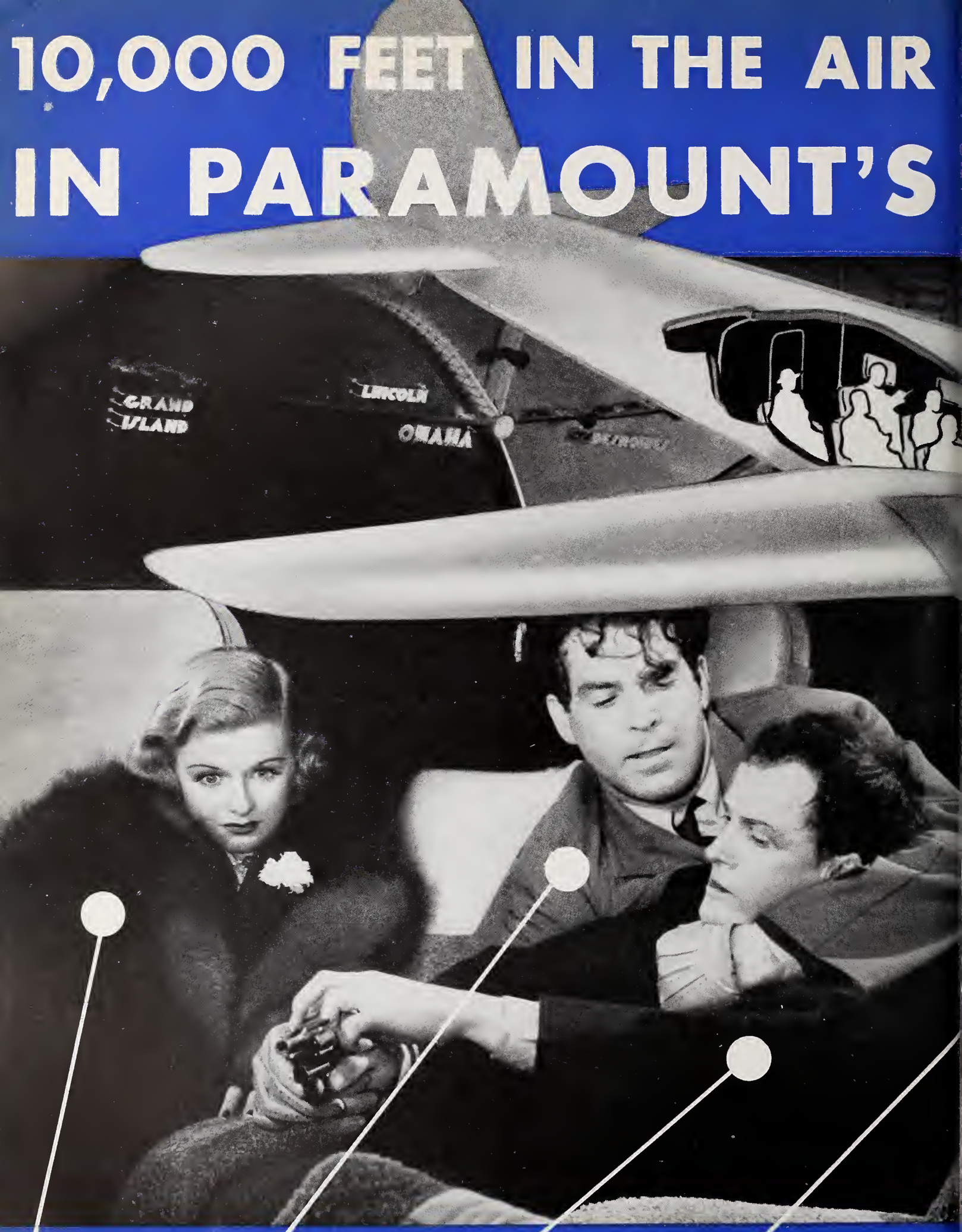
Pathe Votes Dividend

Pathe Film Corporation last week declared a dividend of $1.75 on its seven per cent preferred stock, payable April 1 to stockholders of record on March 23.



(TURN OVER PLEASE)

10,000 FEET IN THE AIR IN PARAMOUNT'S



Felice Rollins (JOAN BENNETT): Runaway heiress or jewel thief?

Pilot Gordon (FRED MacMURRAY): He rises to any emergency!

Palmer (ALAN BAXTER): A murderer . . . at bay!

Dr. Evarts (BRIAN DONLEVY): He waits . . . and watches!

8 PEOPLE FACE DEATH "13 HOURS BY AIR"



Stephani (FRED KEATING): He offers $5,000 to ground the plane! Why?

Waldemar (BENNIE BARTLETT): Worth a cool million..if he arrives in 'Frisco!

Miss Harkins (ZASU PITTS): It had to happen ...on her first time up!

Co-Pilot Scott (JOHN HOWARD): He defies flying orders . . . why?

WITH *THESE* STARS IN *THIS* PICTURE, MR. EXHIBITOR . . .

THE SKY'S THE LIMIT!



"13 HOURS BY AIR"

with

FRED MacMURRAY
JOAN BENNETT

ZaSu Pitts • John Howard • Grace Bradley • A Paramount Picture

Directed by Mitchell Leisen

Paramount Pictures

PARAMOUNT RENTALS UP 10%, THEATRE INCOME 25% HIGHER THAN IN 1935

Film Rentals $1,000,000 a Week, Highest Since 1931, Otterson Is Quoted by Financial News Press

John Edward Otterson, president of Paramount Pictures Corporation, paused this week for an hour from post-reorganization procedure and management conduct to chat informally with the financial news press to explain the financial functionings and earnings status of the corporation's vast producing, distributing and exhibiting enterprises. It was unusual procedure, this personal invitation extended by Mr. Otterson to financial editors for purposes of depicting the financial position of a large motion picture corporation, and out of the tete-a-tete came from the Paramount head the following disclosures, as subsequently reported in the financial press of Wall Street:

The company's operations were in the black in the final quarter of last year. However, due to the excess cost of certain films during the year, consideration is being given to setting up a special reserve to amortize these films.

Film rentals so far this year have been around $1,000,000 a week, 10 per cent over 1935 and the highest since 1931. Theatre income is running 25 to 30 per cent ahead of a year ago. Economies made by the management have reduced average cost of films in the current production program about 33⅓ per cent.

Due to the high cost of films previously made, it is expected that earnings will be affected in the first six months of this year.

Cash position is strong, with over $18,000,000 on hand.

Net profit of Paramount in the third quarter of last year, available for preferred dividends, was $737,191, bringing net profit for the nine months to $3,005,791. While no official estimate has been made, it is probable that operating net in the final period of last year was considerably less than in the third quarter.

Represented at the informal conference with Paramount's president were *Associated Press, Wall Street Journal* and the following New York newspapers: *American, Evening Journal, Herald-Tribune,* and *Times.* Their representatives were understood to have been requested by Mr. Otterson not to use the actual figures divulged by him, which, it was explained, were set forth for their publication value. But, within an hour their publication value. But, within a hour of the noontime interview, held last Friday, in Paramount's home office at Times Square, the Dow-Jones financial news ticker flashed the figures throughout Wall Street and several of the press representatives attending the meeting, witnessing the Dow-Jones treatment, immediately included them in their news accounts.

The figures already mentioned in this account were published on Saturday morning in Dow-Jones *Wall Street Journal,* and were augmented by the following observations:

"Paramount started 1935 with a profitable list of films so that earnings in the first half of the year were substantial. Since last summer, however, due to the unsettlement resulting from reorganization, and changes made in studio personnel, cost of certain films released in the last half of the year, but made in the first half, was unduly high in proportion to their drawing power. The result of this situation is now being shown in current income. During recent months an extensive reorganization of studio operating policies and personnel has taken place, with the purpose of reducing film costs. Average cost of films recently made is about a third less than a year ago. The effects of economies that have been made, however, will probably not show in the company's operating income until after the first half of this year.

"In any event it seems unlikely that any action may be taken on preferred dividends until the fall."

Cites Financial Position

Basing his conclusion on present earnings, Mr. Otterson was said to have expressed the opinion that Paramount today is in a better financial position than any company in the industry.

Paramount owns approximately 700 theatres outright, and an additional 300 in which it has at least 50 per cent interest are operated under partnership arrangements, the financial reporters were advised.

The company's management, it was said, is very much in favor of partnership operation of theatres and has been supported in this policy by the board. Options to repurchase the 50 per cent partnership interest in the A. H. Blank and Karl Hoblitzelle's Texas Consolidated Theatres expire April 1 and 4, respectively, and probably will be disposed of at the next meeting of the Paramount board, on March 26. Thereafter, no other important buy-back options will come up for action for nearly two years.

William LeBaron's contract was extended for a year recently, and now has two years and nine months to run as a result, it was related. Cecil B. DeMille has one picture to make on his contract and no decision has been made yet on a new one.

No changes in the Paramount board are anticipated now, it was said, and no negotiations for the sale of the company's British subsidiary are under way. The immediate importance to the industry of color and television was minimized by Mr. Otterson.

Zirn Threatens New Suit

Meanwhile an echo was heard from another front on the reorganization proceedings of last year. Contempt of court action against former Paramount creditor banks and members of the bank group committee formed under the company's reorganization proceedings will be instituted in the appellate division of the New York supreme court by Samuel Zirn, attorney for petitioning minority bondholders in the Paramount reorganization, Mr. Zirn said on Saturday.

Mr. Zirn had actions pending against the banks in the state court when the Paramount reorganization plan, which provided for the discontinuance of all litigation against creditors whose claims were treated in the plan, was approved in the United States district court. The bank creditors obtained an order from Federal Judge Alfred C. Coxe directing Mr. Zirn to discontinue his actions against them or be held in contempt of court. The United States Circuit court of appeals dismissed an appeal by Zirn from this order and recently denied his motion for reargument.

The appellate division of the state court ruled in Zirn's favor in his bank actions more than a year ago. His contempt proceedings will be based on this and the banks' subsequent procedure in the federal court, he said.

CLERGYMAN DEFENDS HOLLYWOOD MORALS

Hollywood morals are not as bad as they are made to appear, Dr. Burris Jenkins, pastor of the Community Church in Kansas City and long a defender of pictures as a cultural influence, told his congregation in his sermon last Sunday. Dr. Jenkins had just returned from a trip to California.

Blind denunciation of members of the film colony on moral grounds reminds Dr. Jenkins of the attacks on theatrical people which prevailed in the old days.

"We know now that stage personalities measured up to the level of character of most of the rest of us," he said, "and some were far above the average."

Dr. Jenkins said he does not believe film folk indulge in any more wild frivolity than "social sets" and other very well-to-do people in any of the country's large cities.

Leon O. Mumford Dies

Leon O. Mumford, pioneer exhibitor, died Monday at his home in Summit, N. J. Mr. Mumford formerly was president of the Binghamton Press Association and first vice-president of the Knickerbocker Press Association of the State of New York. He owned the Arcade theatre in Newark and was manager of the Roth Strand theatre in Summit.

MAJORS GET EXTENSION IN CONSPIRACY ACTION

Thirty Days Allowed for Counsel to Study Complaints and Confer with the Defendants

Judge Murray Hulbert on Tuesday upheld Federal Judge Alfred C. Coxe's order granting Warner Brothers, Paramount, RKO-Radio and individual defendants an additional 30 days in which to prepare for the Government's prosecution of a civil suit charging conspiracy to withhold films from the Ambassador, Missouri and New Grand Central theatres in St. Louis.

Russell Hardy, in charge of the prosecution for the government, had moved to vacate the Coxe order on grounds that the passage of time allowed would work injury upon complaining parties, "increase the losses of Fanchon and Marco," operators of the theatres named in the period covered by the suit, "and probably result in their extinction, help make a success of the conspiracy and turn the case into a post mortem." After the court declined to grant the motion to vacate the order, the prosecuting attorney sought to have the extension reduced to twenty days. This the court also declined to consider.

Frederick H. Wood, who defended the Warners in the criminal and civil actions brought by the Government in St. Louis, told Judge Hulbert that preoccupation with the preparation of documents bearing on the constitutionality of the Duffy Coal Act had prevented him from having an opportunity to examine the complaint until Tuesday and that service on Harry and Albert Warner had not been obtained until Monday. He added that preliminary study of the papers indicated that they were extremely complicated and would require various motions for clarification before answers could be filed.

Questions Hardy's Motive

Mr. Wood declared he could not understand Attorney Hardy's motive in seeking to thwart the purpose of Judge Coxe's order, arguing that "it seems idle for the Government to suggest an emergency in view of the past proceedings" and that the film companies tried to have the civil action tried first in St. Louis.

Louis Nizer, of Phillips and Nizer, who said he had been retained by George J. Schaefer, Sam Dembow and Ralph Kohn, defendants, told the court he had not had sufficient time to familiarize himself with the issues and to determine whether his clients were defendants under the law. He said he expects to make a motion, following further study of the case, to dismiss the complaint against them. They are former Paramount executives.

Louis Comick, of Simpson, Thacher and Bartlett, a newcomer to the defense legal staff, said he had not participated in the previous trials and had had no opportunity to confer with officials of the three Paramount companies he will represent. For this reason, he said, it would be impossible for him to file answers within the prescribed time.

William Mallard, general counsel for RKO-Radio, told the court that most of the defendants he represents have been out of the city and he had not adequate opportunity to confer with them. He added that Ned E. Depinet and Jules Levy had been served by a marshal who left papers at their homes in their absence.

15 New Witnesses

Prosecuting Attorney Hardy informed Judge Hulbert that several defendants had not yet accepted service and the court asked defense counsel if they would appear for their clients. Attorney Wood said he would accept responsibility for Abel Cary Thomas and Attorney Comick said he would do likewise for Neil F. Agnew.

Fifteen or more new witnesses will be summoned, Mr. Hardy said, adding that he intends to bring in all the St. Louis exchange managers who testified in the civil case in that city.

In Kansas City, hearing on a temporary injunction to restrain major distributors from continuing zoning set up last fall was set for March 27th before Judge Merrill E. Otis in the federal district court. Ten independent exhibitors representing 13 theatres filed suit February 25th against Fox Midwest, Twentieth Century-Fox, Paramount, Universal, MGM, Columbia, United Artists and Vitagraph, charging restraint of trade.

In Atlanta major distributors were given until April 9th to file answers in an anti-trust action brought against them and the Sparks circuit in the federal court by R. E. Gore and the Broadway theatre.

221 Chinese Lose Lives In Theatre Fire Panic

At least 221 persons died Tuesday night in a theatre fire at Tuliuchen, China, the Associated Press reported from Tientsin.

Most of the victims perished in a panic-stricken jam at the exits. Many, with their clothes on fire, jumped into an adjacent creek and were drowned, the dispatch said.

Supply Company Files Suit

Suit for damages amounting to $60,000 has been filed in the Federal court at San Francisco by Pacific Coast Theatre Supply Company against National Carbon Company, Walter G. Preddy Company, B. F. Shearer Company, Western Theatrical Equipment Company and National Theatre Supply Company. The plaintiff charges the defendants with conspiracy to monopolize the business in projection machine carbons in violation of federal anti-trust laws.

William J. Clark Resigns

William J. Clark, long associated with the Stanley Company of America and Warners as film buyer in the theatre department, has resigned, effective April 4. His successor will be named in the near future by Clayton Bond, head of the film buying department.

F. C. C. Starts Investigation of Am. Tel. & Tel.

Walter S. Gifford, president of the American Telephone and Telegraph Company, took the stand Tuesday in the opening session of the Federal Communications Commission's investigation of the structure and ramifications of the company, admitted that it is a virtual monopoly, owning more than 85 per cent of the telephone equipment of the nation and that his salary as president is $206,000 a year. On interrogation as to whether he had taken a cut, he said he had, that prior to the reduction his salary had been $250,000.

Samuel Becker, counsel for the commission, conducted the examination. In discussing Western Electric the president of A. T. & T. said it was 99.2 per cent owned by the Bell Telephone company, a subsidiary. He testified, "The reason for this is so that the company can have a source of supply for highly standardized equipment."

Asked whether it was true that the company had acquired two film studios, Mr. Gifford replied that the concern had come into possession of them through non-payment of debts.

His interrogator also inquired whether the company had helped William Fox finance the acquisition of Loew's stock some years ago, but the witness replied that he did not know.

Edgar S. Bloom, president of Western Electric, was the first witness called.

Naked Truth Cast AMPA Guests

Writers and principals from the cast of the Naked Truth Dinner were to be guests of the AMPA at its regular weekly meeting on Thursday. Expected to be present were Ralph Rolan, Fred Hillebrand, Charlie Williams, Marcy Klauber, Luise Squire, Alice Dinehart, Arthur May and Major Al Richards. Nick Lucas was to entertain with guitar and song and election of a nominating committee to select candidates for AMPA officers for the coming year was scheduled as official business.

London Studio Fire Delays Production

Fire of unknown origin damaged one of three stages in construction at the Denham studios, London, on Tuesday. Alexander Korda, producer distributing through United Artists, said that production schedules would be delayed about two weeks by the blaze. Rapid progress is being made on the other two stages, which will be completed early in April.

D'Usseau with Halperin

Leon D'Usseau has joined Academy-Halperin Productins in Hollywood as a production aide. He was production assistant to William LeBaron at RKO and later held a similar post with First Division.

MPTOA MOVES FOR TRADE SESSION; NEW YORK GROUPS NEAR MERGER

Committee of Exhibitors To Meet with Companies' Executives to Work Out Approved Set of Practices

The Motion Picture Theatre Owners of America, with Ed Kuykendall reelected president, finally took steps this week to work out with distributors, at a round-table, a program of approved trade practices as the instrument for ending the perennial disputes between buyer and seller. The MPTOA immediately will organize a subcommittee of its best exhibitor minds to effect a meeting with the distributors.

While the MPTOA was awaiting the end of the Pettengill anti-block booking and the Duffy copyright bill hearings at Washington, New York's two independent exhibitor organizations were proceeding with merger discussions, Aaron Saperstein was reelected president of Allied in Illinois, New England's Allied scored MGM for its percentage demands, and Harry Lavietes was elected president of the new MPTO in Connecticut.

A master committee of the MPTOA will be designated soon to meet with company heads and sales executives in an effort to work out a complete program of approved trade practices, Mr. Kuykendall said on his return to New York from Miami where the national directors of his organization had met. It was at this meeting that Mr. Kuykendall was authorized to make arrangements for the conferences and to designate either a special committee or the executive committee of the MPTOA to work with him. Mr. Kuykendall said that an active special committee would be named comprising representative exhibitors who would be able to attend the New York meetings with distribution officials at any time.

Await End of Washington Hearings

Present indications are that no attempt will be made to open the meetings until the current block booking and copyright legislation hearings now in progress at Washington have been concluded.

Mr. Kuykendall emphasized that the committee to be named would not be a "grievance committee," but would be a representative group of the national exhibitor organization which would be prepared to "make suggestions" and seek solutions for major problems affecting both distributor and exhibitor.

In Manhattan, a merger of the Theatre Owners Chamber of Commerce and the Independent Theatre Owners Association moved a step nearer as 32 leading independent circuit heads met at the Hotel Astor and advocated a solidification of all local theatre operators.

Charles L. O'Reilly, head of the TOCC; Harry Brandt, president of the ITOA; Maurice Fleischman, Si Fabian, Sam Strausberg and Louis Frisch spoke on the necessity for grouping all theatres into a strong organization. Following the talks, a committee of three exhibitors, not affiliated with either association, was named to work out ways and means for uniting the organizations. Additional meetings were set for Wednesday.

On the committee are Sam Rosen, Herman Becker and Mr. Strausberg. They will contact exhibitors for support.

Saperstein Reelected

In Chicago, Aaron Saperstein was reelected president, to serve his seventh term as head of Allied of Illinois, at its seventh annual election held at the Commodore hotel last weekend.

In addition to Mr. Saperstein, the officers elected were: Van Nomikos, vice-president; Harry Lasker, secretary; Joe Stern, treasurer, and Harry Nipo, sergeant-at-arms. The board of directors picked included Ludwig Sussman, Tippy Harrison, Samuel Roberts, Verne Langdon, Benjamin Bartelstein, Benjamin Lasker, B. Charuhas, Abe Gumbiner, Charles Nelson, Richard Salkin and Jack Rose. Louis L. Abramson again was named recording secretary.

Protests MGM Percentages

In Boston, Allied of New England, headed by Nathan Yamins, national Allied president, scored Metro-Goldwyn-Mayer's percentage demands in a bulletin to members. The statement lists salaries said to be paid to MGM and Loew officials and continues:

"We have no quarrel with any man's income or earnings, but we do feel that exhibitors might bear them in mind when Metro has the nerve to ask the signing of riders permitting the transfer of high percentages from undelivered '34-'35 product to '35-'36 pictures. If Metro thinks its '34-'35 pictures still undelivered are unworthy of percentage rates, can't they afford to be men enough to forget the prohibitive rentals they demanded for undelivered 'masterpieces' without trying to grab their high rentals for pictures they do not choose to deliver? Is all sense of fairness and decency dead in this business?"

Further south, in New Haven, Harry Lavietes of the Pequot theatre was elected president of the newly-organized Independent MPTO of Connecticut. Forty independent theatres were represented at the election.

Other officers picked are: A. Fishman, treasurer; William Brennan, first vice-president; Joseph A. Davis, executive secretary, and Jack Post, recording secretary. Directors include the officers and Dr. J. B. Fishman, Charles Levine, Harry Gale, Morris Bailey, Ralph Pascho, Joseph Shulman, Dave Maglena, George Comden and Jack Schwartz.

Columbia's Earned Surplus Account And Consolidated Balance Sheet

Highlights of Columbia Pictures' consolidated statement of operations and balance sheet on December 28, 1935—for the 26 weeks—compared with the three previous similar periods as follows:

	TWENTY-SIX WEEKS ENDED			
	Dec. 28, 1935	Dec. 29, 1934	Dec. 30, 1933	Dec. 30, 1932
Operating Income (after amortization of production costs, share to other producers, print costs)	$2,948,169	$3,128,737	$2,888,790	$2,903,274
Total Income (including profits of foreign subsidiaries, etc.)	3,079,091	3,235,355	2,923,564	2,938,949
General, Administrative and Selling Expenses, Federal Taxes	2,297,820	2,316,171	2,519,002	2,505,164
Net Profit	781,272	919,184	404,563	373,785
Earned Surplus	3,520,781	3,151,128	2,363,610	1,644,472
Cash (including U. S. Treasury Certificates)	2,927,531	748,525	653,424	930,157
Accounts Receivable and Advances	825,355	878,772	756,510	1,129,322
Inventories, Films, Accessories, Supplies	6,417,148	5,510,417	3,709,857	2,748,574
Total Current Assets	10,170,036	7,137,715	5,170,389	4,740,253
Total Current Liabilities	1,521,010	1,418,973	975,509	1,133,856
Total Assets (a)	12,806,009	8,854,879	6,911,664	6,389,436

FILMS RESOLD INSTEAD OF SCRAPPED, SAYS PATHE

Charges Emile Snyder, Silver Refiner, Diverted Product to Non-Theatrical and States Right Market

Pathe Exchange, Inc., is proceeding in the United States courts to retrieve some 198 motion pictures that are alleged to have been illegally diverted to the non-theatrical and states right markets for distribution as reissues, instead of having been scrapped by the silver refiners to whom the prints were sold. The pictures were produced and distributed by Pathe when it was actively engaged in the making and selling of films, prior to the sale of its assets to the FBO-RKO interests, in 1930.

The case now at issue, in the United States circuit court of appeals, third circuit, in New Jersey, is an odd one.

Pathe, for many years, had disposed of its "scrap" or "junk" film to a refiner of precious metal, Emile Snyder, the defendant, who, it is alleged, "conspired" in 1929 to deprive Pathe of its copyrights to the 198 films, by having "vended and caused to be vended" said films for exhibition. Defendant Snyder denied the charges, and, further, held that "when said films were delivered by the plaintiff (Pathe) to the defendant (Snyder), the whole right of property in said films passed to the said defendant Snyder and it had the right either to make use of said films for its own purposes or to resell said films in such a manner as it saw fit." Pathe denies the defendant has any such right.

The question at law is one of copyright infringement, Pathe complaining that its copyrights to the 198 pictures were infringed by the Snyder interests when they were vended for exhibition, instead of having been junked for the refinement of the silver in the film.

Pathe in its complaint also alleges that Snyder, Inc., sold some of the pictures to Metropolitan Motion Picture Company, Inc., of Newark, N. J., an independent distributor active in the non-theatrical market. Apollo Film Supply, in New York, also purchased some prints, it is alleged.

Judge William Clark, in New Jersey, dismissed Pathe's bill of complaint against the Snyder interests, on June 27, 1935, and Pathe now seeks an appeal in the United States circuit court.

RKO Claim Hearing Off; Theatres' Affairs Closed

A hearing of exceptions to the allowance of Rockefeller Center's lease claims against RKO at $9,100,000, which was scheduled for Tuesday before Federal Judge William Bondy, was postponed to March 24. Efforts to effect a compromise or settlement of the claims are still being made. A final meeting of creditors of RKO Theatre Operating Corporation, a bankrupt subsidiary of RKO, was held last week to wind up the administration of the company and to submit final accounts to Referee Irwin Kurtz.

Applications for interim fees totaling $150,000 for services in the RKO reorganization proceedings were taken under advisement Tuesday by Judge Bondy. The applications were filed by Irving Trust Company, trustee of RKO, which asks $65,000, and by Donovan, Leisure, Newton and Lumbard, counsel to the trustee, who asks $85,000. The annual stockholders' meeting of Keith-Albee-Orpheum will be held April 8. At that time 13 directors will be elected.

Roxy Memorial Grove Planned for Palestine

The Roxy Memorial Grove, planned as an evergreen expression of the late Samuel Rothafel's artistic and humanitarian contributions, will be planted on the hills of Nazareth, in the Plain of Esdraelon, Palestine, the site of the George Washington Memorial Forest. The land has been made available for the purpose by the Keren Kayemeth Le Israel, the agency for the reclamation and reforestation of the Holy Land. An arrangement to this effect has been entered into between the Keren Kayemeth Le Israel and the Roxy Memorial Committee, of which Mr. Louis Nizer, attorney for the New York Film Board of Trade is chairman, and Harry Hershfield is honorary chairman.

Among the members of the Roxy Memorial Committee are: Edward G. Robinson, William S. Paley, M. H. Aylesworth, Gene Buck, Fanny Hurst, George S. Kaufman, Erno Rapee, Irving Caesar, Alfred M. McCosker, Harry M. Warner, Louis K. Sidney, Donald Flamm, Nick A. Kenny and Nathan Burkan.

Henry C. Lomb Dies In New York Home

Henry C. Lomb, son of Henry Lomb, one of the founders of Bausch and Lomb, Rochester optical company, died at his home in New York last Sunday. He was 64. His widow, a son, three daughters and his mother survive.

For some years Mr. Lomb was connected with the optical company, but following his father's death he left Rochester, coming to New York and establishing Standard Scientific Corporation, for the manufacture of scientific instruments. At the time of his death, Mr. Lomb was president of the Waverly Novelty Company, Jersey City, which manufactured musical instrument parts.

"Ariane" Barred in Ohio

The Ohio censors have banned "Ariane" from that state because of the nature of the story. The picture, which has been booked in several Ohio spots, stars Elisabeth Bergner. It was produced by Pathe-Cinema in London and Paris and was directed by Paul Czinner. Blue Ribbon Photoplays distribute the picture.

Tax Protest May Shut Paris Houses

Exhibitors, at a general meeting held in Paris last week, decided to close all theatres in the French capitol on March 20, if the 10 per cent pauper tax on gross receipts is not rescinded or greatly reduced before that date. A similar threat, which was not materialized, was made some time ago. When the tax was passed last July, town councils were given the option of canceling the tax if they could find another to replace it.

Thus far, Paris exhibitors have received only promises in their efforts to gain relief. Distributors have promised to cooperate with the local theatres in the matter of contracts. At the present time exhibitors are paying taxes amounting to almost 25 per cent of their gross receipts. They believe that the threat of complete closing will force the Paris Town Council to take action.

Theatre business in the country has suffered severely through the depression. The total of taxes collected from all amusement houses in France for January, 1936, was approximately $550,000, which compares with a total of approximately $700,000 for January, 1935, a reduction of about 20 per cent. The revenue for the entire year 1935 from special taxes on amusements was 15 per cent less than in 1934.

Census Check Using Elaborate System

Rapid progress in the work of taking the new national amusement census as part of the business census undertaking of the Department of Commerce is reported at the Bureau's headquarters in Philadelphia.

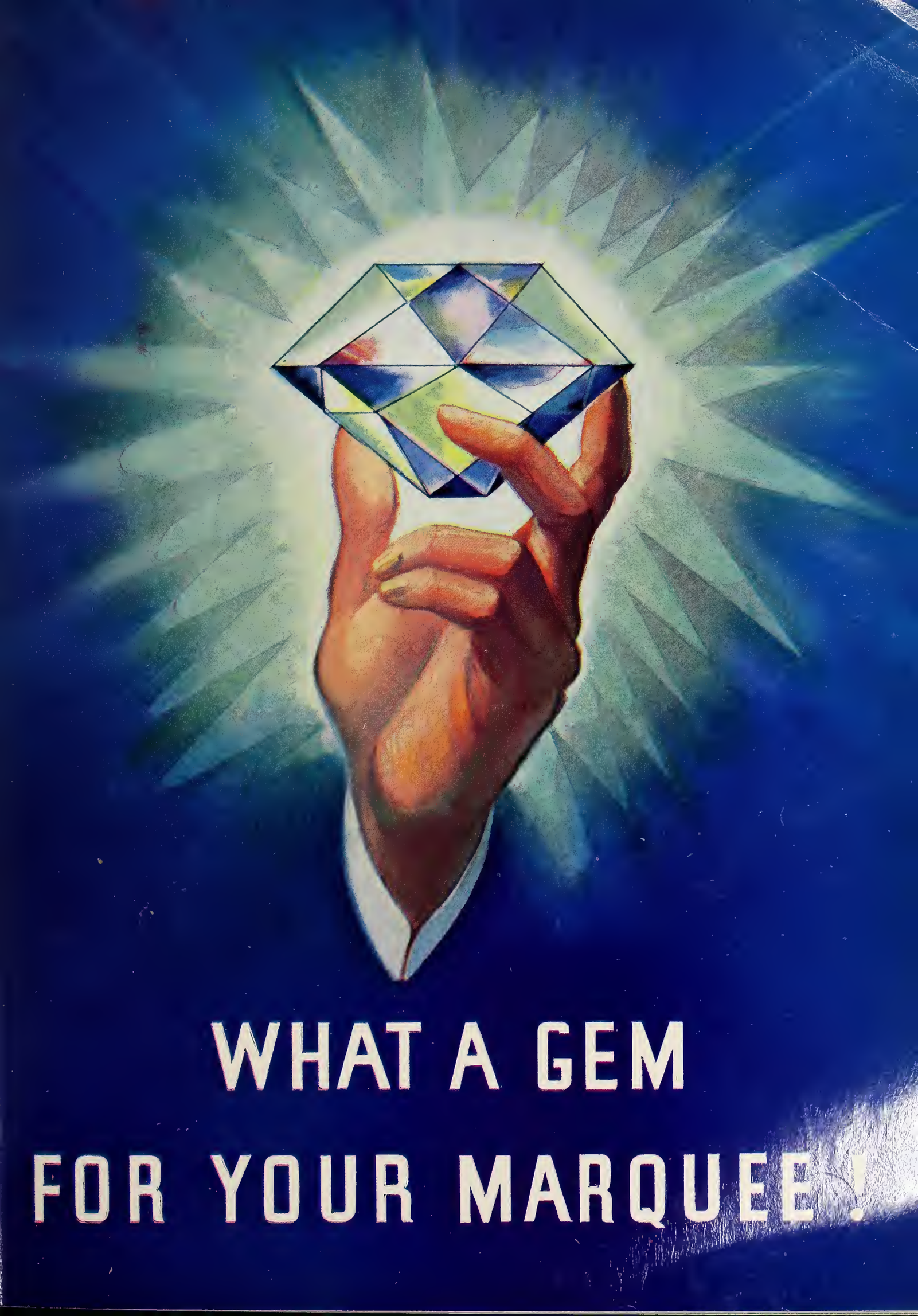
In the amusement industry as in certain others the census will classify establishments or organizations as independent and individually operated, units of a branch system or units of a corporate chain system. Reports will cover operating revenues, operating expenses and employment data. However, no figures for any business classification will be published unless enough individual reports are included to make it impossible to distinguish the facts about any particular individual firm or corporation, according to census headquarters.

Bulletin on New Sound System Is Issued

An account of the MGM research and engineering investigation of theatre loudspeakers resulting in development of the Shearer Two-Way Horn System is contained in a bulletin issued by the Academy of Motion Picture Arts and Sciences Research Council last week. John K. Hilliard, associated with Douglas Shearer in the engineering of the new system, and Harry R. Kimball, of the MGM Studio Sound department, are authors of papers contained in the bulletin.

Variety Club Delegates

The Cleveland Variety Club has named I. J. Schwartz and Nat Holt, president and past-president, as delegates to the national Variety Club banquet in Columbus, Ohio, on April 18-19.


WHAT A GEM
FOR YOUR MARQUEE!


TOPS
'EM ALL
GB
CLEAR ALL ROADS FOR RECORD

IT'S A "COVERED WAGON"
..... *plus* "CIMARRON"



WALTER HUSTON *AS*

RHODES

DIAMOND MASTER • EMPIRE BUILDER • JUNGLE CONQUEROR

RUNS ON "RHODES" *Arrange now for extra playing time*



EXPLOITATION EXTRAORDINARY

- "Rhodes" has been hailed by the critics as a "Covered Wagon" *plus* "Cimarron."
- Plus that, it's an exploitation natural. Our campaign has been geared accordingly . . .
- It's sure-fire! It's fool-proof! It tops 'em all! It's a pushover for a holdover!

WALTER HUSTON AS

RHODES

TOPS 'EM ALL

GB

DIAMOND MASTER • **EMPIRE BUILDER** • **JUNGLE CONQUEROR**

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BARRING OF TWO AMERICAN FILMS BY POLAND'S CENSORS BRINGS FIGHT

Both Warner and MGM Rest Cases with Attorney; Germany Making Headway in Move to Retrieve Market

by JOSEPH FRYD
Warsaw Special Correspondent

Outright refusal of Poland's censors to permit the showing of two American features—Warner's "G-Men" and MGM's "Public Hero No. 1"—has brought an outburst of argument in Warsaw.

In Poland there exist two bodies for the censoring of films, one, known as the Central Film Board, is in the Ministry of the Interior, the other, called the Superior Board, is a commission headed by the Director of the Administrative Department.

The fate of these two films now is dependent on the Superior Board, for the Central Film Board definitely has refused approval.

When the censors in the Ministry of the Interior turned its thumbs down it gave the following reasons:

The pictures are directed toward sensationalism.

They would have a demoralizing influence.

They reveal the undercover methods of police in search for clues.

As a last recourse in the fight to get the Superior Board's approval, the cases have been given into the hands of attorneys, for MGM and Warner have no intention of shelving such box-office productions. But the chances of victory are reported slight.

At the moment of writing, Columbia's "The Whole Town's Talking," another picture dealing with gangsters, is being shown in one of the Warsaw film houses, the Majestic. This picture has received the classification of "artistic," a listing greatly desirable for it means a lower tax levy. Furthermore, the production has been approved for showing to young folk as well as adults.

In justifying this designation, the censors said that the picture has been artistically produced and done in a humorous sort of way.

In any event, the cases demonstrate how difficult it is to forecast the direction of censorship action on an imported picture.

Writing of films which have struck snags with the censors, it is worthwhile to mention the troubles of the Soviet production, "Love of Maxim," now appearing here under the caption of "The Struggle with the Tsar." Though it was banned in several states in the U. S. and in spite of the strong unofficial anti-soviet current here, it managed to pass the censor.

Perhaps the change of title was a factor. The "Struggle with the Tsar" sounds well and goes in hand with the national policy. Regardless of a good title and crammed with exciting scenes (the plot being built on revolutionary incidents of 1905 when many Poles took part) "Love of Maxim" has not turned out to be the box-office success expected. It is the second time that a Soviet film of the kind has failed to click.

▽

Germany Returns to Market

Germany, at one time sole competitor of the American industry in Poland, is making headway in its efforts to retrieve this market. On February 1st Ufa came into possession of the Filharmonja, one of the largest cinemas in Warsaw. Only German product will be shown there.

Germany had been almost completely shut out of the Polish market. The majority of exhibitors and distributors being Jewish, German productions had been boycotted in return for the Nazi attitude toward non-Aryans. A special committee kept this boycott effective even after the group officially had been dissolved for political reasons. The committee of course has worked in secret, and in some of the instances of breaking of the boycott the results were decidedly not pleasant for the individual.

Not so long ago an exhibitor who had dared to show a picture made in Germany, starring Jan Kiepura, was forced to remove it from the screen. The name of Kiepura did not save him. At different times stench bombs were thrown by unknown persons and patrons, leaving in a hurry, were given handbills carrying a black, wide border and characterizing the exhibitor as a renegade dead to the Jewish nation.

Under such conditions it was difficult for the German producer to think of expansion, but on the other hand the regaining of the Polish market was a vital affair.

One method adopted was the socalled "mixed production." For example, a well-known German actor, Paul Wegener, has taken over direction of "August the Saxon." Several Polish actors have been engaged for production in Berlin. The story is woven about the reign of August the Saxon, when he was king of Poland.

This strategy of the Germans is very clear. They hope in this way to make productions in Germany, handling Polish themes, using Polish actors, and thereby winning back the Polish film market.

At the same time there is a great amount of propaganda work to break down any hostile attitude among the Polish public against German films.

Knowing the perseverance of the Germans, we may expect further attempts to take over the entire Polish market. They are gambling for a great stake. It is a matter of recovering the money which they have been losing for several years. If the Germans reach their goal, the American industry would suffer a severe setback.

AMERICANS HIT BY TAX IN POLAND

Representatives of American exchanges in Warsaw, Poland, have indicated they will be forced to curtail their activities and perhaps withdraw from the country if a proposed tax is passed by the government. The levy, which would amount to about six cents a foot on films submitted to the censors, is to supply funds for subsidizing domestic producers.

Since American product totals more than 50 per cent of all films shown in the country, United States companies would bear the brunt of the new levy. It is also understood that the government has decided that, effective April 1, 10 per cent of all features shown must be of domestic origin, and that the entertainment tax rebate for films of educational merit will be discontinued.

Proposed Censorship Fee of Six Cents a Foot to Aid Domestic Industry Brings Threat of Exchanges to Withdraw

Local 306 and Allied Merger Progressing

Plans to merge Local 306 of New York and Allied Motion Picture Operators are progressing rapidly and a deal is expected to be concluded within the next few weeks. Three meetings were held last week, the final one on Saturday, attended by a number of exhibitors as well as union officials and the sessions were continued this week.

Among those attending Saturday's session were: Joseph D. Basson, president of Local 306, Bert Popkin, Joe Kelbin, Maurice Fleischman, Harry Brandt, Stanley Lawton and Irving Renner. Empire was not present at the sessions, but it is anticipated that this organization will join the merger shortly after details are cleared up.

Shea Joins Paramount

Joe Shea has joined Paramount studios in Hollywood as assistant to Gabe Yorke. Pat Patterson and Mel Riddle also became members of Yorke's staff at the same time. All three were in Yorke's department when he was at Fox.

Garmes Will Direct

Ben Hecht and Charles MacArthur have signed Lee Garmes for the dual post of director and cameraman for their next production, "The Monster," which will be produced in New York at the Eastern Service Studio for Paramount release.

Westland Reopens Four

The Westland Theatre Corporation, Denver, will reopen the Liberty in Denver, the Pueblo and Chief at Pueblo and the Mesa at Grand Junction this month.

CAGNEY WINS HIS SUIT; COW-MILKING IRKS STAR

Grace Moore Upsets Columbia Bucket; Warner To Appeal; Dietrich, Paramount Agree

Hollywood producers' troubles with a few discontented stars, who presently are engaged in a series of outbursts, appear to be only just beginning:

Grace Moore, "song bird," this week flew the Columbia Studio coop, walking out on her contract because "they made me sing all day and milk a cow in the bargain." Her return to Broadway was marked by a series of interviews to the press services along the route.

James Cagney won a victory in the courts over Warner Brothers in his public battle to end his contract. Warner will appeal.

Marlene Dietrich patched up differences with Paramount. She, too, had "walked out," but in the midst of production plans.

The series of star-studio difficulties has embroiled George Raft, Miss Dietrich and Mae West at Paramount; Ann Dvorak, Pat O'Brien and Mr. Cagney at Warner, and Miss Moore at Columbia.

Mr. Raft objected to the cameraman assigned him and was suspended, but later he went back to work on another picture.

Miss West's contractual relations with Paramount were severed two weeks ago.

Miss Dvorak and Warner Brothers both won and lost a court fight over her contractual status, and she remains with the company.

Mr. O'Brien objected to his next story and to the billing given him in previous releases, and is still out. Indications are, however, that he will return to work next Monday with his difficulties with his employers all straightened out. He has been given no definite assignment, and Warren William is being used in "Stage Struck" in his place.

Appealing to State Supreme Court

That Warner Bros. will appeal the case of James Cagney to the supreme court of California was announced Wednesday in a statement issued in Hollywood by Jack L. Warner, vice-president in charge of production.

Mr. Warner said:

"The issues in this case were simple and clear-cut. The court in its decision has held that our contract with Mr. Cagney was not invalid and that he had no legal basis for his claim that the contract should be cancelled at this time because of any defect or irregularity in that contract. When Mr. Cagney declined in December of 1935 to render further services to us under his contract dated October 4th, 1932, he did so, as the court has held in effect, without legal justification. He was suspended by us at that time because of his refusal to work. His contract, including options, has a long time to run and we intend to protect our interests throughout.

"However, the court has likewise found that subsequent to the time when Mr. Cagney without legal reason refused to continue his services for us, he had been billed in advertising matter in connection with the picture, 'Ceiling Zero,' in a manner contrary to the billing clause in his contract. Our company contended that such errors in billing were entirely inadvertent and that our contract provided definitely that 'no casual or inadvertent' failures to comply with provisions of the contract regarding billing should constitute a breach thereof. Whether the error claimed to have been made in the advertising was a deliberate breach, or whether it was merely a minor incident, purely casual and inadvertent in its nature, is a question which will in due course be placed before the supreme court of the State of California, to which we intend to appeal.

"Whether the advertising matter concerning the picture 'Ceiling Zero' put out by certain local theatres under the particular circumstances disclosed in this case can be said to be a breach of the customary billing clause as it appears in Mr. Cagney's contract with us as the producer of the picture is a question of great importance to the entire motion picture industry.

"We are naturally disappointed in the present outcome of the case, but as a matter of conviction and principle intend to prosecute and appeal in due course to the highest court in the state."

The contract of Mr. Cagney was voided by Warner Bros., according to the judgment rendered Monday by Judge Charles I. Bogue in Los Angeles, who based his decision on the fact that Warner had given the actor subordinate rather than star billing in two pictures, "Ceiling Zero" and "Footlight Parade." The Warner claim that this billing was an error was of no avail.

The decision makes Mr. Cagney a free agent, but J. Ray Files, attorney for Warners, said he will file an appeal within a week, adding that any contractual move by the actor would be made at his own risk. Prior to the trial, however, Mr. Cagney and Darryl F. Zanuck, production chief of Twentieth Century-Fox, are reported to have held several conferences.

While passing through Detroit enroute to New York last weekend, Miss Moore told the press folk that greeted her at the railroad station that she was "walking out" on her motion picture contract until "Hollywood learns to treat me more like a human being and less like a machine."

Not a Milking Machine

"In the last picture I made in Hollywood," she said in an interview with *The Detroit News,* "they made me sing all day and milk a cow in the bargain. I don't mind milking a cow or two in the course of a day, but also to sing all day is something else again. I have another public besides that one out in Hollywood.

"Now they want me to return to Hollywood to make retakes and French and Spanish recordings of music in the pictures. I refuse to do this."

When informed of Miss Moore's decision to walk out on her contract, Columbia studio executives in Hollywood said it was all news to them.

"We had a communication from her two days ago," it was stated, "saying she would return within one week to make added scenes and French and Spanish recordings on the picture she has just finished."

Signed Another Contract

The film, "The King Steps Out," in which Franchot Tone is featured with Miss Moore, is nearly ready for release, according to Columbia officials. It was further stated that before the singer entrained for the East she had signed another contract with Columbia to make a picture which will go into production in May

Miss Dietrich apparently successfully waged her fight with Paramount, during which she refused to appear in the role picked for her in "I Loved a Soldier," and although she will remain with the company, she sails for London shortly to do one film for Alexander Korda. Meanwhile, the studio has borrowed Margaret Sullavan from Universal for Miss Dietrich's role in "I Loved a Soldier."

Theatres End Ad Fight

The long battle between the *Journal* and *Star,* Lincoln, Nebr., papers, on the one hand, and the Westland theatres on the other, has ended, with the theatres dropping their advertising in the local shopping guide and going over to the papers. In return, the daily papers are giving the theatres' product needed publicity which has been lacking for a long time.

Society Honors Fishman

Dr. J. B. Fishman, New Haven, of the Fishman Circuit and retiring head of the Motion Picture Theatre Owners of Connecticut, has been elected to membership in Sigma Xi, honorary scientific society. Dr. Fishman is a research fellow in the Yale School of Medicine and his admission to the society is on the basis of work in the physiological chemistry department.

Selznick To Do "Allah"

David O. Selznick will be affiliated with Pioneer in producing "The Garden of Allah," having taken over a contract with Technicolor for production of the picture which Pioneer was unable to produce because of the absence of Merian C. Cooper. John Hay Whitney will return to Hollywood in April following a trip abroad.

Erpi Moves Branch Office

The New Orleans office of Electrical Research Products, Inc., has moved from the Pere Marquette Building to the Canal Bank Building, one block nearer the film center. Walter E. Woodward, southeastern division sales manager for the company, is in charge of the branch.

Allied Gets "Custer"

Allied Film Exchange of Oklahoma City has signed with Robert Mintz, president of Stage and Screen Attractions, to handle the latter's serial, "Custer's Last Stand," in Oklahoma.

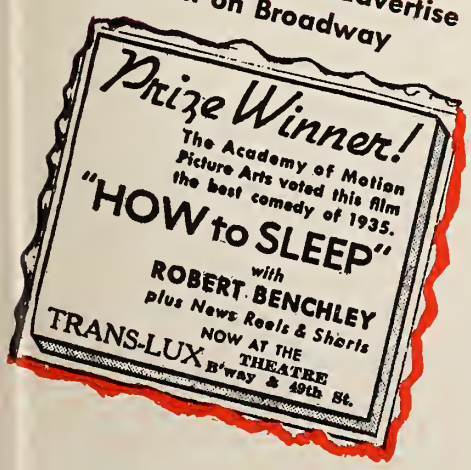


JUNIOR WINS, TOO!

The little rascal copped a statue! After Momma and Poppa Leo brought home the big Academy Award with "Mutiny on the Bounty" there was such excitement in the family when Junior showed up with the Prize for the Year's Best Comedy Short — "How to Sleep" — featuring Robert Benchley. The Prize Committee always has a tough time picking out the winning M-G-M Short because Leo, Jr., is awful smart at making snappy short subjects. It's hard to choose among Shorts like M-G-M's "Audioscopiks" and Chic Sale's "Perfect Tribute" and those wonderful Harman-Ising Happy Harmonies Color Cartoons and Pete Smith's fun films, etc. Exhibitors solve the problem by getting them *all*, which pleases us of course and ditto exhibitors!

P. S. By the way, M-G-M won several other Academy Awards for Best Sound Recording, Best Dance Direction, Special Award for Technical Achievement and what not . . . *sure we're proud!*

Look how they advertise it on Broadway



Legion of Decency Classifies 222 Current Motion Pictures

A total of 222 pictures are classified in the National Legion of Decency List released this Thursday as "a moral estimate of current motion pictures prepared under the direction of the New York Archdiocesan Council of the Legion of Decency with the cooperation of the Motion Picture Bureau of the International Federation of Catholic Alumnae." Asterisks indicate films reviewed in last two weeks.

CLASS A Section 1

Unobjectionable for General Patronage

Annette im Paradies (German)*
Atlantic Adventurer
Boulder Dam
Bad Boy
Beauty's Daughter
Between Men
Burning Gold
The Bohemian Girl
The Call of the Prairie*
Captain January*
Cattle Thief
The Crime Patrol
The Calling of Dan Matthews
Captain Blood
Charlie Chan's Secret
Chatterbox
Cheers of the Crowd
Collegiate
Desert Gold*
Don't Gamble with Love*
Don't Get Personal
Das Schloss im Sueden
Der Vetter Aus Dingfda
Drift Fence
Drei Kaiserjager
Der Himmel Auf Erden
Der Adjutant seiner Hoheit
East of Java
Every Saturday Night
Everybody's Old Man*
Fast Bullets
The F Man*
The Farmer in the Dell*
Fang and Claw
For the Service*
Forced Landing
F. P. 1 Antwortet Nicht (German)*
Freshman Love
Follow the Fleet
Give Us This Night
Gallant Defender
Garden Murder Case
Gentle Julia
The Ghost Goes West
The Great Impersonation
Hair Trigger Casey*
Heroes of the Range*
Here Comes Trouble
Her Master's Voice
His Night Out
Hitch Hike Lady
I Dream Too Much
I'll Love You Always
In Person
It's a Great Life
Kid Ranger
Leathernecks Have Landed
Lucky Terror
The Lawless Nineties
The Lady in Scarlet
Love on a Bet
Last of the Clintons
Lawless Riders
The Life of Louis Pasteur
Little Red School House*
Little Lord Fauntleroy*
Laughing Irish Eyes*
Little America
The Littlest Rebel
The Lone Wolf Returns
Mysteries of Notre Dame
Modern Times
Mysterious Avenger
The Milky Way
The Music Goes Round
Maria Chapdelaine
Men of the Hour
Midsummer Night's Dream
Miss Pacific Fleet
Mister Hobo
Murder on the Bridle Path*
Music Is Magic
Mutiny on the Bounty
My Marriage
Nevada
The Night Is Young
The Officers' Mess
The Preview Murder Case
The Prisoner of Shark Island
Pasteur (French)
Paradise Canyon
Paddy O'Day
Professional Soldier
The Return of Jimmy Valentine
Rhodes, the Empire Builder
The Red River Valley*
Robin Hood of El Dorado*
Rogues Tavern*
Rose Marie
Rose of the Rancho
Song and Dance Man*
Seven Keys to Baldpate
She Couldn't Take It
Silly Billies*
The Singing Vagabond
Skull and Crown
The Spanish Cape Mystery
Storm Over the Andes
Sans Famille
Taming the Wild*
Three God Fathers*
Tale of Two Cities
Three Live Ghosts
Three Musketeers
Tough Guy
The Trail of the Lonesome Pine*
Trail of Terror
Two for Tonight
Two in the Dark
Timothy's Quest
The Unknown Woman
Wildcat Saunders*
Woman Trap
Yellow Dust
You May Be Next
Your Uncle Dudley
Zlata Katrina

CLASS A Section 2

Unobjectionable for Adults

Ah! Wilderness
Alias Bulldog Drummond
Another Face
The Bridge of Sighs
The Bride Comes Home
Broadway Hostess
The Country Doctor*
Circumstantial Evidence
Crime and Punishment
Crime and Chastisement (in French)
Desire
Dancing Feet
Die Frauen Vom Tannwof German
The Divine Spark
Exclusive Story
The Escape from Devil's Island
Gruss Und Kuss Veronika
The Informer
If You Could Only Cook
It Happened in New York
Jaws of the Jungle
Knock-out (German)*
Kind Lady
King of the Damned
Love Before Breakfast
Leichte Kavallerie
Lac Aux Dames
La Bonheur (French with English dialogue)*
La Marcia (Italian)*
Lordagskvallar (Swedisb)*
Lady of Secrets
The Last of the Pagans
Let's Live Tonight
Manhunt
Magnificent Obsession
The Murder Man
Muss 'Em Up
Next Time We Love
The Passing of the Third Floor Back
One Way Ticket
On Probation
The Perfect Gentleman
The Petrified Forest
Private Life of Louis XIV
Public Opinion
The Road Gang
Ring Around the Moon
Society Fever
Spy 77
Strike Me Pink
Tango
These Three*
Three Women
Wife Versus Secretary
Way Down East
The Widow from Monte Carlo
We're Only Human
Zigeunerliebe (German)*

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CLASS B

Objectionable in Part

The Lady Consents
Anything Goes
A Night at the Opera
Ceiling Zero
Colleen*
Mr. Cohen Takes a Walk
The Crime of Dr. Crespi
Dangerous
Dangerous Waters
First a Girl
Flirting with Danger
Frisco Waterfront
Hell Ship Morgan
Hands Across the Table
It Had to Happen
Itto (French)
I Conquer the Sea
King of Burlesque
Klondike Annie
Liebelei*
Living Dead
Melo
Mimi
The New Gulliver
Outcast Lady
Pursuit of Happiness
Reckless
Remember Last Night
Song of the Saddle
Soak the Rich
Sylvia Scarlett
The Walking Dead
Walking Death

▽

CLASS C

Condemned

Guilty Parents
High School Girl
Java Head

New Airline Office

United Airlines this week supplemented its downtown Los Angeles office with a new travel bureau located in Hollywood at 6635 Hollywood Boulevard. Jerry Lambert, formerly in United's New York office, has been placed in charge of the new branch. The airline plans to increase its schedules, both coast-to-coast and coastwise, April 1 to accommodate the spring increase in travel.

Gets Spanish Features

Guaranteed Pictures has acquired the distribution rights in North and South America to a series of six Spanish dialogue features which are being produced in Spain by Huet.

Warner-Colombian Contract

Warner and Cine-Colombia have closed a deal whereby the latter company will distribute all Warner, First National and Vitaphone product for a period of years in Colombia. Focion Soto, for several years New York representative of Cine-Colombia, has been made general manager of the company under the new contract and will make his future headquarters in Bogota.

Adams Joins Republic

Al Adams has joined the publicity staff of Republic Pictures at the New York home office.

MGM Tilt with Spanish Exhibitor Is Up to Arbiters

by HARRY CHAPIN PLUMMER
Barcelona Correspondent

While differences between Metro-Goldwyn-Mayer and local exhibitors have been placed before an arbitration board and a settlement is expected within a few days, Jacques Edelstein, MGM branch manager, has asked police protection following receipt of three telephone calls and two letters threatening death, called the work of cranks.

The difference arose when Mr. Edelstein started criminal proceedings against Francisco Fernandez, one of the firm of Fernandez and Lehman, exercising proprietorship of the Principal and Select Cinemas, charging sub-letting of the picture "Anna Karenina" to the Cine Mundial and other theatres without contractual authority. Eight managers of theatre circuits aggregating 38 houses cabled the MGM home office in New York, following this move by Mr. Edelstein, that unless he were removed from office in 48 hours they would boycott all the company's product.

The submarine "round-robin" had employed the phrase "representative of Barcelona exhibitors," whereupon rumors rapidly had spread about Spain's Hollywood that the Asociacion de Impresarios de Catalunya, the official body of the exhibitors of this region, was the actual complainant. The association disavowed any participation in the cabled protest.

Columbia Releases 27

Columbia Films, S. A. E., organized May 14, 1935, with headquarters in Barcelona, but inaugurating its distribution program in October last, already has to its credit 37 releases of Columbia pictures, with seven dubbed in Spanish, and two successful "Spanish shot" pictures acquired for distribution in the Spanish Americas. These latter were "Agua en el Suelo," filmed by the Estudios C. E. A., Madrid, and "Vidas Rotas," by the Inca Films.

"Crime and Punishment," the latest Columbia release, beat the French version of the Dostoiewsky classic by one week in both Barcelona and Madrid and obtained more runs in provincial capitals and important industrial centers. It had a fortnight's run at the Capitol in this city and the Palacio de la Musica in Madrid.

"One Night of Love," featuring Grace Moore, established an enviable record, with three weeks at the Avenida in Madrid, four weeks in a second-run house, the Progresso, four weeks at the Royalty and a fourth run at the Opera. A second picture featuring the star has completed three weeks at the Madrid Avenida.

Hutchinson Expected

W. J. Hutchinson, general foreign manager for Twentieth Century-Fox, is due here as this is written. Following his arrival he will proceed upon a tour of Spain and Portugal, accompanied by Sydney S. Horen, general manager for the Iberian Peninsular of Hispano Foxfilm, S. A. E.

BRITISH EXHIBITORS CLAIM VICTORY IN 40% MAXIMUM RENTAL DEMAND

Prices Reduced in Many Districts, Says Association, Citing Increase of Number of Films Offered as a Factor

by BRUCE ALLAN
in London

That the Cinematograph Exhibitors' Association declaration for 40 per cent as a maximum film rental had been effective in reducing prices in many districts, and that "a gratifying increase in the number of films on offer" had assisted this tendency, was noted in the annual report of the association, just issued.

The Report conceded that "attempts to enforce rules by penalties and deposits revealed that they were unenforceable under a Trade Union constitution" but declared that figures had been prepared which showed that "nine men controlled the booking of 652 first-run situations, which represent about half the first-runs, and these in turn more or less dominate the booking situation.

"These men," added the report, "do not ask the association to solve their film rental problems."

The general conclusion of this part of the survey is that "outide the areas of excessive competition, the supply of films is in process of overtaking the demand."

The nine key bookers of the United Kingdom are not identified by the CEA, but it is easy to compile a list of individuals and circuits controlling approximately the number of first-runs indicated:

A. W. Jarratt, Gaumont-British.
John Maxwell, ABP.
Oscar Deutsch, Odeon.
C. J. Donada, County.
Fred. Bernhard, Union.
H. D. Moorhouse.
Alex King.
Earle St. John.
Phil and Syd. Hyams.

These would all certainly appear in a list of this type.

Americans and the Quota

Discussing the booking problems which have arisen since the exhibition quota of British films became 20 per cent in October last, it was pointed out in the report that:

"If the quality of British films handled by the American controlled companies was comparable with their American product, there would be relatively little in the quota that would be troublesome to exhibitors. The problem . . . is to devise some method whereby the American companies could be induced to display a similar enthusiasm in regard to their British quota films to that which they so enthusiastically manifest, with justification, concerning their native production."

Exhibitors' views on the quota were summarized in the statement that "in the absence of effective amendment of the Cinematograph Films Act by the Government to eliminate the considerable number of unusable British films, . . . the quota on exhibitors should be reduced to 10 per cent," but the report recognized the existence of considerable exhibitor opinion that artificial assistance to British production is no longer needed, and a counter-opinion that statutory British films are a safeguard against monopoly.

The problem of Films Act revision "will be of major importance during the present year," said the report. This is a reading of the situation confirmed by the announcement that the Board of Trade is considering appointment of a committee to investigate the problem and study the various suggestions put forward for its solution. The latest news is that the committee is likely to be strictly official in composition, without any members drawn from the industry.

111 New Theatres in 1935

Discussing overbuilding, the report declared that 111 new theatres were opened in 1935 and 19 closed, giving a net increase of 65 independent and 27 circuit halls. "With the steady building which is in proceeding to be taken into account, it is obvious that the industry has approached an extremely critical stage.

While, it was asserted, purely speculative building has disappeared as a result of the efforts of the CEA, "circuits . . . introduce a variation of the original problem, inasmuch as their purchasing power disturbs the equilibrium of the distribution of films which has hitherto prevailed among the existing cinemas. If this process continues at the present rapid rate it will probably mark the last stage towards the goal of the super-saturation point."

The CEA regretted that steps to control new building by trade action were impossible "principally on account of the unwillingness of the renting section to face its complexities by cooperation with exhibitors," but recorded success for the policy of opposing "redundant" licenses before the local authorities, which has insured some regard being paid to local needs before permits for new buildings are issued.

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20th Century-Fox in England

Plans of Twentieth Century-Fox for big production in England, first announced by Joseph Schenck on his visit last year, take definite shape in the announcement here of the formation of New World Productions, under the control of Robert T. Kane.

Four big features are planned in the first year, with a total production budget of $2,500,000. Twentieth Century-Fox will handle world release, including the United States. Authors lined up include J. B. Priestley, A. E. W. Mason, Frederick Lonsdale, Mary Borden and Donn Byrne. An early feature will be made in Technicolor.

London Films studio at Denham will be used.

Defeat New Bills In Two States

The winding up of state legislative sessions was in full swing this week, although Missouri took up the study of new taxation at a special session that may yet be called. In Mississippi, a censorship bill was defeated; New Jersey legislators were still trying to tax admissions, while in New York a second anti-standing measure was submitted for consideration.

In Jackson, Mississippi, the censorship bill introduced in the state legislature died in committee. It is said that no further attempts will be made for a time at least to foist a censorship measure on theatre owners.

In New Jersey, however, undismayed by four defeats administered to various theatre tax bills introduced in the legislature at Trenton, proponents of the latest four per cent admission levy are striving to bring the bill up again for consideration, having gained one vote with the return of Mrs. C. W. Hand from Florida. Likelihood of passage, however, is regarded as slim since the extra vote will still leave the bill's sponsors one vote short of the necessary 31. The measure received 29 votes at last Saturday's session, which was not adjourned until 6 o'clock Sunday morning. The present bill calls for a levy of four per cent on gross receipts, with all admissions of 10 cents or under exempted.

In Albany another bill to prohibit the sale of admissions unless there is a seat available was filed in the Senate this week by Rae L. Egbert. According to Mr. Egbert's bill, standees would be admitted to a marked space provided, and aisles and fire exits must be kept open.

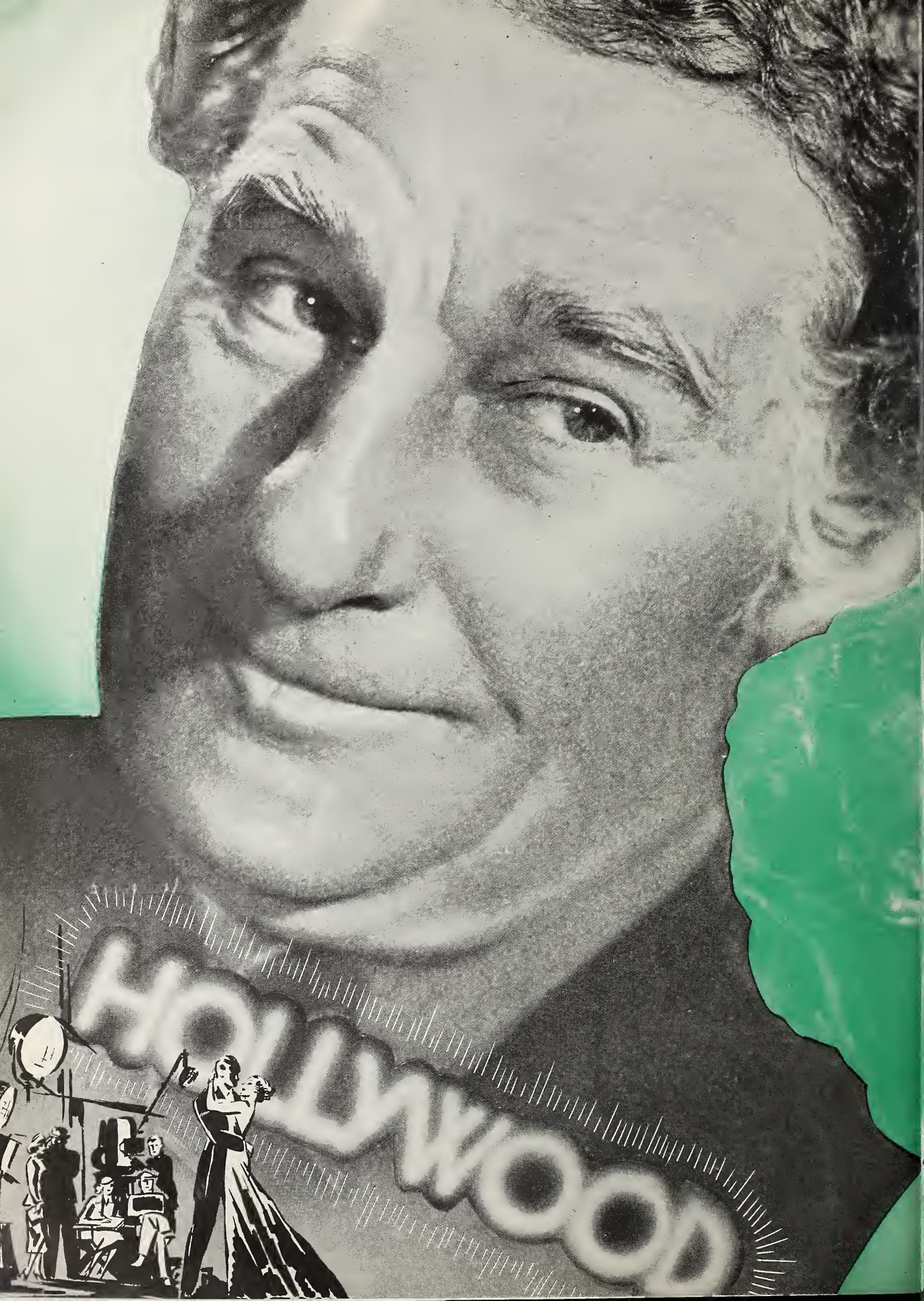
In Missouri, it appears there will be called a special session of the legislature to make more appropriations for old age pensions, which now average $10.50 per person per month. Sentiment seems to be crystalized around a three per cent sales tax as a solution to the fiscal problem.

Kelly Going To Mexico

Arthur W. Kelly, vice-president of United Artists in charge of foreign sales, exclusive of England and the Continent, has left for Mexico City on the first lap of a six-month tour of branches under his supervision. From Mexico City he will go to Panama and then Havana. Walter Gould, who recently returned from a seven-month trip to South America, will accompany Mr. Kelly.

Permit Sunday Films

The City Council of Ocala, Fla., has approved full-time Sunday films for the convenience of the 3,000 workers on the $146,000,000 Gulf-Atlantic ship canal construction project. The change was effective March 8th.


HOLLYWOOD

A PICTURE AS HUMAN AS HOME FOLKS... AS BRILLIANT AS HOLLYWOOD'S LURE!

Another homespun hit by the author of "State Fair"...The magnetic story of Ernie Boyer, plain dirt farmer, who was forced to fame in the movies . . . and whose ambitious wife and pretty daughter "went Hollywood" all the way!

★

PHIL STONG'S popular novel and Saturday Evening Post serial screened in all its homey humor, glowing sentiment and dramatic heart-appeal.

★



THE FARMER IN THE DELL

★

R K O
RADIO
PICTURE

DIRECTED BY
BEN HOLMES

ASSOCIATE PRODUCER
ROBERT SISK

★

FRED STONE with JEAN PARKER

ESTHER DALE ★ MORONI OLSEN ★ FRANK ALBERTSON

TECHNOLOGICAL

The BLUEBOOK School

By F. H. RICHARDSON

BLUEBOOK SCHOOL QUESTION NO. 13.—(A) What is Polarity? (B) Is the light from the arc tail flame of any value in illuminating the screen? (C) How does the illumination value of an electric arc crater compare with its brilliancy and its area?

Answer to Question No. 8

Bluebook School Question No. 8 was: (A) Does a stack (copper disc) rectifier require attention after its installation? (B) Name the points in favor of and the objections to mercury arc rectifiers. (C) What will be the results if too little or too uneven pressure be applied in making a film splice? (D) Just what is a "link" fuse?

The following are deserving of credit for their answers: C. Rau and S. Evans; D. Danielson; G. E. Doe; B. Vietti; W. C. Brown; J. R. Prater; G. Thompson; H. Polies; H. C. Goodman and N. N. Gray; W. Limmroth; A. L. Cooper, J. J. Cuddy; E. Toedte; T. F. Bochert; Nic Granby; P. and L. Felt; B. I. Jennings; F. and L. Savlor and G. N. Guidotti; T. T. Golley; R. Tomkins and H. J. Abernathy; G. Johnson and L. R. Spooner; T. R. Baston and O. J. Maxwell; H. W. Howard; L. M. Forchau and J. J. Lemrock; L. H. Hunt; R. D. Oberleigh and J. Lansing; M. and J. Devoy; W. Burns and T. R. Fanning; J. T. McGuire and A. L. Long; C. Burton; G. N. Samuels and R. D. Sanderson; M. O'Connor; B. H. Thaller and D. Anderson; W. Lane; F. T. Sterling and J. O'Brien; N. J. Perkins and R. Mills; W. Jones; B. R. Shepherd and H. T. Lane; N. Rivera; B. J. Thomas and J. T. Raleigh; C. L. Sexton; F. Simms and O. L. Daris; R. Marks, D. J. Rosen, B. L. Mathew and C. T. Davidson; D. Howard; F. N. Maclane; H. J. Billingsworth; T. F. Little and W. F. Sanderson; L. D. Miller and T. S. Brown; C. Loft; B. W. Stokes; S. E. Gay; N. R. Tomlinson; J. G. Schofner; T. H. E. Richman; V. Sanders and J. Jenson; B. T. Henkle and D. L. Slinger; W. T. Arenbaugh; R. H. Knight; N. E. Olliver and D. McGee; W. L. Simmons; P. G. Rand and W. Scott; C. Hawkins; F. H. and L. Klar and T. H. Morton; H. T. Granger; K. H. Langtrie; G. S. Phillips and R. L. Bersottu; R. N. Richards; J. Gillespi; I. B. Bancroft; L. L. Lee; G. Sargent and S. G. Snaders; T. I. and G. Daniels; S. R. Innescroft.

(A) W. C. Brown says, "After installation, the copper oxide type of rectifier requires no attention except dusting and inspection of connections and switches at intervals to avoid possibility of oxidized connections or poor contact in switches. The cooling fan should also be inspected as an added precaution. The aging taps should be changed after a specified time of operation."

D. Danielson says, "The only attention required by the stack rectifier is an occasional inspection of contacts, keeping it clean and testing for possible over temperature. Too high temperature is very disastrous to this type of rectifier."

B. Devietti replies, "The only attention required for stack rectifiers is periodic checks of its electrical connections to insure proper contacts and, along with the rest of the projection room equipment, it should be kept scrupulously clean."

H. Polies says, "Yes, copper oxide rectifiers do require attention after installation. Ten days thereafter the holding bolts running through the stacks should be checked for tightness. If the least bit of looseness has developed this should be checked again a few days later and inspection continued until no further looseness develops. It probably will settle down within ten days, however. This item thereafter should be tested once each month as long as the rectifier is used. Keeping all dust off these rectifiers causes them to operate at lower temperatures and to prolong their useful life. It also is a good idea to test tightness of the bolts that hold the stacks of the transformer, as any looseness adds to both the heat and vibration."

(B) H. C. Goodman and N. N. Gray answer, "The points in favor of the mercury arc rectifier are (1) less heavy than motor-generator sets, (2) relatively low in cost, (3) high in efficiency. The points against them are (1) life of the tubes very uncertain, (2) will not stand over-load, (3) tubes hum, give off weak illumination and break easily, (4) possible high up-keep cost, dependent largely upon tube failure or breakage."

J. R. Prater replies, "Points in favor of mercury arc rectifiers are (a) relatively low initial cost and light weight as compared with motor-generator set, (b) high efficiency due to very little power absorption loss and to the use of transformers to reduce the initial impressed voltage. Objection to use of these recifiers in projection work are (a) limited capacity, as well as inability to withstand even temporary overload, (b) tubes are expensive, cumbersome to ship and handle, easily broken and highly uncertain as to length of life in service, (c) when in operation the tubes give off considerable heat, plus a harsh, flickering blue light and a loud hum, all of which is annoying if the rectifier be located in the projection room. This hum also is readily picked up by sound equipment through the d.c. lamp leads, even though the rectifier be some distance away; and (d) the d.c. supplied by them is to some extent unsteady to an extent that is noticeable upon the screen."

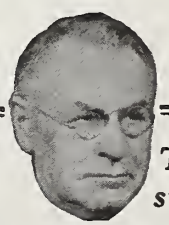
(C) A. L. Cooper says, "Lack of sufficient pressure when making a film splice will result in an imperfect and therefore a weak splice. In making splices too even a pressure cannot be applied."

J. J. Cuddy replies, "When little or uneven pressure is applied in the making of a film splice, the splice will be so weak that when rewinding occurs the ends may work loose or the splice shift so that the sprocket holes will be mismatched. [That last could hardly be, Brother Prater, as the cement would then be dried and slippage could not occur.—F. H. R.] A splice made thus may and probably will cause a break sooner or later, or may cause serious damage to the film in event it causes the film to climb the sprocket."

E. Toedte says, "A splice to which too little or uneven pressure is applied in its making will be weak and may pull apart at any time. Unevenly applied pressure will cause portions of the splice surface to be well cemented and other parts to be poorly cemented or not cemented at all. Such a splice is dangerous. It adds to the fire hazard, as it may pull apart between the aperture and intermittent sprocket. It may break in a way that will compel the stoppage of the show. There is no possible excuse for making such a splice. Too much evenly applied pressure does no manner of harm."

(D) L. Limmroth says, "A link fuse is a wire of fusable metal having a copper clip attached to each end."

Hundreds say essentially the same thing. Barney DeVietti adds this to his answer: "The more I use my new Bluebook, the more I am convinced it would have been cheap—in fact, very cheap indeed—at three or four times the price I paid for it. Believe me, Dad, I honestly mean that had I paid three or four times what I did I would still have considered myself lucky to get the book—and I'm not very 'flush' either!



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F. H. Richardson's BLUEBOOK of PROJECTION

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ROCKEFELLER CENTER NEW YORK

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MY CHIN IS OUT AGAIN!

I led with my chin when I said that

* "IT HAPPENED ONE NIGHT"

was the best picture Columbia ever made... *I ESCAPED UNHURT!*

NOW MY CHIN IS OUT AGAIN!

In my opinion FRANK CAPRA'S

new picture

*"MR. DEEDS GOES TO TOWN"

takes precedence over any other picture we ever produced!

Harry Cohn

* *The same combination* — CAPRA *and* RISKIN!

COLUMBIA PICTURES

THEATRE RECEIPTS

The total of theatre receipts for the calendar week ended March 14, 1936, from 107 theatres in 17 major cities of the country was $1,155,872, a decrease of $15,328 from the total of the preceding week ending March 7, 1936, when 111 theatres in 18 major cities of the country aggregated $1,171,200.

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Theatres			Current Week		Previous Week		High and Low Gross	
Boston			**Picture**	**Gross**	**Picture**	**Gross**	**(Tabulation covers period from January, 1935) (Dates are 1935 unless otherwise specified.)**	
Boston	3,246	35c-65c	"Muss 'Em Up" (Radio) (plus stage show)	25,000	"The Invisible Ray" (Univ.) (plus stage show)	18,000	High 9-7 "Hot Tip" (plus stage show "Folies Bergere")	35,000
							Low 8-3 "A Dog of Flanders" and "What Price Crime"	4,000
Fenway	1,382	30c-50c	"The Story of Louis Pasteur" (F.N.) and "The Voice of Bugle Ann" (MGM)	8,000	"Every Saturday Night" (Fox) and "Preview Murder Mystery" (Para.)	4,500	High 3-14-36 "The Story of Louis Pasteur" and "The Voice of Bugle Ann"	8,000
							Low 7-20 "Don't Bet on Blondes" and "Ladies Crave Excitement"	2,500
Keith's Memorial	2,907	25c-65c	"Follow the Fleet" (Radio) (3rd week)	13,500	"Follow the Fleet" (Radio) (2nd week)	22,000	High 2-29-36 "Follow the Fleet"	37,000
Loew's Orpheum	2,970	25c-55c	"Little Lord Fauntleroy" (U.A.)	14,000	"The Music Goes 'Round" (Col.) and "The Prisoner of Shark Island" (20th Century)	14,000	Low 8-17 "Jalna"	5,500
							High 11-16 "Mutiny on the Bounty"	25,000
							Low 9-21 "The Call of the Wild"	11,000
Loew's State	3,537	25c-55c	"Little Lord Fauntleroy" (U.A.)	15,000	"The Music Goes 'Round" (Col.) and "The Prisoner of Shark Island" (20th Cent.)	12,500	High 11-16 "Mutiny on the Bounty"	24,500
							Low 7-6 "Sanders of the River" and "Unknown Woman"	7,500
Metropolitan	4,332	35c-65c	"The Country Doctor" (Fox) (on stage: Regis Toomey)	30,000	"Klondike Annie" (Para.) (on stage: Major Bowes' Amateurs)	38,000	High 4-6 "Private Worlds"	41,000
							Low 7-20 "Men Without Names"	14,000
Paramount	1,793	25c-50c	"The Story of Louis Pasteur" (F.N.) and "The Voice of Bugle Ann" (MGM)	15,000	"Every Saturday Night" (20th Century) and "Preview Murder Mystery" (Para.)	7,000	High 3-14-36 "The Story of Louis Pasteur" and "The Voice of Bugle Ann"	15,000
							Low 7-20 "Don't Bet on Blondes" and "Ladies Crave Excitement"	4,000
Chicago								
Apollo	1,400	25c-50c	"The Music Goes 'Round" (Col.)	4,700	"It Had to Happen" (20th Cent.)	5,400	High 2-11 "The County Chairman"	11,000
							Low 5-25 "The Devil is a Woman"	1,000
Chicago	4,000	35c-68c	"The Milky Way" (Para.) (on stage: Wallace Beery and revue)	30,000	"Desire" (Para.) (on stage: Earl Carroll's Vanities)	35,500	High 1-18-36 "The Bride Comes Home"	56,600
							Low 4-27 "Living on Velvet"	24,000
Garrick	900	25c-50c	"Desire" (Para.)	6,300	"Lady of Secrets" (Col.)	5,700	High 1-4-36 "The Man Who broke the Bank at Monte Carlo"	9,700
							Low 5-4 "One New York Night"	3,000
Oriental	3,490	25c-40c	"Navy Wife" (Fox) (on stage: Jane Withers and revue)	16,600	"Millions in the Air" (Para.) (plus stage show)	15,000	High 11-2 "Woman Wanted" (on stage: Major Bowes' Amateurs)	25,500
							Low 9-21 "The Man on the Flying Trapeze"	13,400
Palace	2,509	25c-50c	"Follow the Fleet" (Radio)	26,000	"Love on a Bet" (Radio) (plus stage show)	15,000	High 1-11-36 "I Dream Too Much" (on stage: Ken Murray and Lillian Roth)	32,500
							Low 12-28 "The Great Impersonation"	8,200
Roosevelt	1,591	30c-60c	"The Trail of the Lonesome Pine" (Para.)	16,200	"A Tale of Two Cities" (MGM) (3rd week)	7,700	High 1-5 "Forsaking All Others"	27,000
							Low 11-23 "O'Shaughnessy's Boy"	7,000
State-Lake	2,776	20c-35c	"Freshman Love" (W.B.) (plus stage show)	14,800	"Dangerous Waters" (Univ.) (plus stage show)	14,000	High 3-23 "The Little Minister"	17,000
							Low 7-20 "Alias Mary Dow"	8,000
United Artists	1,700	35c-68c	"Modern Times" (U.A.) (3rd week)	17,000	"Modern Times" (U.A.) (2nd week)	26,000	High 2-29-36 "Modern Times"	35,500
							Low 4-13 "Vanessa: Her Love Story"	10,000
Cleveland								
Allen	3,300	30c-42c	"Follow the Fleet" (Radio)	4,600	"Muss 'Em Up" (Radio) (4 days) "The Murder of Dr. Harrigan" (F.N.) (3 days)	3,000	High 1-12 "Bright Eyes"	9,000
							Low 6-22 "The Daring Young Man"	1,300
Hippodrome	3,800	30c-42c	"The Country Doctor" (Fox)	12,500	"Follow the Fleet" (Radio) (2nd week)	11,000	High 9-21 "Top Hat"	27,500
							Low 8-24 "Dante's Inferno"	5,250
RKO Palace	3,100	30c-60c	"Love Before Breakfast" (Univ.) (on stage: Jackie Coogan and Betty Grable)	12,000	"Love on a Bet" (Radio) (plus stage show)	13,000	High 4-6 "Transient Lady"	39,000
							Low 6-8 "Break of Hearts"	5,500
State	3,400	30c-42c	"Wife vs. Secretary" (MGM)	22,000	"Klondike Annie" Para.)	16,000	High 1-12 "Forsaking All Others"	28,000
							Low 3-16 "Folies Bergere"	6,000
Stillman	1,900	30c-42c	"Modern Times" (U.A.) (2nd week)	5,800	"Modern Times" (U.A.) (1st week)	7,500	High 2-9 "David Copperfield"	11,000
							Low 12-28 "The Virginia Judge"	2,500
Denver								
Aladdin	1,500	25c-50c	"The Bohemian Girl" (MGM)	4,000	"Professional Soldier" (20th Cent.)	5,000	High 3-7-36 "Professional Soldier"	5,000
							Low 6-22 "Nell Gwyn" and "My Heart is Calling"	600
Broadway	1,500	25c-40c	"Modern Times" (U.A.)	1,000	"The Story of Louis Pasteur" (F.N.)	2,000	High 12-7 "In Old Kentucky"	3,000
							Low 12-28 "Unfinished Symphony"	300
Center	1,500	20c-35c	"Dancing Feet" (Republic) (plus stage show)	3,500	"$1,000 a Minute" (Republic) (plus stage show)	4,500		
Denham	1,500	25c-40c	"The Trail of the Lonesome Pine" (Para.)	9,500	"Woman Trap" (Para.) (plus stage show) (25c-50c)	10,000	High 2-29-36 "Klondike Annie"	13,000
							Low 8-24 "Without Regret"	1,750
Denver	2,500	25c-50c	"The Music Goes 'Round" (Col.) (4 days) "The Country Doctor" (Fox) (3 days)	1,200 4,500	"The Ghost Goes West" (U.A.) (plus stage band)	7,500	High 11-16 "Mutiny on the Bounty"	15,000
							Low 12-28 "Here Comes the Band"	1,500
Orpheum	2,600	25c-40c	"Follow the Fleet" (Radio)	11,500	"Fang and Claw" (Radio) and "Muss 'Em Up" (Radio)	4,000	High 5-18 "Romance in Manhattan"	16,000
Paramount	2,000	25c-40c	"Professional Soldier" (20th Century)	3,000	"Modern Times" (U.A.)	4,000	Low 12-28 "The Perfect Gentleman"	2,000
							High 5-11 "Bride of Frankenstein"	7,000
							Low 11-30 "Bad Boy"	800
Hollywood								
Chinese	2,500	30c-55c	"The Country Doctor" (Fox)	14,000	"It Had to Happen" (20th Cent.) and "Exclusive Story" (MGM)	6,500	High 2-22-36 "Modern Times"	26,000
							Low 5-4 "West Point of the Air"	4,900
Pantages	3,000	25c-40c	"Follow the Fleet" (Radio) (2nd week)	9,700	"Follow the Fleet" (Radio) (1st week)	13,800	High 9-7 "Top Hat"	19,000
							Low 4-13 "Mister Dynamite" and "Great God Gold"	2,500
W. B. Hollywood	3,000	25c-40c	"The Story of Louis Pasteur" (F.N.) (2nd week)	8,600	"The Story of Louis Pasteur" (F.N.) (1st week)	13,000	High 9-7 "Page Miss Glory"	15,300
							Low 4-3 "Laddie"	5,700

REDBOOK
MAGAZINE

THE PICTURE OF THE MONTH

H. N. SWANSON

Ace Redbook Critic, Catches New Capra Production at Sneak Preview and Writes Double-barreled Rave!

"Any time FRANK CAPRA makes a picture it's news! MR. DEEDS GOES TO TOWN, his very latest one, DESERVES ALL THE ADJECTIVES WE HAVE BEEN SAVING FOR JUST SUCH AN OCCASION AS THIS!

The script was done with a dash by Robert Riskin, Columbia's ace scenarist, from Clarence Budington Kelland's story. Easy laughs are combined with swift story progression in a smooth-as-silk manner. Enriched by the cream of Hollywood's character actors, the picture emerges as GARY COOPER'S BIGGEST VEHICLE IN A LONG TIME, and certainly JEAN ARTHUR'S BEST TO DATE!

Capra's sure and nimble touches are lavishly displayed in every single scene! I can't guess what its chances will be of snaring the ACADEMY AWARD THIS YEAR, but let me tell you, IT VERY DEFINITELY WILL BE A STRONG CONTENDER FOR THAT HONOR!"

THE FRANK CAPRA PRODUCTION

GARY COOPER

JEAN ARTHUR

in

"MR. DEEDS GOES TO TOWN"

GEORGE BANCROFT • LIONEL STANDER • DOUGLASS DUMBRILLE • H. B. WARNER

Screen play by ROBERT RISKIN • Story by CLARENCE BUDINGTON KELLAND

A COLUMBIA PICTURE

[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week		Previous Week		High and Low Gross (Tabulation covers period from January, 1935) (Dates are 1935 unless otherwise specified.)	
			Picture	Gross	Picture	Gross		
Indianapolis								
Apollo	1,100	25c-40c	"The Country Doctor" (Fox)	8,000	"Ceiling Zero" (F.N.)	3,200	High 3-14-36 "The Country Doctor"	8,000
							Low 5-4 "Thunder in the East"	1,600
Circle	2,800	25c-40c	"Anything Goes" (Para.) and "Captain Blood" (F.N.)	3,850	"Rose Marie" (MGM)	5,000	High 8-17 "Smart Girl"	8,500
							Low 3-16 "Transient Lady"	2,000
Indiana	3,100	25c-40c	"Follow the Fleet" (Radio)	12,000	"Klondike Annie" (Para.)	6,500	High 3-14-36 "Follow the Fleet"	12,000
							Low 1-5 "The Little Minister"	3,500
Lyric	2,000	25c-40c	"The Prisoner of Shark Island" (20th Century) (plus vaudeville)	9,100	"The Bohemian Girl" (MGM) (plus vaudeville)	9,500	High 8-31 "Going Highbrow"	13,000
							Low 12-21 "Frisco Kid"	3,700
Palace	3,000	25c-40c	"Little Lord Fauntleroy (U.A.)	7,200	"Modern Times" (U.A.)	10,000	High 2-15-36 "Exclusive Story" (on stage: Cab Calloway and band)	15,000
							Low 4-6 "Casino Murder Case"	2,750
Kansas City								
Apollo	1,200	50c-$1.50	"Midsummer Night's Dream" (W.B.)	8,500				
Mainstreet	3,100	25c-40c	"Follow the Fleet" (Radio) (2nd week)	4,500	"Follow the Fleet" (Radio) (1st week)	10,900	High 11-23 "The Case of the Lucky Legs"	22,000
							Low 1-12 "I Sell Anything"	2,000
Midland	4,000	25c-40c	"Wife vs. Secretary" (MGM)	19,700	"Modern Times" (U.A.)	10,500	High 8-24 "China Seas"	25,000
							Low 9-14 "Bonnie Scotland"	6,000
Newman	1,900	25c-40c	"The Trail of the Lonesome Pine". (Para.) (5 days)	10,000	"Desire" (Para.) (10 days)	10,200	High 5-25 "Goin' to Town"	14,000
							Low 5-18 "Dinky"	3,000
Tower	2,200	25c-35c	"Lady of Secrets" (Col.) (plus stage show)	5,000	"You May Be Next" (Col.) (plus stage show)	5,500	High 1-18-36 "Magnificent Obsession"	14,500
							Low 3-14-36 "Lady of Secrets" (plus stage show)	5,000
Uptown	2,000	25c	"Love Before Breakfast" (Univ.) (4 days)	1,100	"The Invisible Ray" (Univ.) (4 days)	1,500	High 9-7 "Steamboat 'Round the Bend"	11,000
					"Love Before Breakfast" (Univ.) (4 days)	2,000	Low 7-27 "Black Sheep"	2,100
Los Angeles								
Filmarte	800	30c-40c	"Last of the Pagans" (MGM)	1,800	"The Informer" (Radio) (2nd week)	1,400	High 4-27 "My Heart is Calling"	4,000
							Low 6-29 "Song of Happiness"	800
Four Star	900	30c-55c	"The Voice of Bugle Ann" (MGM)	3,200	"Professional Soldier" (20th Cent.) (2nd week)	2,500	High 5-18 "Les Miserables"	7,800
							Low 12-7 "The Return of Peter Grimm"	2,400
Grand Internat'l.	750	35c-40c	"Peetersson-Ferige" (Foreign)	2,100	"Pioneers of Palestine" (State Rights)	1,750	High 1-4-36 "The New Gulliver"	3,200
							Low 12-7 "Such a Girl You Never Forget"	900
Hillstreet	2,700	25c-40c	"Follow the Fleet" (Radio) (2nd week)	10,000	"Follow the Fleet" (Radio) (1st week)	14,000	High 9-7 "Top Hat"	17,000
							Low 11-2 "Three Kids and a Queen"	2,800
Loew's State	2,500	30c-55c	"The Country Doctor" (Fox)	20,000	"It Had to Happen" (20th Cent.) and "Exclusive Story" (MGM)	8,500	High 12-7 "Mutiny on the Bounty"	24,500
							Low 10-26 "Way Down East"	6,200
Paramount	3,596	30c-55c	"Preview Murder Mystery" (Para.) (on stage: George Burns and Gracie Allen)	24,022	"Klondike Annie" (Para.) (on stage: F. and M. revue)	21,500	High 8-10 "Paris in Spring"	32,000
							Low 12-7 "A Strange Case of Love" (on stage: Cab Calloway and Band)	12,200
W. B. Downtown	3,400	25c-40c	"The Story of Louis Pasteur" (F.N.) (2nd week)	8,100	"The Story of Louis Pasteur" (F.N.) (1st week)	12,200	High 1-11-36 "Captain Blood"	17,100
							Low 4-27 "Strangers All" and "I'll Love You Always"	5,000
Minneapolis								
Lyric	1,238	20c-25c	"The Bohemian Girl" (MGM)	1,400	"Woman Trap" (Para.)	1,500	High 12-14 "Show Them No Mercy"	2,000
							Low 8-17 "Don't Bet on Blondes" and "Sanders of the River"	1,200
Minnesota	4,000	25c-55c	"The Country Doctor" (Fox)	10,000	"Desire" (Para.)	10,000	High 1-4-36 "The Bride Comes Home"	31,326
							Low 2-29-36 "The Milky Way"	8,000
RKO Orpheum	2,900	25c-40c	"Love on a Bet" (Radio) (on stage: Ted Lewis and Band)	7,500	"Follow the Fleet" (Radio) (2nd week)	5,500	High 9-21 "Top Hat"	18,000
							Low 1-26 "A Lost Lady"	4,500
State	2,300	25c-40c	"It Had to Happen" (20th Century)	5,000	"The Voice of Bugle Ann" (MGM)	6,000	High 11-2 "Broadway Melody of 1936"	7,000
							Low 3-14-36 "It Had to Happen"	5,000
World	400	25c-55c	"The Magnificent Obsession" (Univ.) (8th week)	2,500	"The Magnificent Obsession" (Univ.) (7th week)	2,500	High 6-8 "Thunder in the East"	5,000
							Low 11-16 "Born for Glory"	2,000
Montreal								
Capitol	2,547	25c-60c	"The Milky Way" (Para.) and "Woman Trap" (Para.)	10,500	"Ceiling Zero" (F.N.) and "Freshman Love" (W.B.)	8,500	High 2-9 "Lives of a Bengal Lancer"	15,500
							Low 8-3 "My Heart Is Calling" and "College Scandal"	7,000
His Majesty's	1,700	35c-50c	"Forgotten Men" (First Division) (6 days)	5,000				
Imperial	1,914	15c-34c	"Bonnie Scotland" (MGM) and "Imitation of Life" (Univ.)	2,500	"Mutiny on the Bounty" (MGM)	3,500	High 1-4-36 "Une Nuit D'Amour" and "Spanish Cape Mystery"	5,500
							Low 3-14-36 "Bonnie Scotland" and "Imitation of Life"	2,500
Loew's	3,115	30c-60c	"Seven Keys to Baldpate" (Radio) (plus stage show)	10,500	"The Great Impersonation" (Univ.) (plus stage show)	11,000	High 1-11-36 "Broadway Hostess" and "The Rainmakers" (plus stage show)	15,000
							Low 6-15 "Mark of the Vampire" and "Baby Face Harrington"	5,500
Palace	2,600	25c-65c	"Rose Marie" (MGM) (2nd week)	10,000	"Rose Marie" (MGM) (1st week)	13,500	High 12-7 "Mutiny on the Bounty"	15,000
							Low 7-20 "Drake of England" and "The Nitwits"	7,500
Princess	2,272	25c-65c	"The Story of Louis Pasteur" (F.N.) "The Return of Jimmy Valentine" (Republic)	8,000	"Modern Times" (U.A.) and "Guard That Girl" (Col.) (3rd week)	7,000	High 2-22-36 "Modern Times" and "Guard That Girl"	12,500
							Low 12-28 "Remember Last Night?" and "East of Java"	3,000
New York								
Capitol	4,700	25c-85c	"Wife vs. Secretary" (MGM) (2nd week)	26,000	"Wife vs. Secretary" (MGM) (1st week)	47,500	High 1-5 "Forsaking All Others"	87,400
Center	3,433	35c-$1.25	"Love on a Bet" (Radio)	8,000	"The Voice of Bugle Ann" (MGM)	6,000	Low 10-12 "O'Shaughnessy's Boy"	16,500
							High 1-4-36 "Ah, Wilderness!"	32,000
Palace	2,500	25c-75c	"The Prisoner of Shark Island" (20th Century) and "Farmer in the Dell" (Radio)	7,000	"The Story of Louis Pasteur" (F.N.) and "The Lady Consents" (Radio)	9,000	Low 3-7-36 "The Voice of Bugle Ann"	6,000
							High 10-5 "Top Hat"	15,000
Paramount	3,700	35c-99c	"The Trail of the Lonesome Pine" (Para.) (3rd week) (on stage: Eddy Duchin and Orch.)	23,000	"The Trail of the Lonsome Pine" (Para.) (2nd week) (on stage: Eddie Duchin and Orch.)	33,000	Low 2-2 "Behind the Evidence"	6,500
							High 1-19 "Lives of a Bengal Lancer"	65,300
Rialto	594	25c-65c	"Three Godfathers" (MGM)	8,000	"The Garden Murder Case" MGM)	8,000	Low 12-21 "Millions in the Air"	10,000
Rivoli	2,200	40c-99c	"Modern Times" (U.A.) (5th week)	20,000	"Modern Times" (U.A.) (4th week)	25,000		
RKO Music Hall	5,954	40c-$1.65	"Follow the Fleet" (Radio) (plus stage show) (3rd week)	84,000	"Follow the Fleet" (Radio) (plus stage show) (2nd week)	75,000	High 2-15-36 "Modern Times"	65,000
							Low 6-29 "Nell Gwyn"	8,100
							High 9-7 "Top Hat" (plus stage show)	131,200
							Low 11-30 "Crime and Punishment" (plus stage show)	45,000
Roxy	6,200	25c-55c	"Rhodes, the Diamond Master" (GB Pictures) (on stage: Pinky Tomlin) (2nd week)	23,300	"Rhodes, the Diamond Master" (GB Pictures) (on stage: Pinky Tomlin) (1st week)	36,000	High 1-4-36 "If You Could Only Cook" (plus stage show)	62,000
							Low 4-20 "My Heart is Calling" (plus stage show)	17,500
Strand	3,000	25c-55c	"Colleen" (W.B.)	20,000	"The Walking Dead" (W.B.)	19,000	High 5-11 "The G Men"	60,138
							Low 12-21 "Broadway Hostess"	7,000

[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week		Previous Week		High and Low Gross (Tabulation covers period from January, 1935) (Dates are 1935 unless otherwise specified.)
			Picture	Gross	Picture	Gross	
Oklahoma City							
Capitol	1,200	10c-41c	"Next Time We Love" (Univ.) (3 days) "Love on a Bet" (Radio) (4 days)	1,000 800	"Fang and Claw" (Radio)	1,700	High 3-9 "Wings in the Dark" 3,700 Low 6-22 "The Devil is a Woman" 1,500
Criterion	1,700	10c-55c	"Strike Me Pink" (U.A.)	4,000	"Wife vs. Secretary" (MGM)	7,600	High 9-14 "Steamboat 'Round the Bend" 10,000 Low 11-2 "The Case of the Lucky Legs" 2,500
Liberty	1,500	10c-41c	"Two in the Dark" (Radio) (plus stage show) (4 days) "We're Only Human" (Radio) (3 days) (10c-36c)	2,000 600	"Stars Over Broadway" (W.B.) (plus stage show) (4 days) "Freshman Love" (W.B.) (3 days) (10c-36c)	2,400 400	High 1-19 "Gentlemen Are Born" and "Crime Doctor" 4,200 Low 10-26 "Little Big Shot" and "I Live for Love" 1,500
Midwest	1,500	10c-56c	"The Country Doctor" (Fox) (8 days)	6,000	"It Had to Happen" (20th Century)	3,000	High 11-16 "Mutiny on the Bounty" 8,800 Low 8-24 "The Farmer Takes a Wife" 1,800
Omaha							
Brandeis	1,200	25c-40c	"Follow the Fleet" (Radio) (2nd week)	4,600	"Follow the Fleet" (Radio) (1st week)	8,300	High 9-14 "Top Hat" 9,500 Low 12-21 "Broadway Hostess" and "Man of Iron" 2,700
Omaha	2,200	25c-40c	"Klondike Annie" (Para.) and "Man Hunt" (W.B.)	8,250	"Her Master's Voice" (Para.) and "Rose Marie" (MGM)	8,500	High 10-12 "Broadway Melody of 1936" and "Without Regret" 10,100 Low 10-5 "Dante's Inferno" and "She Get's Her Man" 3,600
Orpheum	3,000	25c-40c	"The Petrified Forest" (W.B.) (on stage: Ina Ray Hutton and Orchestra) (35c-55c)	14,600	"It Had to Happen" (20th Cent.) and "Freshman Love" (W.B.)	7,800	High 2-29-36 "Exclusive Story" (on stage: Ted Lewis) 21,150 Low 12-28 "Mister Hobo" and "Three Kids and a Queen" 5,800
Philadelphia							
Aldine	1,200	40c-65c	"Little Lord Fauntleroy" (U.A.)	15,000	"Sylvia Scarlett" (Radio)	5,000	High 11-30 "Splendor" 16,000 Low 1-26 "The Runaway Queen" 2,200
Arcadia	600	25c-50c	"The Milky Way" (Para.)	3,300	"Exclusive Story" (MGM)	2,100	High 1-25 "The Bride Comes Home" 4,800 Low 9-21 "Bonnie Scotland" 800
Boyd	2,400	40c-55c	"Desire" (Para.)	12,000	"The Story of Louis Pasteur" (F.N.) (9 days)	21,000	High 1-4-36 "A Tale of Two Cities" 30,000 Low 8-17 "Jalna" 6,000
Earle	2,000	25c-50c	"The Music Goes 'Round" (Col.) (on stage: Rilcy and Farley)	16,000	"The Bohemian Girl" (MGM) (on stage: Regis Toomey and Xavier Cugat and Orch.)	14,500	High 1-4-36 "Miss Pacific Fleet" 22,000 Low 10-5 "I Live for Love" 9,500
Erlanger	2,000	40c-87c	"Modern Times" (U.A.) (11 days - 4th week)	12,000	"Modern Times" (U. A.) (3rd week)	14,000	.....
Fox	3,000	40c-65c	"The Country Doctor" (Fox) (plus Edgar Bergen and stage show)	25,000	"The Prisoner of Shark Island" (20th Cent.) (2nd week) (on stage: Sid Gary and revue)	16,000	High 12-28 "The Littlest Rebel" 31,000 (plus stage show) Low 9-28 "Redheads on Parade" 7,500
Karlton	1,066	25c-40c	"The Story of Louis Pasteur" (F.N.)	4,700	"Two in the Dark" (Radio)	2,200	High 10-5 "Top Hat" 6,300 Low 6-1 "Dinky" 1,200
Keith's	2,000	30c-50c	"Follow the Fleet" (Radio)	4,300	"The Petrified Forest" (W. B.)	2,800	High 4-13 "Roberta" 5,800 Low 1-2 "The Right to Live" 900
Stanley	3,700	40c-55c	"Wife vs. Secretary" (MGM)	23,000	"Follow the Fleet" (Radio) (8 days - 2nd week)	20,000	High 2-29-36 "Follow the Fleet" 27,000 Low 5-11 "Stolen Harmony" 4,000
Stanton	1,700	30c-50c	"Garden Murder Case" (MGM)	6,500	"Woman Trap" (Para.)	5,000	High 1-11-36 "Riffraff" 10,000 Low 3-23 "Captain Hurricane" 1,800
Portland, Ore							
Blue Mouse	700	20c-25c	"I Live My Life" (MGM) and "The Case of the Lucky Legs" (F.N.)	1,700	"The Dark Angel" (U.A.) and "Here's to Romance" (Fox)	1,700	High 8-17 "Life Begins at Forty" 2,700 Low 6-22 "My Heart is Calling" 1,400
Broadway	1,912	30c-40c	"The Story of Louis Pasteur" (F.N.)	7,000	"The Bohemian Girl" (MGM) "Exclusive Story" (MGM)	7,000	High 1-11-36 "Captain Blood" 8,000 Low 7-27 "Calm Yourself" and "Chinatown Squad" 4,000
Mayfair	1,700	25c-40c	"Hitch Hike Lady" (Republic) and "Man of Iron" (F.N.)	5,000	"The Murder of Dr. Harrigan" (F.N.) and "Freshman Love" (W.B.)	4,000	High 1-25-36 "A Midsummer Night's Dream" 12,000 Low 1-19 "Behold My Wife" and "Defense Rests" 1,600
Orpheum	1,700	30c-40c	"The Country Doctor" (Fox)	8,000	"Follow the Fleet" (Radio)	8,000	High 9-28 "She Married Her Boss" 9,500 Low 11-23 "To Beat the Band" and "Wanderer of the Wasteland" 4,000
Paramount	3,008	30c-40c	"The Prisoner of Shark Island" (20th Century)	7,000	"Klondike Annie" (Para.) and "My Marriage" (Fox) (3 days—2nd week)	4,000	High 4-20 "Private Worlds" 11,500 Low 12-14 "Mary Burns, Fugitive" 5,000
United Artists	945	30c-40c	"Wife vs. Secretary" (MGM) (2nd week)	6,000	"Wife vs. Secretary" (MGM) (1st week)	7,000	High 5-4 "Cardinal Richelieu" 9,000 Low 6-8 "Age of Indiscretion" 4,000
San Francisco							
Clay	400	35c	"Royal Waltz" (Vienna)	950	"Maria Chapdelaine (French)	1,100	High 12-28 "Peasants" 2,500 Low 8-10 "The Youth of Maxim" 800
Embassy	1,400	15c-35c	"Dancing Feet" (Republic) and "The Return of Jimmy Valentine" (Republic) (3 days-2nd week)	3,000	"Dancing Feet" (Republic) and "The Return of Jimmy Valentine" (Republic) (1st week)	3,500	High 5-18 "My Heart is Calling" 6,000 Low 12-7 "Two Sinners" and "$1,000 a Minute" 2,000
Fox	5,651	10c-35c	"Bohemian Girl" (MGM) and "The Leavenworth Case" (Republic)	8,900	"Tough Guy" (MGM) and "Tango" (Invincible)	6,200	High 8-3 "Champagne for Breakfast" 14,800 Low 11-30 "To Beat the Band" and "Freckles" 4,000
Golden Gate	2,800	25c-40c	"Follow the Fleet" (Radio) (2nd week)	14,200	"Follow the Fleet" (Radio) (1st week)	19,500	High 9-14 "Top Hat" 26,000 Low 10-26 "The Last Days of Pompeii" 11,500
Orpheum	2,440	15c-40c	"Next Time We Love" (Univ.) and "You May Be Next" (Col.)	6,800	"The Music Goes 'Round" (Col.) and "Hell Ship Morgan" (Col.) (2nd week)	5,000	High 7-20 "Love Me Forever" 16,780 Low 10-26 "King Solomon of Broadway" and "Fighting Youth" 4,800
Paramount	2,670	15c-40c	"Wife vs. Secretary" (MGM) and "Preview Murder Case" (Para.)	15,500	"The Story of Louis Pasteur" (F.N.) and "Woman Trap" (Para.) (2nd week)	13,000	High 6-8 "Our Little Girl" and "Alibi Ike" 23,000 Low 3-2 "Living on Velvet" and "All the King's Horses" 8,500
St. Francis	1,430	15c-40c	"Klondike Annie" (Para.) and "Here Comes Trouble" (Fox) (2nd week)	7,000	"Klondike Annie" (Para.) and "Here Comes Trouble" (Fox) (1st week)	9,000	High 1-19 "The County Chairman" 11,000 Low 6-29 "No More Ladies" 5,000
United Artists	1,400	15c-55c	"Modern Times" (U.A.)	15,000	"Strike Me Pink" (U.A.) (3rd week)	6,200	High 10-26 "Barbary Coast" 15,000 Low 12-28 "Mimi" 2,500
Warfield	2,700	15c-40c	"The Country Doctor" (Fox) and "The Voice of Bugle Ann" (MGM)	19,500	"Desire" (Para.) and "The Garden Murder Case" (MGM)	13,500	High 10-5 "I Live My Life" 35,000 (plus stage show) Low 6-29 "Doubting Thomas" 18,500
Seattle							
Blue Mouse	950	25c-55c	"Follow the Fleet" (Radio)	4,600	"Modern Times" (U.A.)	3,650	High 11-30 "Mutiny on the Bounty" 6,100 Low 2-16 "Million Dollar Baby" and "Notorious Gentleman" 2,900
Fifth Avenue	2,500	25c-55c	"The Country Doctor" (Fox)	9,150	"The Petrified Forest" (W.B.)	6,800	High 5-11 "Naughty Marietta" 10,200 Low 6-8 "The Flame Within" 5,100
Liberty	1,800	15c-50c	"You May Be Next" (Col.) and "The Cattle Thief" (Col.) (10c-35c)	3,800	"The Music Goes 'Round" (Col.)	6,250	High 9-28 "She Married Her Boss" 7,900 Low 4-13 "White Lies" and "Happy Landing" 2,700
Music Box	950	25c-55c	"Rose Marie" (MGM) (3rd week)	3,700	"Rose Marie" (MGM) (2nd week)	4,350	High 3-16 "Roberta" 6,100 Low 1-26 "The Man Who Reclaimed His Head" 2,850
Orpheum	2,450	25c-40c	"Klondike Annie" (Para.) and "Every Saturday Night" (Fox)	8,200	"Follow the Fleet" (Radio)	8,100	High 9-21 "Top Hat" 10,400 Low 8-31 "Dante's Inferno" and "Lady Tubbs" 4,800
Paramount	3,050	20c-30c	"Yellow Dust" (Radio) and "The Melody Lingers On" (U.A.)	4,150	"Her Master's Voice" (Para.) and "Preview Murder Mystery" (Para.)	4,600	High 12-14 "Annie Oakley" 9,200 Low 9-21 "Redheads on Parade" and "Hot Tip" 3,650
Rex	1,500	15c-25c	"Oregon Trail" (Republic) (plus stage show) (15c-35c)	3,200	"Man Hunt" (W.B.) (plus stage show) (15c-30c)	3,100	High 4-27 "Red Morning" and "Once to Every Bachelor" 4,150

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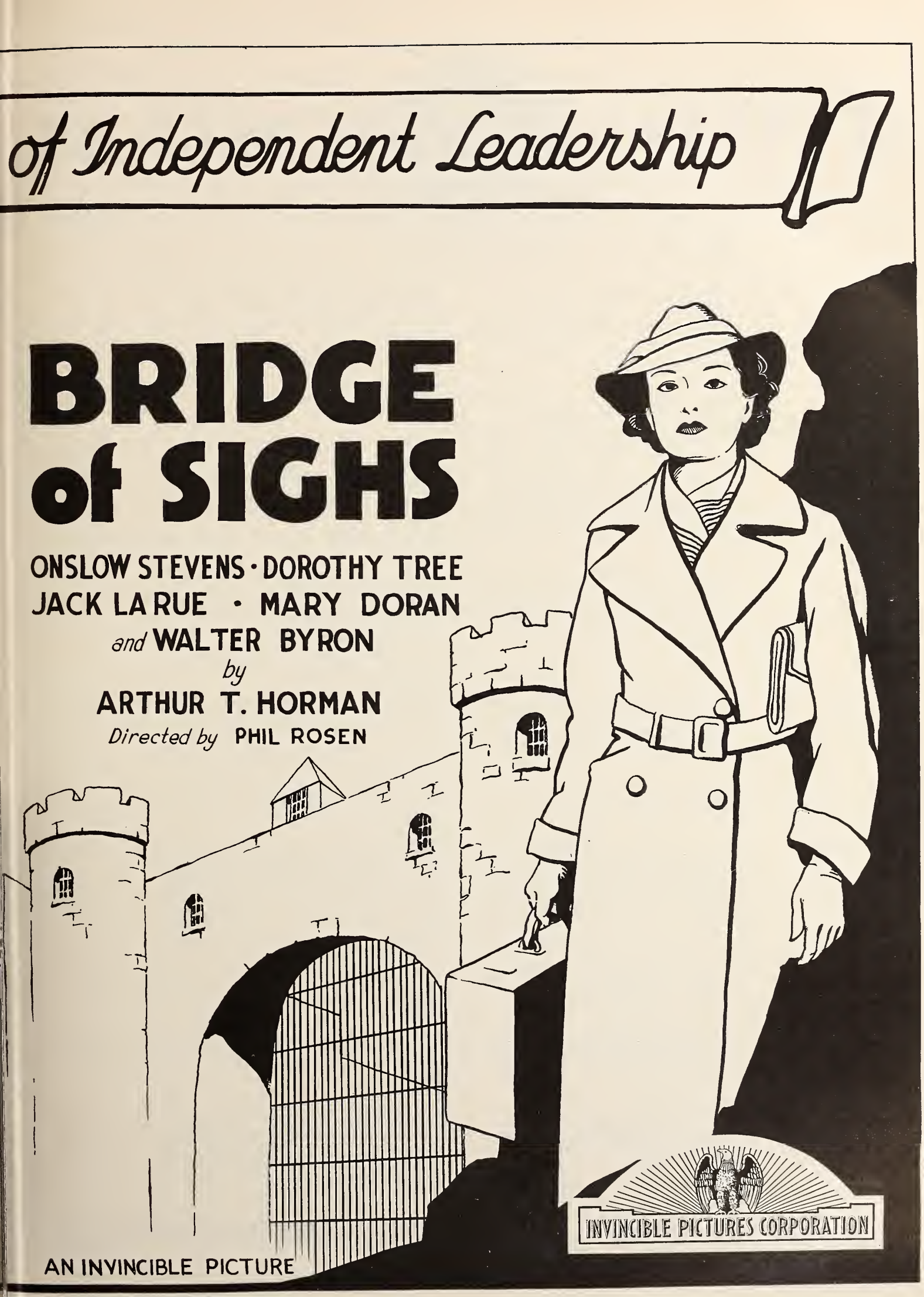
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PRODUCTIONS IN WORK

TITLE	WRITER AND DIRECTOR	CAST	STAGE OF PRODUCTION
ACADEMY			
"Revolt of the Zombies"	Original screen play, Howard Higgin, Rollo Lloyd, Victor Halperin. Director: Victor Halperin.	Dorothy Stone.	Shooting
COLUMBIA			
"And So They Were Married"	Original, Sarah Addington. Screen play, Doris Anderson, Laure Braze. Director: Elliott Nugent.	Melvyn Douglas, Mary Astor, Edith Fellows, Donald Meek, Margaret Armstrong, Charles Arnt, George McKay, Romaine Callender, Olaf Hytten.	Shooting
"The Mine With the Iron Door"	From the novel by Harold Bell Wright. Screen play, Don Swift, Dan Jarrett. Director: David Howard.	Richard Arlen, Cecilia Parker, Henry B. Walthall, Stanley Fields, Spencer Charters.	Shooting
"Blackmailer"	Original screen play, Lee Loeb, Harold Buchman. Director: Gordon Wiles.	William Gargan, Florence Rice, H. B. Warner, Joan Perry, Nana Bryant, George McKay, Victor Killian, Wyrley Birch, Drue Leyton, Alexander Cross, Boyd Irwin, Sr., Kenneth Thomson, Paul Hurst, Marc Lawrence.	Shooting
"Avenging Waters"	Original screen play, Nate Gatzert. Director: Spencer Bennet.	Ken Maynard, Beth Marion, John Elliott, Zella Russell, Ward Bond, Wally Wales, Eddie Herne.	Shooting
METRO-GOLDWYN-MAYER			
"Romeo and Juliet"	From the play by William Shakespeare. Screen play, Talbot Jennings. Director: George Cukor.	Norma Shearer, Leslie Howard, John Barrymore, Edna May Oliver, William Henry, C. Aubrey Smith, Reginald Denny, Basil Rathbone, Henry Kolker, Violet Kemble Cooper, Ralph Forbes, Conway Tearle.	Shooting
"San Francisco"	Original story, Robert Hopkins. Screen play, Anita Loos. Director: W. S. Van Dyke.	Clark Gable, Jeanette MacDonald, Spencer Tracy, Jack Holt, Ted Healy, Shirley Ross, Al Shean, Jessie Ralph.	Shooting
"Mob Rule"	Original, Norman Krasna. Screen play, Bartlett Cormack. Director: Fritz Lang.	Sylvia Sidney, Spencer Tracy, Eric Linden, Frank Albertson, Lewis Stone, Lionel Barrymore, Bruce Cabot.	Shooting
"The Good Earth"	From the novel by Pearl S. Buck. Director: Sidney Franklin.	Paul Muni, Luise Rainer.	Shooting
PARAMOUNT			
"Brazen"	Original, Harry Segall. Screen play, Samuel Ornitz, Horace McCoy. Director: Edward Ludwig.	Mary Ellis, Walter Pidgeon, Ruth Donnelly, Samuel S. Hinds, Guy Bates Post, Alan Mowbray, Norman Foster, Lucille Ward, Otto Hoffman.	Shooting
"The Princess Comes Across"	Original screen story, Philip MacDonald. Screen play, Walter DeLeon, Francis Martin, Don Hartman, Frank Butler. Director: William K. Howard.	Fred MacMurray, Carole Lombard, Alison Skipworth, Lumsden Hare, Siegfried Rumann, Porter Hall, Tetsu Komai, William Frawley, Mischa Auer, George Barbier, Douglas Dumbrille, Bradley Page.	Editing
"Poppy"	Director: A. Edward Sutherland.	W. C. Fields, Lynne Overman, Maude Eburne, Granville Bates, Richard Cromwell, Catherine Doucet, Adrian Morris, Ralph Remley.	Shooting
RKO RADIO			
"Mary of Scotland"	From the play by Maxwell Anderson. Screen play, Dudley Nichols. Director: John Ford.	Katharine Hepburn, Fredric March, David Torrence, Alan Mowbray, Frieda Inescourt, Douglas Walton, Brandon Hurst, Donald Crisp, Molly Lamont, Robert Barrat, Cyril McLaglen, Anita Colby.	Shooting
"Special Investigator"	Original, Erle Stanley Gardner. Screen play, Louis Stevens, Thomas Lennon, Ferdinand Reyher. Director: Louis King.	Richard Dix, Margaret Callahan, Harry Jans, Ray Mayer, Frank M. Thomas, Erik Rhodes, Owen Davis, Jr., Sheila Terry, Ethan Laidlaw, Russell Hicks, Jed Prouty, Booth Howard.	Shooting
SENTINEL			
"What Becomes of the Children"	Original screen play, Corra Beach. Director: Walter Shumway.	Joan Marsh, Robert Fraser, Natalie Moorhead, Nils Welsh, Claudia Dell, Barbara Pepper, Glen Boles, Jack Mulhall, Wilson Benge, Mary McLaran, Anna Bennett, Johnny Bupp.	Shooting
TWENTIETH CENTURY-FOX			
"Under Two Flags"	From the novel by Louise de la Ramee. Screen play, W. P. Lipscomb, Walter Ferris. Director: Frank Lloyd.	Ronald Colman, Victor McLaglen, Claudette Colbert, Rosalind Russell, Nigel Bruce, Herbert Mundin, Gregory Ratoff, C. Henry Gordon, Lumsden Hare, John Carradine, Thomas Beck, Francis McDonald.	Shooting
"The Poor Little Rich Girl"	Suggested by the stories by Eleanor Gates, Ralph Spence. Screen play, Sam Hellman, Gladys Lehman, Harry Tugend. Director: Irving Cummings.	Shirley Temple, Alice Faye, Gloria Stuart, Jack Haley, Michael Whalen, Sara Haden, Jane Darwell, Paul Stanton, Julius Tannen, Charles Coleman, Henry Armetta, Claude Gillingwater, John Wray, Mathilde Comont.	Shooting
"Turmoil"	Directors: Otto Brower, Gregory Ratoff.	Jean Hersholt, Ann Shoemaker, J. Edward Bromberg, Gregory Ratoff, Francis Ford, Fred Kohler, Jr., Christian Rub, Mickey Rentschler, Don Ameche.	Shooting
"Half Angel"	From an original story by Tennyson Jesse. Screen play, Gene Fowler, Bess Meredyth. Director: Sidney Lanfield.	Frances Dee, Brian Donlevy, Gavin Muir, Henry Shephenson, Helen Westley, Etienne Girardot.	Shooting
"The First Baby"	Original story and screen play, Lamar Trotti. Director: Lewis Seiler.	Dixie Dunbar, Johnny Downs, Jane Darwell, Gene Lockhart, Marjorie Gateson, Taylor Holmes, Shirley Deane.	Shooting
UNIVERSAL			
"Unconscious"	Story, Frank Dazey. Adaptation, Jerry Sackheim. Screen play, Ralph Block, Ben Markson. Director: Arthur Greville Collins.	Edward Everett Horton, Glenda Farrell, Cesar Romero, Pierre Watkins, Henry Hunter, Diana Gibson, Marla Heath, Robert Middlemass, Edward Gargan.	Shooting
"Banished"	Story, Buck Jones. Screen play, Francis Guihan. Director: Ray Taylor.	Buck Jones, Dorothy Revier, Billy Burrud, Henry Worth.	Shooting
WARNER BROS.-FIRST NATIONAL			
"Murder in the Big House"	Story, Jonathan Finn. Screen play, Robert Andrews, Joe Hoffman. Director: Nick Grinde.	Craig Reynolds, June Travis, Barton MacLane, Joseph King, Joseph Crehan, Addison Richards, Carol Hughes.	Shooting
"Angel of Mercy"	Suggested by an essay on Florence Nightingale from the book "Eminent Victorians" by Lytton Strachey. Director: William Dieterle.	Kay Francis, Ian Hunter, Donald Woods, Nigel Bruce, Georgia Caine, Ara Gerald, Chas. Crooker-King, Lillian Cooper, Phoebe Foster, Halliwell Hobbes, Akim Tamiroff, Eily Malyon, Tempe Pigott, Barbara Leonard, Frank Reicher.	Shooting
"The Earthworm Tractor"	From the Saturday Evening Post story by William Hazlett Upson. Screen play, Richard Macauley, Joe Traub, Richard Cummings. Director: Raymond Enright.	Joe E. Brown, June Travis, Carol Hughes, Guy Kibbee, Craig Reynolds.	Shooting
"Stage Struck"	Story, Robert Lord. Director: Busby Berkeley.	Dick Powell, Joan Blondell, Jeanne Madden, Frank McHugh.	Shooting
"Bullets and Ballots"	Screen play, Seton I. Miller. Story, Martin Mooney. Director: William Keighley.	Edward G. Robinson, Joan Blondell, Humphrey Bogart, Barton MacLane.	Shooting



The Screen Writers and Actors Guild honored Charlie Chaplin's acting performance in his own picture "Modern Times" as the best motion picture achievement of February, 1936!

P. S. *Alexander Korda's "The Ghost Goes West" starring Robert Donat and directed by René Clair—received first honorable mention as the best picture of the month!*

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Allied Theatres of Illinois started its seventh year this week under the guidance of Aaron Saperstein, who was re-elected president. Others officers to be named were: Van Nomikos, vice-president; Harry H. Lasker, secretary; Joseph Stern, treasurer; Harry Nepo, sergeant-at-arms.

Directors named were Ludwig Sussman, Tippy Harrison, S. Roberts, Verne Langdon, Benjamin Lasker, B. Charuhas, Abe Gumbiner, Chas. Nelson, Richard Salkin, Benjamin Bartelstein and Jack Rose. Louis L. Abramson was reappointed recording secretary for the seventh time.

At the meeting which was held Thursday at the Congress Hotel, President Saperstein reported on the work of the organization for the past year. In his report Saperstein pointed out that the operators' union difficulties had been settled until the time for discussing a new contract comes up.

Other matters discussed included the reported attempt by MGM to substitute eight "B" pictures for 10 "A" pictures which the contracts called for, and the failure of Twentieth Century-Fox to deliver more than 38 pictures when it is understood that 52 were promised. Allied members pointed out that they felt the distributors were taking too much advantage on some of these deals and an attempt should be made to stop the alleged violations.

One other matter discussed was the booking of the Chaplin picture which B&K bought and which is playing with one extra week's clearance between the "C" houses and the first-week-of-release houses. Allied members are reported to be firmly opposed to buying the Chaplin picture and so far have ignored any deals for the product.

▽

"Klondike Annie," the Mae West picture which has received such a deluge of publicity throughout the nation and which passed the local censor board with a "white" ticket after a special showing was given to break a tie vote, goes into the Chicago theatre this week for a two weeks' engagement.

The picture first was set for the Roosevelt theatre but after the violent editorial attack launched on the picture by the Hearst newspapers locally it was booked for the Chicago. Local theatre and exchange men feel that the results of business elsewhere on the picture, especially since the Hearst outburst, will warrant the two week engagement. Jan Garber and his orchestra, local favorites, will provide the stage attraction.

MGM will roadshow "The Great Ziegfeld" at the Erlanger theatre, opening Easter Sunday evening at $1.50 top. A special advertising campaign will be launched, with a three weeks engagement in this theatre slated.

At the Chicago theatre, "Petticoat Fever," "Mr. Deeds Goes to Town" and "Small Town Girl" are scheduled. The Oriental will play "Woman Trap" and then "Riff Raff," which played two weeks in the Apollo and is doing big business at neighborhood houses. The Roosevelt will show "Rose Marie," starting this week and will follow with "Country Doctor" and then "Wife vs. Secretary." At the United Artists theatre the Chaplin picture winds up a four-week engagement on Friday and "These Three" will follow, after which "Little Lord Fauntleroy" goes in for a run.

The Apollo theatre has currently the "Life of Dr. Louis Pasteur." This picture is playing to sensational business and will hold over at least a week. The Garrick will play "Petrified Forest," now at the Chicago, for the second Loop week.

▽

Through a pooling arrangement with C. G. Lekander, Fred Anderson of the Anderson theatre circuit in Morris has closed his newly opened Barb theatre in DeKalb and will operate only the Egyptian theatre there. Lekander owns and operates the Fargo theatre there.

DeKalb, with a population of 8,500, has three theatres, the Egyptian, 1,600 seats, the Fargo 1,200, and the Barb 470 seats.

The Barb recently was remodeled and is one of the most modern small houses downstate.

▽

Warner is planning to build a new theatre at Rhodes avenue and 79th street. The new house will be of modern design and will seat 1,500. Plans now call for an expenditure of $250,000 for the building of the theatre. The ground was bought from Mrs. Emma Mayer and is 149 feet long on Rhodes Avenue and 124 feet on 79th street. The land cost $30,000. The house will be opened about September 1, according to the present plans.

▽

W. V. A. Mack, recently appointed Midwestern division manager for G-B Pictures, has been given five additional exchanges in this territory. Mack, who came here a few weeks ago to be in charge of the Chicago, Milwaukee and Indianapolis exchanges, now has charge of the Des Moines, Minneapolis, St. Louis, Indianapolis and Omaha branches. He spent last week visiting these exchanges and conferring with George Weeks, general sales manager.

▽

Since the choosing of Bette Davis as an Academy Award winner the pictures in which she appears have taken a spurt here. "Dangerous" at the Avalon, Century and Riviera theatres proved to be as big an attraction as "Captain Blood" which was in the big money class. "Petrified Forest" at the Chicago this week is also doing great business and largely through the attention showered upon Miss Davis whose timely arrival here this week for a stopover between trains gave the local newspapers some fresh copy.

▽

James Winn, Warner sales executive, is in New York conferring with Grad Sears, general sales manager, on business matters. James Coston, Warner theatre executive, is also in New York conferring with the home office officials.

▽

The father of Lou Lipstone, B&K executive, was buried Monday. Lipstone was away on a vacation and rushed here, but was too late to be with his parent before he passed away.

▽

Felix Mendelssohn, MGM exchange manager, is on a West Indies cruise getting a much needed vacation.

▽

Hal Olver, New York press agent, is out here to do some special exploitation on "Boy Meets Girl," which Warner will produce in film form.

▽

Joe Abramson and Ann Orphan are the newest additions to Henri Elman's staff at Capitol Film exchange. Abramson is one of the bookers and Miss Orphan is the P. B. X-pert. Alice Roth, formerly at Capitol, is now with Gaumont-British.

▽

The Screenoscope is the newest form of Screeno and is being released by J. S. Markstein on a national basis.

▽

Attendance at the Palace theatre the first Saturday "Follow the Fleet" was shown was more than 13,000 paid admissions. This is a new record for the house, which played nine shows.

▽

Arriving on the Santa Fe Chief and en route to New York, Mervyn LeRoy, his wife, and Jake Wilk stopped off at the Blackstone hotel to confer with local Warner officials. LeRoy said the most important task he ever undertook was reading of "Anthony Adverse" three times. The picture will be released in August.

▽

Charlie Miller of the Superior Picture exchange spent last week in Milwaukee on business.

▽

Charging the reorganization plan of the General Theatres Equipment, Inc., is unfair, an independent bondholders' committee is asking debenture holders for authorization to act in the event approval of the plan is received by the higher court.

The committee is headed by M. A. Goldsmith of Chicago, and includes Vincent Curtis Baldwin, Ben Franklin Meyer and R. G. Sumner.

▽

Film Row is mourning the tragic death of Irving Fehlberg, assistant manager of the Mid-West theatre, last Saturday. Fehlberg was shot and killed by Peter Krisoulas, 39, who was discovered annoying a 12-year-old girl patron, it was testified at the inquest Monday. Fehlberg had Krisoulas brought to the theatre office by two ushers and was calling police when Krisoulas pulled a gun and shot him, according to the charge. Fehlberg leaves a wife and 20-months-old baby. He had no insurance.

The MidWest theatre is a Schoenstadt house.

"Bounty" Model Winners Named as Contest Ends

L. B. Hinman, Plainfield, N. J., was awarded first prize of $500 for his "Mutiny on the Bounty" ship model entered in the contest sponsored by Metro-Goldwyn-Mayer. Lawrence L. Kelmel, Kansas City, won second prize, and C. P. Krupp, Akron, Ohio, third. There were also 10 honorable mentions. Thirty-nine of the 10,806 models entered in the contest were exhibited at the Hotel Astor in New York Wednesday for final judging by Lowell Thomas, Gordon Grant, marine illustrator, and Jack Wenner, ship's model expert.

WELL-NAMED

SUPER X . . . as unusual as it sounds, and well-named too. For it passes superlatively excellent photographic quality on to the screen. Producers, exhibitors, the public . . . everyone benefits. No wonder that cameramen choose Super X Film for the majority of the big feature pictures. Eastman Kodak Company, Rochester, N. Y. (J. E. Brulatour, Inc., Distributors, Fort Lee, New York, Chicago, Hollywood.)

EASTMAN *SUPER X*

PANCHROMATIC NEGATIVE

J. C. Jenkins--His Colyum

Neligh, Nebraska

Dear Herald:

It has been said that "forewarned is to be forearmed," and while we don't wish to appear as being pessimistic, yet we wish to repeat what we said in our last letter, and that is that you boys living down in the lower Mississippi and Missouri river countries had better have a flatboat ready, for when this snow starts to melt and run off, that is covering Nebraska, North and South Dakota, Minnesota, Iowa and Illinois to an average depth of two feet, not counting the drifts, you will think that the Atlantic ocean has changed its course, and it will make the Mississippi of former years appear as a spring brook. We wouldn't be surprised to see the steamboats dock at the foot of Main street here in this cow metropolis.

When we think of high water it makes us wonder if that boy we met at Beardstown, Illinois, some years ago is still operating the theatre there. When we called on him once he told us about the high water they had there. He said that the water backed up into the town until it covered his stage two feet deep, and he said, "You can believe it or not, Colonel, but I sat on a high stool on my stage with a fishpole and line and had a chunk of liver on the hook and I caught a fifteen-pound catfish right here on my stage." We said to him, "Say, did you say we could believe it or not?"

Then when we think of Beardstown we recall the little brick court house where Abe Lincoln defended, and cleared, a man prosecuted for murder once, and the little court house remained the same that day that it did in those days. Our curiosity got the better of us so we went up to the court room and sat down in the same chair that the judge sat in, and we picked up the same gavel he used and we rapped on the desk and said, "This court will be in order," just like he did, although we were the only person in the room. Beardstown, you know, is located right on the east bank of the Illinois river, and the Illinois river is going to get awfully wet, too. We hope that theatre boy down there will send us some catfish.

▽

The other night we went to see "Man Hunt," gangster picture with a good cast and well directed, with Chic Sale doing quite a lot of the work. Whenever they put Chic in a picture and give him plenty to do they can be assured that they are going to please the average small town audience, unless we don't know small town audiences, and we think we do.

When we see Chic we remember the pleasant times we had at his home and when we had our picture taken with him. We also recall the picture wherein he took old Shep out in the woods to shoot him.

If Chic had shot that old dog that time we'd be off of him for life, but he didn't shoot him. He shot up in the air and he said to his wife, "I missed him." You boys had better get this picture.

We have just received a letter from Leonard Townson of Annapolis Royal, Nova Scotia, Canada. Leonard says that Annapolis is the second oldest town on the American continent. Gee whiz, that's going back to the days of our Pilgrim Fathers and the Plymouth Rock roosters.

Leonard says the snow there is six or seven feet deep on the level and he advises us to come in the summer time, should we decide to visit Nova Scotia. He also says that the theatre boys there all read the HERALD and he assures us that none of them would shoot us if we would come and visit them. Gosh, but we'd like to.

We judge from his letter that he would be interested in buying a cheap theatre, and if some of you boys are interested you might write him.

▽

Last night we went and saw "Whipsaw" with Spencer Tracy and Myrna Loy, and listen, boys, if your customers like gangster pictures they will undoubtedly like this one. Spencer Tracy is a natural, and we mean by "natural" that he acts just like Spencer would act under any and all circumstances. He doesn't try to put on any dog, but simply acts in a natural and his masterful way.

Myrna acts just like Myrna would if there weren't any persons within a mile. She acts just as natural as she would if she were helping her mother wash dishes, and that's what we call acting.

We'll betcha that Helena, Montana, is mighty proud of Myrna, and we'll betcha also that when she and Gary Cooper were living in Helena that they both played "Pussy wants a corner" and "Ring around Rosa" when they were kids in the high school, and we wouldn't be a bit surprised if Gary wanted to play those games right now, and maybe Myrna would like to also. Well, anyway, you better get this one.

▽

We never saw Major Bowes, but from hearing him on the radio we will bet our last nickel (and that will just about clean us) that the Major is a very fine gentleman and is doing a most excellent work. Who wants to take the bet?

▽

We want to congratulate you boys who are reporting to the "What the Picture Did for Me" department. Reports will not all agree, of course, but then we are not all Republicans and we are not all Democrats, and each has a reason. A good report of a picture will help the producer just the same that a bad report will help the exhibitor. In either case the report should be honest and that will help both of them. The reports should always be from the audience viewpoint and not from an individual opinion.

▽

We note considerable criticism of Father Coughlin's radio addresses. These criticisms come mainly from the boys up at the top. We don't know whether he is right or wrong, but we do know that he is not a candidate for any office and therefore doesn't have to kiss the babies or nail up any fences. We still have free speech in this country (maybe).

▽

There now, the snow has started to melt and now we have got to go and get a pair of hip boots. Doggone the doggone luck anyhow. We wish we were down fishing in the Gulf for red fish with Bob Smith of Mission, Texas. And that makes us think of grapefruit too.

▽

While you are thinking of Nebraska as the corn and hog state you want to remember that Nebraska has furnished Hollywood with considerable talent, such as Harold Lloyd, Hoot Gibson, Henry Fonda, Fred Astaire, Darryl Zanuck, Robert Young, Ruth Etting and a number of others that we can't recall at this time. Yes, we have something besides corn and hogs out here.

▽

We saw a jazz orchestra in a one-reel picture the other night that made us feel like we had eaten a pickle when we had the mumps.

▽

Yesterday the mercury went up to 45 and the snow started to go, and Ernie says it is time for us to go right now.

COLONEL J. C. JENKINS
The HERALD's Vagabond Colyumnist

The Herald covers the field like an April shower.

SHORT PRODUCT PLAYING BROADWAY

Week of March 14

ASTOR
King of the Mardi Gras.... Paramount

CAPITOL
Air Hoppers ..... MGM
Primitive Pitcairn ..... MGM
Bottles ..... MGM

CENTER
Orphans' Picnic ..... United Artists
March of Time, No. 12..... RKO Radio
The Game of Jai-Alai..... Educational

MUSIC HALL
Dumbbell Letters, No. 22... RKO Radio

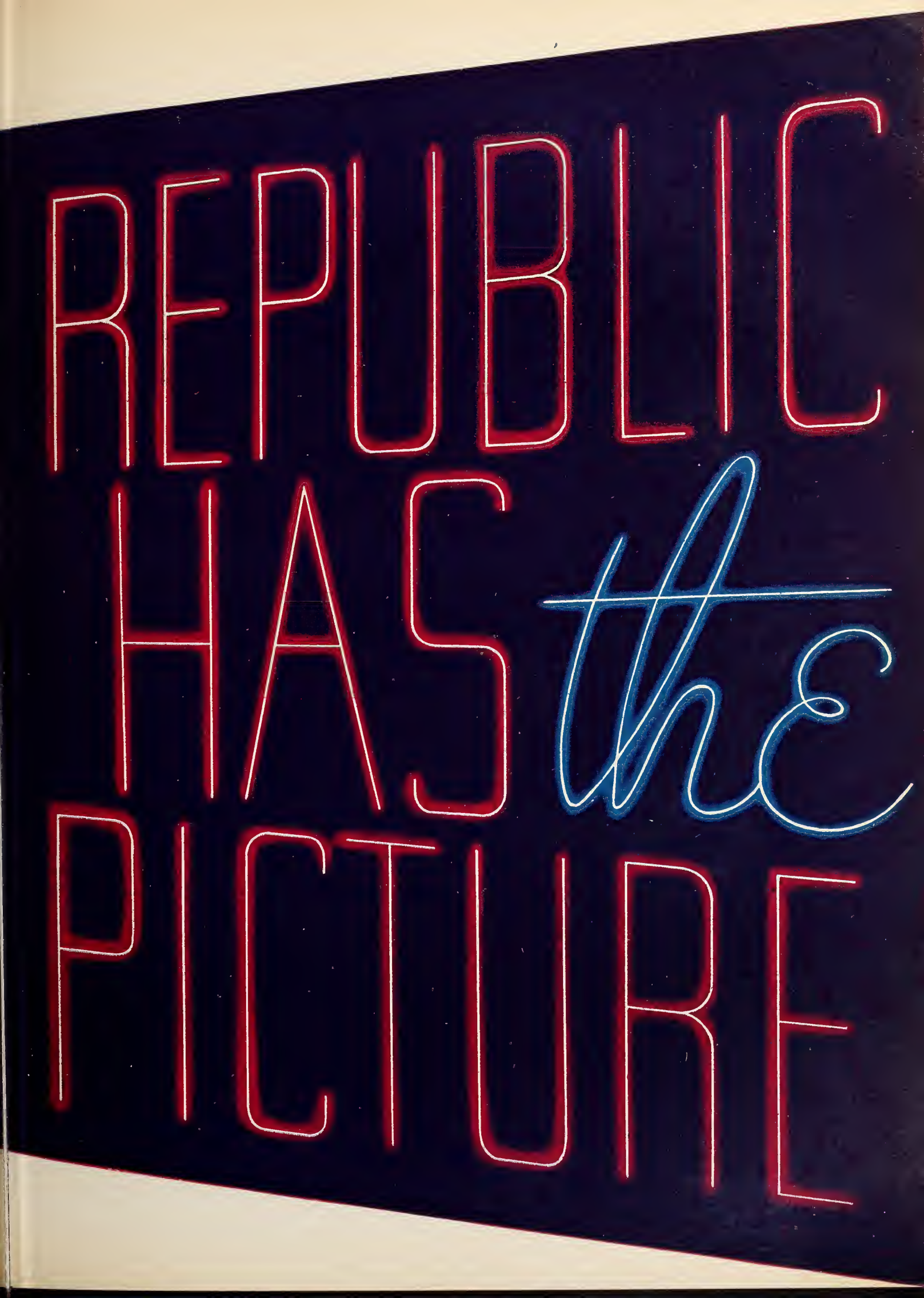
PARAMOUNT
Little Stranger ..... Paramount
Sun Chasers ..... Paramount

RIALTO
Vim, Vigor and Vitality..... Paramount

RIVOLI
Mickey's Polo Team..... United Artists

ROXY
Giv' 'im Air..... Educational
Music Land ..... United Artists
Stranger Than Fiction..... Universal

STRAND
Wild Wings ..... Vitaphone
The Phantom Ship..... Vitaphone


REPUBLIC
HAS the
PICTURE



AND THE TRADE PAPERS AGREE

It's Got Everything

with

LEW AYRES
ISABEL JEWELL

JIMMY ELLISON • JAMES BURKE • J. CARROL NAISH

Directed by HOWARD BRETHERTON • *Supervised by* KEN GOLDSMITH

Screenplay by SETON I. MILLER • *Produced by* NAT LEVINE

Original story by Wellyn Totman and James Gruen

A REPUBLIC PICTURE

REPUBLIC PICTURES

WHAT THE PICTURE DID FOR ME

IN this, the exhibitors' own department, the theatremen of the nation serve one another with information on the box office performance of product for their mutual benefit. It is a service of the exhibitor for the exhibitor. Address all communications to—

What the Picture Did for Me
MOTION PICTURE HERALD
Rockefeller Center, New York

Columbia

GALLANT DEFENDER: Charles Starrett, Joan Perry—O. K. Western picture. Played February 27.—J. G. Caldwell, Princess Theatre, Aurora, Mo. Small town patronage.

HEIR TO TROUBLE: Ken Maynard—Good Maynard western. Tarzan pleases with his clever tricks.—J. O. Smith, Paramount-Fox Theatres, Ashland and Lineville, Ala. Small town and CCC Camp patronage.

IF YOU COULD ONLY COOK: Jean Arthur, Herbert Marshall—A very interesting comedy picture. Very funny and clean. Great work by Jean Arthur, also Herbert Marshall. The story made fine entertainment and satisfied them all. Played February 25.—Bert Silver, New Silver Theatre, Greenville, Mich. City and country patronage.

RIDING WILD: Tim McCoy, Billie Seward—A good Saturday picture.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

SHE COULDN'T TAKE IT: George Raft, Joan Bennett—Excellent comedy feature with just enough gangster element to make it interesting. Drew only fair even first night. Somehow George Raft just does not get them. He pleases all that see his pictures but that is always very few. He needs another musical comedy story like "Rumba." Played March 2-3.—J. O. Smith, Paramount-Fox Theatres, Ashland and Lineville, Ala. Small town and CCC Camp patronage.

WHOLE TOWN'S TALKING, THE: Edward G. Robinson, Jean Arthur—Good picture. Cold weather. Terrible business.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

First National

CAPTAIN BLOOD: Errol Flynn, Olivia De Havilland—A wonderful picture. Great acting by the stars and all the cast. Very interesting story. Gave 100 per cent satisfaction. Some liked it better than the "Bounty" on account of the comedy relief. Played February 23-24.—Bert Silver, New Silver Theatre, Greenville, Mich. City and country patronage.

CEILING ZERO: James Cagney, Pat O'Brien—Very interesting story of the air pilots. Most of the story is laid in an airport office. Holds interest every minute. Went great with the men, but the fair sex were not present. Played March 1-2.—J. G. Caldwell, Princess Theatre, Aurora, Mo. Small town patronage.

CEILING ZERO: James Cagney, Pat O'Brien—A very good air picture with the cast giving it every thing they had. Pat O'Brien got the breaks in this one and June Travis did nice work as Tommy. All the audience had a good word for it and the main thing is that it had action. We see too little of Stu Erwin lately. Some of the folks said that with his slow drawl he reminded them of Will Rogers. Stu added about all there was to the comedy end of it. Isabel Jewell as Erwin's wife was good in her small role.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

CEILING ZERO: James Cagney, Pat O'Brien—One of the best flying pictures we ever played. A great cast, great direction. Drew well and satisfied all. Played March 8-9.—Bert Silver, New Silver Theatre, Greenville, Mich. City and country patronage.

MAN OF IRON: Barton MacLane, Mary Astor—Warner Brothers-First National is starring this chap MacLane and he is not ready for it yet, for few know who he is. He is a good actor for the rough and ready types, but there was no outstanding name in the cast to help along so the picture did not do business. The picture is okay outside of the criticism above.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

OIL FOR THE LAMPS OF CHINA: Pat O'Brien, Josephine Hutchinson—Very good picture; good midweek business. Josephine Hutchinson won high praise from my patrons.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

SHIPMATES FOREVER: Dick Powell, Ruby Keeler—We played this picture several months ago but if you have not played it, do so. It should rate with the ten best of 1935. Drew fine in spite of the worst sleet storm of the year. Played December 27.—J. O. Smith, Paramount-Fox Theatres, Ashland and Lineville, Ala. Small town and CCC Camp patronage.

STORY OF LOUIS PASTEUR, THE: Paul Muni, Josephine Hutchinson—This is one of the most inspiring and beautiful pictures that we have ever shown. It is the simple life story of one of humanity's greatest benefactors. It has practically no love interest, no sex problems, yet it is intensely absorbing and entertaining every minute. The production is flawless. William Dieterle's direction is masterful, and the acting of Muni and Hutchinson is superb. Warner Bros. deserve the thanks of all for having the courage to make this picture. They again blaze the trail, as they have done in the past. We have never presented a picture with more pride. Running time, 87 minutes. Played March 5-7.—Pearl C. Wisch, Grand Theatre, Mohall, N. Dak. General patronage.

STORY OF LOUIS PASTEUR, THE: Paul Muni, Josephine Hutchinson—"The Story of Louis Pasteur" is a wow. Everybody enjoyed it immensely. Warner Brothers should be proud of it. Running time, 85 minutes.—Effingham Theatre, Effingham, Ill. Small town patronage.

G B Pictures

FIRST A GIRL: Jessie Matthews, Sonnie Hale—Better than "Evergreen" and will get money wherever played. Feature the musical end. Jessie sings some swell songs and there are lots of laughs, throughout the picture. Did better than average business in spite of sub zero weather.—Ted Siler, Dickinson Theatre, Olathe, Kansas. Rural and small town patronage.

MISTER HOBO: George Arliss—George Arliss in a new role. Picture pleased fans of all types. Will get money in a small town.—Ted Siler, Dickinson Theatre, Olathe, Kansas. Rural and small town patronage.

TRANSATLANTIC TUNNEL: Richard Dix, Madge Evans—Played this one Christmas week and did a better than average before Christmas business. Richard Dix plays a good part. Some people may not like him but I always have. Picture is suitable for small town.—Ted Siler, Dickinson Theatre, Olathe, Kansas. Rural and small town patronage.

Metro-Goldwyn-Mayer

AH, WILDERNESS!: Wallace Beery, Lionel Barrymore, Eric Linden—They seemed to like this 'way-back-when story. The only exception was the reaction of a little too much of the boy orator, Eric Linden.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

BABY FACE HARRINGTON: Charles Butterworth, Una Merkel—This was a fair picture, but as far as box office returns, it left us with a complete lack of funds. The one consolation was that we weren't in Ethiopia.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

BISHOP MISBEHAVES, THE: Maureen O'Sullivan, Norman Foster—A witty and pleasing comedy, perfectly acted, but the British dialogue was sometimes hard to get.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

BISHOP MISBEHAVES, THE: Edmund Gwenn, Maureen O'Sullivan—Rogues talking Cockney out of the sides of their mouths. Played on a bargain night and most of the few that came walked out. Our patrons simply will not stand for foreign accent pictures. This feature was tiresome talk, talk, talk all the way through. Running time, 80 minutes.—D. B. White, Ritz Theatre, Fernandina, Fla. General patronage.

BROADWAY MELODY OF 1936: Eleanor Powell, Jack Benny—Swell entertainment.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

CHINA SEAS: Clark Gable, Jean Harlow, Wallace Beery—Excellent picture which failed to draw the crowd it should. Played February 12-13.—J. O. Smith, Paramount-Fox Theatres, Ashland and Lineville, Ala. Small town and CCC Camp patronage.

LAST OF THE PAGANS: Mala and Lotus Long—Metro spent a lot of money on this one. Of its type a very good picture, but for some reason it did not do normal business, whether this was because no well known names were in the cast or that the vogue for this type is on the wane. It is a fine production. The island scenes are beautiful.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

MUTINY ON THE BOUNTY: Clark Gable, Charles Laughton, Franchot Tone—Ran this on a Friday-Saturday spot and did a fair business. A little deep for small towns but action suited all. Not a woman's picture but will please the men. Played up the men's angle and had more men than women. Good for any day in week. Running time, 130 minutes. Played March 6-7.—Ken Higgins, Capitol Theatres, Harrisville, N. Y. Small town patronage.

MUTINY ON THE BOUNTY: Charles Laughton, Clark Gable, Franchot Tone—Excellent characterizations by all the principals, but the big surprize of the picture was the unusually brilliant performance of Eddie Quillan as Seaman Ellison. The fact that this was Eddie Quillan's first dramatic endeavor makes it even more outstanding for him.—K. A. Vaveris, Grand Theatre, Mt. Pleasant, Pa. General patronage.

NAUGHTY MARIETTA: Nelson Eddy, Jeanette MacDonald—No one could say that this wasn't a first class picture, but blizzards and cold weather kept our crowds away. However, we enjoyed it ourselves, so we charged the loss to entertainment.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

NIGHT AT THE OPERA, A: Marx Brothers—The first local appearance of the Marx Brothers, and from the looks of the business they mean little or nothing to this situation. Personally, I think this as good as anything they have ever turned out, but when you have seen one of their pictures, then you have seen them all. As far as our patrons are concerned, Kitty Carlisle and Allen Jones steal the show, with their singing of "Alone." Running time, 96 minutes. Played March 1-3.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

ONE NEW YORK NIGHT: Franchot Tone, Una Merkel—Due to extreme cold and blizzards, our patronage was almost nil, and it would have been better to close the show.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

PURSUIT: Chester Morris, Sally Eilers—Lively action comedy.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

RENDEZVOUS: William Powell, Rosalind Russell—A good picture that drew a nice crowd on the first night, but flopped on the second. William Powell does excellent work in this and is ably supported by Rosalind Russell, a real find. Played February 24-25.—J. M. Lakeman, Princess Theatre, Haleyville, Ala. Small town patronage.

TALE OF TWO CITIES, A: Ronald Colman, Elizabeth Allan—One of the best of this type picture. Tie up with the schools. Played February 23-24.—J. G. Caldwell, Princess Theatre, Aurora, Mo. Small town patronage.

TALE OF TWO CITIES, A: Ronald Colman, Elizabeth Allan—Credit must be given to direction and the work of Ronald Colman in this gripping story of the French Revolution. Blanche Yurka as the leader of the revolution is an unforgettable character. Grim, relentless, fanatical, she was all of that, and Ronald Colman was never better than in this role. Brought out a good many patrons that we only see on pictures such as this. A very great production, with no letdown through the picture. It grips all the way.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

TALE OF TWO CITIES, A: Ronald Colman, Elizabeth Allan—Ronald Colman turned in one of his usual excellent performances, but the most talked-about portrayal was given by Blanche Yurka as Madame De Farge.—K. A. Vaveris, Grand Theatre, Mt. Pleasant, Pa. General patronage.

THREE LIVE GHOSTS: Richard Arlen, Cecilia

Parker—Despite various reports praising this picture it doesn't look very good to me. The cash customers were about evenly divided in their opinions. Business just fair.—B. Hollenbeck, Rose Theatre, Sumas, Wash. Small town patronage.

TOUGH GUY: Jackie Cooper, Joseph Calleia—Splendid offering for weekend showing. Our patrons liked it immensely, but business suffered again from the low temperatures and measles kept the kids away. Running time, 80 minutes. Played February 21-22.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

WHIPSAW: Myrna Loy, Spencer Tracy—One of the really fine pictures of the season. Those who were able to reach the theatre through snow and ice felt well repaid for their efforts. Running time, 82 minutes. Played February 26-27.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

WHIPSAW: Myrna Loy, Spencer Tracy—Fairly good crook picture. However, there was nothing particularly new about the story. Business just fair.—B. Hollenbeck, Rose Theatre, Sumas, Wash. Small town patronage.

Paramount

ANNAPOLIS FAREWELL: Tom Brown, Sir Guy Standing—Mild weather brought out a good crowd, all comments about this offering being favorable. Sir Guy Standing was excellent. Played February 29.—C. W. Mills, Arcade Theatre, Sodus, New York. Family patronage.

BIG BROADCAST OF 1936, THE: Jack Oakie, Lyda Roberti, Burns and Allen—A ten reel short; an excellent array of radio and vaudeville acts loosely strung together in something that resembles a plot. But don't get the impression that this detracts from the entertainment value of the film, for, everything considered, "Broadcast" furnishes a full supply of laughs, music, drama and name stars. Running time, 98 minutes. Played March 9.—J. A. Reynolds, Recreational Director, State Prison, Trenton, N. J. Prison patronage.

BRIDE COMES HOME, THE: Claudette Colbert, Fred MacMurray—The screen's scrappiest lovers in another laugh provoking comedy that clicked nicely with the payees, in spite of cold weather competition. Running time, 83 minutes. Played February 12 13.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

BRIDE COMES HOME, THE: Claudette Colbert, Fred MacMurray, Rohert Young—Excellent, yet not as good as "The Gilded Lily," "It Happened One Night" or "She Married Her Boss," the three previous Colbert pictures. Disappointed a numher of our patrons who had come to expect more. Not the fault of the players, though, for they are all grand troupers. Played February 23-24.—Horn & Morgan, Inc., Star Theatre, Hay Springs, Nebr. Small town patronage.

BRIDE COMES HOME, THE: Claudette Colbert, Fred MacMurray, Robert Young—As usual, Claudette Colbert drew a good crowd and this one seemed to please better than any of her pictures. Played February 27-28.—J. O. Smith, Paramount-Fox Theatres, Ashland and Line, Ala. Small town and CCC Camp patronage.

COLLEGIATE: Joe Penner, Jack Oakie—Right out in front. This one comes very close to being the best yet and the box office was back to normal after seven weeks of no business.—W. H. Brenner, Cozy Theatre, Winchester, Ind. General patronage.

COLLEGIATE Jack Oakie, Joe Penner—Entertaining bit of this and that. If your patrons like Oakie and Penner, they will go for it. A nice musical number. Not that it has anything to do with the picture, but business was disappointing. Played February 28.—J. G. Caldwell, Princess Theatre, Aurora, Mo. Small town patronage.

COLLEGIATE: Jack Oakie, Joe Penner—An excellent musical comedy that hrought out the cash customers and sent them home happy, and what more could you ask of any picture? Have had numerous requests to repeat it. Main interest is in Penner-Oakie-Sparks and they provide enough humor for three ordinary pictures. Played February 23-24.—Ted Stump, Elted Theatres, Absarokee and Columbus, Montana. Rural patronage.

COLLEGE SCANDAL: Kent Taylor, Arline Judge—Good mystery story; fair Sunday business.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

CORONADO: Johnny Downs, Betty Burgess—This was not intended to be a special hut as a light evening's entertainment it's fine. I think that primarily people go to a show to be entertained and to torget their troubles. not live through someone else's, and this picture with its light music, comedy and dancing doesn't strain the mind. Nor does it make you think it's a great picture, hut it does give you a very pleasant evening. Played March 1-2.—Ted Stump, Elted Theatres, Absarokee and Columbus, Montana. Rural patronage.

CRUSADES, THE: Loretta Young, Henry Wilcoxon—Tied up with the schools and religious organizations on this and therefore made a little money. It seems that the big spectacle pictures have passed out now though, as far as making big money on them is concerned. Played February 24-25.—J. O. Smith, Paramount-Fox Theatres, Ashland and Lineville, Ala. Small town and CCC Camp patronage.

MIDDLE WEST ADDS NEW CONTRIBUTORS

From Illinois and North Dakota come two new volunteer contributors to "What the Picture Did for Me" this week. They are:

Frisina Theatres Company, Effingham Theatre, Effingham, Ill.

Pearl C. Wisch, Grand Theatre, Mohall, N. D.

Returning to the picture reporting staff is:

J. O. Smith, Paramount and Fox theatres, Ashland, Ala.

Read the reports of these showmen in the department in this issue.

DRIFT FENCE: Tom Keene, Larry Crabbe—The hest western since "To the Last Man" and "Sunset Pass." Glad to see Tom Keene back after a long absence. He was one of our best drawing western stars. Randolph Scott was also very popular in the Zane Grey stories.—J. O. Smith, Paramount-Fox Theatres, Ashland and Lineville, Ala. Small town and CCC Camp patronage.

EVERY NIGHT AT EIGHT: Alice Faye, George Raft—Alice Faye, Frances Langford and George Raft in a very good picture. Alice Faye gets better with every picture. Played Decemher 23.—J. O. Smith, Paramount-Fox Theatres, Ashland and Lineville, Ala. Small town and CCC Camp patronage.

HOPALONG CASSIDY: William Boyd—The first of Paramount's new Western series is good but "Bar 20 Rides Again" and "Eagle's Brood" are just fair.—J. O. Smith. Paramount-Fox Theatres, Ashland and Lineville, Ala. Small town and CCC Camp patronage.

IT'S A GREAT LIFE: Joe Morrison, Rosalind Keith, Chic Sale—Story with a CCC Camp as a setting. An entertaining program picture. Played Fehruary 29.—J. G. Caldwell, Princess Theatre, Aurora, Mo. Small town patronage.

IT'S A GREAT LIFE: Joe Morrison, Rosalind Keith—Once in a blue moon we step out and huy a few pictures from one of the smaller companies. Most of them are cheaply made and directed. This picture reminded us of those small companies' products. Very, very cheap in all respects. Was far helow the Paramount standard, which has not been high for the past year but which, thank goodness, now begins to look up considerably. Running time, 63 minutes. Played February 26-27.—Horn & Morgan, Inc., Star Theatre, Hay Springs, Nebr. Small town patronage.

MARY BURNS, FUGITIVE: Sylvia Sidney, Melvyn Douglas—One of the most exciting and entertaining of the underworld pictures. Holds interest all the way. Played Februaty 29.—J. G. Caldwell, Princess Theatre, Aurora, Mo. Small town patronage.

MEN WITHOUT NAMES: Fred MacMurray, Madge Evans—Fair action story couldn't overcome the cold weather handicap.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

NEVADA: Larry Crabbe, Kathleen Burke—Excellent Zane Grey picture. Should rate extra advertising.—J. O. Smith, Paramount-Fox Theatres, Ashland and Lineville, Ala. Small town and CCC Camp patronage.

PEOPLE WILL TALK: Charles Ruggles, Mary Boland—Very good comedy, hut snow and cold weather killed business.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

ROSE OF THE RANCHO: John Boles, Gladys Swarthout—Would say John Boles may have been hetter in some other picture but I cannot remember when it was. He is superb in this. The girl, Gladys Swarthout, is excellent, quite pretty, can sing, and if she cares to will go a long ways in the movies. She brings a different personality to the screen, and will certainly reach the top in movies as she has in the theatre. Business fair.—W. H. Brenner, Cozy Theatre, Winchester, Ind. General patronage.

ROSE OF THE RANCHO: John Boles, Gladys Swarthout—The higgest disappointment of the vear. Not even a good western and the music was nothing short of atrocious. Poorly recorded in spots, the dialogue was at times difficult to understand. The one bright spot was the acting of Willie Howard, but a one man performance is not a whole show. No business and no wonder the first nighters got in their deadly digs and the second night fell flatter than a flapjack. Running time, 82 minutes. Played February 28-29.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

SO RED THE ROSE: Margaret Sullavan, Randolph Scott—One grand picture. It's hard to say whether it was Miss Sullavan, Randolph Scott or Walter Connolly that should get the acting honors in this. Drawing power excellent. We are hringing it hack in April. Played December 19-20.—J. O. Smith, Paramount-Fox Theatre, Ashland and Lineville, Ala. Small town and CCC Camp patronage.

Republic

CRIME OF DOCTOR CRESPI, THE: Erich von Stroheim, Harriet Russell—One of those horror pictures that ought to be cut out for showing in theatres that depend upon family trade. The acting was great of the kind. Story horrible. Chased the kids away from the theatre. Good place to play this one is a hospital or morgue. But there were a few said it was great.—Bert Silver, New Silver Theatre, Greenville, Mich. City and country patronage.

FORBIDDEN HEAVEN: Charles Farrell, Charlotte Henry—I cannot say much for this one. Taken in a fog and that is all that saved it. Could not see half of it. One thing sure, it did not give satisfaction here. The actors worked hard to make a picture out of the story but it was not there.—Bert Silver, New Silver Theatre, Greenville, Mich. City and country patronage.

FORCED LANDING: Esther Ralston, Onslow Stevens—A very good program picture. Good story and well acted by a fine bunch of actors. Played on a double bill and satisfied. Played on March 6-7.—Bert Silver, New Silver Theatre, Greenville, Mich. City and country patronage.

LAWLESS RANGE: John Wayne, Sheila Mannors—A mighty good western picture. Story good and the stars and a lot of other good western actors made a fine picture. This man Wayne has everything to make this kind of picture interesting. He can ride, fight and isn't bad to look at. Played March 6-7.—Bert Silver, New Silver Theatre, Greenville, Mich. City and country patronage.

NEW FRONTIER, THE: John Wayne, Muriel Evans—John, the Sunday School boy, cleans up the town literally single handed while a church full of ahle-hodied men pray a few feet away. Should have advertised this as a comedy, for it sure handed the audience a lot of laughs. On a par with the Monogram Wayne pictures. Played February 28-29.—Ted Stump, Elted Theatres, Absarokee and Columhus, Montana. Rural patronage.

OREGON TRAIL, THE: John Wayne—Usual western with good scenery but not quite up to Renuhlic's standard for Wayne—J. O. Smith, Paramount-Fox Theatres. Ashland and Lineville, Ala. Small town and CCC Camp patronage.

SAGEBRUSH TROUBADOUR: Gene Autrey—Gene Autrey is fast becoming the hest western star. Every one of his westerns gets better and does not draw just the "Western fans" hut other patrons as well.—J. O. Smith, Paramount-Fox Theatre, Ashland and Lineville, Ala. Small town and CCC Camp patronage.

RKO Radio

ANOTHER FACE: Wallace Ford, Phyllis Brooks—An unusual mixture of gangster-farce comedy. Picture carries drama, light farce comedy and ends with a real punch when the pseudo-movie actor is recognized as a dangerous gangster. A good program picture. Played Februarv 26-27.—Ted Stump, Elted Theatres, Absarokee and Columbus, Montana. Rural patronage.

ARIZONIAN, THE: Richard Dix—Above average for western type picture. Pulled only fairly well against unusual cold spell. Pleased those who braved the weather. Running time, 75 minutes. Played February 14-15.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

BREAK OF HEARTS: Katharine Hepburn, Charles Boyer—Tiresome picture, poor business.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

BREAK OF HEARTS: Charles Bover, Katharine Hepburn—Hepburn's poorest picture. Brought a few tears and did some nice business the second night.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

FOLLOW THE FLEET: Fred Astaire, Ginger Rogers—This heats "Top Hat" a mile. Grossed better than Will Rogers and Shirley Temple. I ran it a week and did swell all the time. Town 3,500. Played week of March 1.—Ted Siler, Dickinson Theatre, Olathe, Kansas. Rural and small town patronage.

INFORMER, THE: Victor McLaglen—The cognoscenti turned out for this one, but the regular fans walked out on it, calling it noisy, confusing and boresome.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

INFORMER, THE: Victor McLaglen—This is not a small town picture. Although classed as one of the

ten best pictures, it was one of the ten worst box office attractions.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

IN PERSON: George Brent, Ginger Rogers—Ginger has what it takes to pack 'em in. Best Thursday-Friday business in months. Give us small town exhibitors some more like this one and we can retire for life. Played February 27-28.—J. M. Lakeman, Princess Theatre, Haleyville, Ala. Small town patronage.

LADY CONSENTS, THE: Ann Harding, Herbert Marshall, Margaret Lindsay—A shining example of how to kill the popularity of a movie star. Like an Alger book, poor, unhappy, don't deserve-it, self-sacrificing Ann Harding emotes through another picture like she has done in all her previous pictures. We recommend that RKO produce a picture with Ann cast as a human being who maybe would "consent" and she will become a real star. Played March 3-4.—Ted Stump, Elted Theatres, Absarokee and Columbus, Montana. Rural patronage.

POWDER SMOKE RANGE: Hoot Gibson, Boots Mallory, Harry Carey, Bob Steele—This picture had a whole flock of good western stars and they made a very satisfactory western out of it. Those that liked westerns liked the show very much.—Bert Silver, New Silver Theatre, Greenville, Mich. City and country patronage.

RAINMAKERS, THE: Wheeler and Woolsey—Good, but the locomotive ride was too long. It's a thriller for a Saturday crowd, but way below par for a Wheeler and Woolsey. Running time, 90 minutes. Played February 21-22.—J. W. Lehrkind, Strand Theatre, White Sulphur Springs, Mont. Local patronage.

RAINMAKERS, THE: Wheeler and Woolsey—A normal sized audience found this offering satisfactory. Played February 15.—C. W. Mills, Arcade Theatre, Sodus, New York. Family patronage.

RETURN OF PETER GRIMM, THE: Lionel Barrymore, Helen Mack—A very satisfactory program picture. Wonderful piece of acting by Lionel Barrymore and all the cast.—Bert Silver, New Silver Theatre, Greenville, Mich. City and country patronage.

TO BEAT THE BAND: Hugh Herbert, Helen Broderick—Plain screwy, but preview patrons found plenty of laughs and seemed to enjoy it all. Running time, 67 minutes. Played February 21-22.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

TO BEAT THE BAND: Hugh Herbert, Helen Broderick—A nice little picture, a bit silly at times but good for plenty of laughs. Business fine. Played February 22.—J. M. Lakeman, Princess Theatre, Haleyville, Ala. Small town patronage.

WE'RE ONLY HUMAN: Preston Foster, Jane Wyatt—Exceptionally witty dialogue plus very capable direction, plus a pleasing love story, plus plenty of excitement make this picture stand out as one of the very best program pictures we have seen for many a moon. The title is unfortunate for it has no appeal and everyone attempting to tell others how good the picture was had difficulty in recalling the name. A darn good picture. Played March 4-5.—Ted Stump, Elted Theatres, Absarokee and Columbus, Montana. Rural patronage.

Twentieth Century - Fox

BAD BOY: James Dunn, Dorothy Wilson—That shopworn "Mother knows best" theme poorly done. If you don't have to play it you'd better skip it. Your customers may not walk out but you'll hide out after the second reel.—D. B. White, Ritz Theatre, Fernandina, Fla. General patronage.

BAD BOY: James Dunn, Dorothy Wilson—A fair program offering which pleased generally on a preview showing. Running time, 56 minutes. Played February 28-29.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

CHARLIE CHAN'S SECRET: Warner Oland, Rosina Lawrence—Just about like the rest, good mystery entertainment and bringing about the same patronage as in previous pictures. Running time, 71 minutes. Played February 28-29.—Horn & Morgan, Inc., Star Theatre, Hay Springs, Nebr. Small town patronage

CHARLIE CHAN'S SECRET: Warner Oland—The "Charlie Chan" series always draws and pleases. This one is no exception. Played March 4.—J. O. Smith, Paramount-Fox Theatres, Ashland and Lineville, Ala. Small town and CCC Camp patronage.

CURLY TOP: Shirley Temple—It's the tops. Good but don't let them build a 100 per cent contract around her. Shirley is not a Will Rogers as far as box office is concerned. Running time, 75 minutes. Played February 23-24.—J. W. Lehrkind, Strand Theatre, White Sulphur Springs, Mont. Local patronage.

HARD ROCK HARRIGAN: George O'Brien, Irene Hervey—Good Saturday bill.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

IN OLD KENTUCKY: Will Rogers, Dorothy Wilson—Drew better than any other Rogers' pictures and they all drew fine. Twentieth Century should reissue his pictures, especially the older ones. The industry has lost its greatest star, but there are many people who want to see him yet. Played Christmas day.—J. O. Smith, Paramount-Fox Theatres, Ashland and Lineville, Ala. Small town and CCC Camp patronage.

> "Running theatres without THE HERALD would be just like putting on a show without film."
>
> That is the conviction of J. O. Smith, operating the Paramount and Fox theatres, Ashland, Alabama.
>
> Writes Mr. Smith further to the "What the Picture Did for Me" department:
>
> "I am sending in some reports on pictures played recently. I have not contributed any to the 'What the Picture Did for Me' section for some time now, but have been reading every other exhibitor's report."

KING OF BURLESQUE, THE: Warner Baxter, Alice Faye—Just as good if not better than "Thanks a Million" from the same producers. Fox is just about perfect this year. This picture drew fairly well in spite of a ten inch snow. Alice Faye certainly deserves top billing and star billing in her next picture. She is the very "tops" for musical comedy stars. Played January 30-31.—J. O. Smith, Paramount-Fox Theatres, Ashland and Lineville, Ala. Small town and CCC Camp patronage.

LITTLEST REBEL, THE: Shirley Temple, John Boles, Jack Holt—Plenty good entertainment, but not the best of this little star's offerings. Pulled fairly well in spite of cold weather and an epidemic of measles which kept the youngsters away. Running time, 73 minutes. Played February 16-18.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

LITTLEST REBEL, THE: Shirley Temple, John Boles—Best Shirley Temple to date. In addition to being the sweetest and cutest kid in pictures, she is developing into a grand little actress, expert dancer and singer. In addition to all of that she had two swell men in Boles and Holt and the story was the best ever given her. Running time, 73 minutes. Played March 1-3.—Horn & Morgan, Inc., Star Theatre, Hay Springs, Nebr. Small town patronage.

LITTLEST REBEL, THE: Shirley Temple, John Boles—The best Shirley ever made and, as for that, anyone else. This holds our all-time high gross and deserves it. It broke our all-time high record by over fifty dollars with below freezing weather every day of the run. We are waiting very impatiently for "Captain January." Jack Holt should gain a top place again after his part in this. Played January 22-24.—J. O. Smith, Paramount-Fox Theatres, Ashland and Lineville, Ala. Small town and CCC Camp patronage.

MAN WHO BROKE THE BANK AT MONTE CARLO, THE: Ronald Colman, Joan Bennett—Excellent picture. Drew fine first night but poor the second. Played January 6-7.—J. O. Smith, Paramount-Fox Theatres, Ashland and Lineville, Ala. Small town and CCC Camp patronage.

MY MARRIAGE: Claire Trevor, Kent Taylor—Drew only a small crowd for Saturday midnight show but the picture rates a better spot on anybody's program. It is good. Played February 8.—J. O. Smith, Paramount-Fox Theatres, Ashland and Lineville, Ala. Small town and CCC Camp patronage.

NAVY WIFE: Claire Trevor, Ralph Bellamy—A nice little picture of program caliber, which pulled quite well on a midweek run and pleased to a fair degree. Plenty of points for criticism for those who are inclined to find fault. Running time, 72 minutes. Played February 19-20.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

NAVY WIFE: Claire Trevor, Ralph Bellamy, Ben Lyon—Very good program picture with good story and well balanced cast. Running time, 72 minutes. Played March 4-5.—Horn & Morgan, Inc., Star Theatre, Hay Springs, Nebr. Small town patronage.

PROFESSIONAL SOLDIER: Victor McLaglen, Freddie Bartholomew—A good picture which pleased all who saw it., but not enough saw it to pay film rent. Weather to blame this time. Played February 17-18.—J. O. Smith, Paramount-Fox Theatres, Ashland and Lineville, Ala. Small town and CCC Camp patronage.

SHOW THEM NO MERCY: Rochelle Hudson, Cesar Romero—A thriller of the kidnaping racket. Drew well and pleased. Rochelle Hudson is gaining popularity fast. Played January 16-17.—J. O. Smith, Paramount-Fox Theatres, Ashland and Lineville, Ala. Small town and CCC Camp patronage.

THANKS A MILLION: Dick Powell, Ann Dvorak, Patsy Kelly, Fred Allen—Yes, it's Thanks a Million, all right. Everything in the picture was O. K. Kelly's wisecracks nearly stole the show. Why, oh, why, can't the producers make a picture at least one out of every three that's really good. Running time, 87 minutes. Played March 1-2.—J. W. Lehrkind, Strand Theatre, White Sulphur Springs, Mont. Local patronage.

THANKS A MILLION: Dick Powell, Ann Dvorak, Fred Allen—One of the very best Powell pictures with more than usual story content. Has good music and a novel approach. Only, for Pete's sake, make Ann Dvorak drink malted milks or cocoa-malt. We Westerners like our women women, not toothpicks. Drew better than average business and pleased all. Played March 6-7.—Ted Stump, Elted Theatres, Absarokee and Columbus, Montana. Rural patronage.

THIS IS THE LIFE: Jane Withers—Put Jane in tomboy stuff and she's OK, but keep her there. Jane at this age is running Shirley a close second. But another year and it's bye bye. No juvenile between the child actor and the adult went very far. But we hope miracles happen. Running time, 66 minutes. Played February 28-29.—J. W. Lehrkind, Strand Theatre, White Sulphur Springs, Mont. Local patronage.

THIS IS THE LIFE: Jane Withers, John McGuire—Good picture with better than average drawing power, probably due partly to a Shirley Temple Doll as prize that night.—J. O. Smith, Paramount-Fox Theatres, Ashland and Lineville, Ala. Small town and CCC Camp patronage.

WHISPERING SMITH SPEAKS: George O'Brien, Irene Ware—Just what they like. Made to order for the small town audience.—B. Hollenbeck, Rose Theatre, Sumas, Wash. Small town patronage.

United Artists

BARBARY COAST: Miriam Hopkins, Joel McCrea, Edward G. Robinson—Very good picture but no good at the box office. Played December 16-17.—J. O. Smith, Paramount-Fox Theatres, Ashland and Lineville, Ala. Small town and CCC Camp patronage.

CARDINAL RICHELIEU: George Arliss—This picture was well produced and would be appreciated by the well educated class but it lost its significance at our box office.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

DARK ANGEL, THE: Merle Oberon, Fredric March, Herbert Marshall—This picture is unique in that it successfully demonstrated that good acting can be so good that people in small towns appreciate it. It was commented upon favorably by all classes as the best acted, best directed picture they have ever seen. Drew above average. Played March 1-2.—Ted Stump, Elted Theatres, Absarokee and Columbus, Montana. Rural patronage.

ESCAPE ME NEVER: Elisabeth Bergner—Proved to be a sleeper for this situation. Don't know the answer, but every foreign picture we have played has been a grand flop. Running time, 105 minutes. Played February 14-15.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

RED SALUTE: Barbara Stanwyck, Robert Young, Cliff Edwards—Played to the lowest gross for a three-day run we have had in many months. This was partly due to a snowstorm, but even at that, those who did get out to see it were not too enthusiastic. Cliff Edwards proved the hit of the picture, but even he could not alone save it from being just fair entertainment. Running time, 78 minutes. Played February 23-25.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

RED SALUTE: Barbara Stanwyck, Robert Young—We played this in November in Ashland and it failed to draw when brand new. It also holds our all-time low when played this time, but just cannot understand it, because it is a swell picture. Played February 19-20.—J. O. Smith. Paramount-Fox Theatres, Ashland and Lineville, Ala. Small town and CCC Camp patronage.

Universal

DIAMOND JIM: Edward Arnold, Binnie Barnes—Good picture but poor business due to bad weather. Played February 22.—B. Hollenbeck, Rose Theatre, Sumas, Wash. Small town patronage.

DIAMOND JIM: Edward Arnold, Binnie Barnes—Good picture with an entirely different story, but somehow the public did not want to see it.—J. O. Smith, Paramount-Fox Theatres, Ashland and Lineville, Ala. Small town and CCC Camp patronage.

FIGHTING YOUTH: Charles Farrell—Story, cast and acting are fair; production is ragged.—Roy W.

Adams, Mason Theatre, Mason, Mich. Small town patronage.

GREAT IMPERSONATION: Edmund Lowe—Very good work in a dual role; pleased the Saturday crowd.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

GREAT IMPERSONATION, THE: Edmund Lowe, Valerie Hobson—This is a good, strong picture. Acting great by Ed. Lowe and all the cast. Gave good satisfaction. Played March 3-5.—Bert Silver, New Silver Theatre, Greenville, Mich. City and country patronage.

HIS NIGHT OUT: Edward Everett Horton—Horton gets better and better. Our patrons, after being house-bound by the snow for two weeks, came out in fairly good numbers, and all who saw "His Night Out" were pleased. Played February 8.—C. W. Mills, Arcade Theatre, Sodus, New York. Family patronage.

IMITATION OF LIFE: Claudette Colbert—If you haven't played this you have missed something. One of the very best, bar none. Claudette Colbert is at her best and Baby Jane and Aunt Delilah are very good. This picture will satisfy every audience. Many saw this picture twice. A truly wonderful production. Played February 28-29.—O. Ingmar Oleson, Sons of Norway Theatre, Ambrose, N. D. Small town patronage.

MAGNIFICENT OBSESSION: Irene Dunne, Robert Taylor—One of the greatest pictures we ever played and the best I ever saw myself. Story great and the acting greater by both stars. I call it a 100 per cent entertainment. All satisfied. Some came back the second night and that is unusual these days. A picture you will not forget. Played March 1-3.—Bert Silver, New Silver Theatre, Greenville, Mich. City and country patronage.

MISTER DYNAMITE: Edmund Lowe—Saturday audience seemed to like it.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

STORM OVER THE ANDES: Jack Holt—A very fine airplane picture that makes very good entertainment. Business only fair last three days of week.—W. H. Brenner, Cozy Theatre, Winchester, Ind. General patronage.

THROWBACK, THE: Buck Jones—Western fans found this to their satisfaction. Business normal. Played February 22.—C. W. Mills, Arcade Theatre, Sodus, New York. Family patronage.

Warner Bros.

BRIGHT LIGHTS: Joe E. Brown, Ann Dvorak—Did good Saturday business in spite of cold weather and deep snow. Now that Warners have got this out of their system I wish they would make that "Earthworm Tractor" story with Joe.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

FRESHMAN LOVE: Patricia Ellis, Warren Hull, Frank McHugh—O. K. programmer with a college setting. Played February 25.—J. G. Caldwell, Princess Theatre, Aurora, Mo. Small town patronage.

FRISCO KID: James Cagney, Margaret Lindsay—Good picture with extra drawing power. Cagney and O'Brien are our second best drawing team. As "Frisco Kid" is without O'Brien, the drawing power is cut some.—J. O. Smith, Paramount-Fox Theatres, Ashland and Lineville, Ala. Small town and CCC Camp patronage.

G MEN: James Cagney, Ann Dvorak—On a midweek date this overcame the zero weather and did good business.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

LITTLE BIG SHOT: Sybil Jason, Robert Armstrong—Sybil Jason deserves a better story; she is as talented as they make 'em. With proper care she should develop into a real star. Business average. Played February 26.—J. M. Lakeman, Princess Theatre, Haleyville, Ala. Small town patronage.

MOONLIGHT ON THE PRAIRIE: Dick Foran, Sheila Mannors—Just another "star" western the likes of which we are not able ot crowd down our patrons' throats. Just don't seem to be able to put over these socalled "star western" pictures. The scenery and music, however, were very fine. Running time, 63 minutes. Played February 21-22.—Horn & Morgan, Inc., Star Theatre, Hay Springs, Nebr. Small town patronage.

MOONLIGHT ON THE PRAIRIE: Dick Foran—This picture put new heart and courage in the exhibitor. This boy Dick Foran can sing. Too bad he cannot get a good break. We did above average weekend business.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

PAGE MISS GLORY: Marion Davies, Dick Powell—Warners have produced better musicals than this one. It was a shame to have miscast Powell. We did only average business.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

WIDOW FROM MONTE CARLO, THE: Dolores Del Rio, Warren William—A very good comedy drama above the average. Expert direction and excellent acting with a light but interesting story that pleased and held the attention of the greatest number of customers we have had in many weeks. Warners know best how to make trailers that pull and as a general rule their pictures please mass audiences. Running time, 60 minutes.—D. B. White, Ritz Theatre, Fernandina, Fla. General patronage.

Miscellaneous

ALIAS JOHN LAW: Bob Steele—Bob Steele is a very popular western star. One of the best for drawing power and he gets good breaks in his stories.—J. O. Smith, Paramount-Fox Theatres, Ashland and Lineville, Ala. Small town and CCC Camp patronage.

Short Features

Celebrity

LITTLE BLACK SAMBO: Comicolor Cartoons—A color cartoon which compares with any major company's. It is plenty good.—J. O. Smith, Paramount-Fox Theatres, Ashland and Lineville, Ala. Small town and CCC Camp patronage.

Columbia

MEN IN BLACK: Three Stooges—Slapstik nonsense. If your patrons like the Stooges OK. They should have better material.—J. G. Caldwell, Princess Theatre, Aurora, Mo. Small town patronage.

THREE LITTLE BEERS: Broadway Comedies—Another slapstick comedy with the Three Stooges. This one is even better than average.—J. O. Smith, Paramount-Fox Theatres, Ashland and Lineville, Ala. Small town and CCC Camp patronage.

Educational

ALL FOR ONE: Young Romance Series—All for one is right. All for Fox-Educational—J. W. Lehrkind, Strand Theatre, White Sulphur Springs, Mont. Local patronage.

ALPINE YODELER: Paul Terry-Toons—A very good black and white cartoon.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

HOME TOWN OLYMPICS: Paul Terry-Toons—Another good black and white cartoon.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

LADIES LOVE HATS: Star Personality Comedies—Fair. But not many laughs.—J. W. Lahrkind, Strand Theatre, White Sulphur Springs, Mont. Local patronage.

TARS AND STRIPES: Busten Keaton—Good slapstick comedy.—J. O. Smith, Paramount-Fox Theatres, Ashland and Lineville, Ala. Small town and CCC Camp patronage.

Metro-Goldwyn-Mayer

AUDIOSCOPIKS: Special—Bill this with a main feature. Something entirely different for the screen, and will get more laughs than any comedy. Everyone ducked when the baseball was thrown. Excellent. Running time, 10 minutes.—Ken Higgins, Capitol Theatre, Harrisville, N. Y. Small town patronage.

BEAUTIFUL BANFF AND LAKE LOUISE: Fitz Patrick Travel Talks—An outstanding travelogue, beautifully presented with color and music and splendid narrative. Running time, 8 minutes.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

FOLLIES OF 1936; Our Gang—The musicals finally got the Gang and with happy results. Running time, 18 minutes.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

THICKER THAN WATER: Laurel and Hardy—A good laurel and Hardy comedy. Believe they should stay in two-reel subjects.—J. O. Smith, Paramount-Fox Theatres, Ashland and Lineville, Ala. Small town and CCC Camp patronage.

VICTORIA AND VANCOUVER: FitzPatrick Travel Talks—Another excellent travelogue in color. The class of the shorts.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

Paramount

ACCENT ON GIRLS: Headliners—Ina Ray Hutton and her girl orchestra in a good musical reel.—J. O. Smith, Paramount-Fox Theatres, Ashland and Lineville, Ala. Small town and CCC Camp patronage.

MUSICAL MEMORIES: Color Classics—A Paramount color with good music but very poor color.—J. O. Smith, Paramount-Fox Theatres, Ashland and Lineville, Ala. Small town and CCC Camp patronage.

SPINACH OVERTURE, THE: Popeye the Sailor—Another good Popeye. They always please.—J. O. Smith, Paramount-Fox Theatres, Ashland and Lineville, Ala. Small town and CCC Camp patronage.

RKO Radio

GASOLOONS: Edgar Kennedy Comedies—The same thing from Edgar Kennedy. It gets the laughs and Saturday is a good spot for this.—J. O. Smith, Paramount-Fox Theatres, Ashland and Lineville, Ala. Small town and CCC Camp patronage.

MAJOR BOWES' AMATEUR THEATRE OF THE AIR: No. 2—On a par with the others in this series.—J. G. Caldwell, Princess Theatre, Aurora, Mo. Small town patronage.

MAJOR BOWES' AMATEUR THEATRE OF THE AIR: No. 4—Good entertainment. Seemed to please, but they do not draw enough extra patrons to rate an extra price.—J. O. Smith, Paramount-Fox Theatres, Ashland and Lineville, Ala. Small town and CCC Camp patronage.

MARCH OF TIME: No. 10—This is the best of this series so far and they have all been good. The TVA scenes are very timely for this section.—J. O. Smith, Paramount-Fox Theatres, Ashland and Lineville, Ala. Small town and CCC Camp patronage.

TOONERVILLE TROLLEY: Rainbow Parade Cartoons—A very pleasing colored cartoon with all the famous Toonerville characters.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

United Artists

TORTOISE AND THE HARE, THE: Silly Symphonies—Excellent. Drew plenty of comments. An old release, but if you have not played it, it is well worth a place in your program.—J. O. Smith, Paramount-Fox Theatres, Ashland and Lineville, Ala. Small town and CCC Camp patronage.

Universal

GREAT IDEA, A: Universal Comedies—Universal slipped on this one. A very poor number of the Mentone musical series.—J. O. Smith, Paramount-Fox Theatres, Ashland and Lineville, Ala. Small town and CCC Camp patronage.

Vitaphone

CARNIVAL DAYS: Broadway Brevities—This short has the most beautiful color of the year. Also plenty of comedy. Scenes laid in a carnival and fair. Should rate top billing anywhere.—J. O. Smith, Paramount-Fox Theatres, Ashland and Lineville, Ala. Small town and CCC Camp patronage.

CAT CAME BACK, THE: Merrie Melodies—A very fine color cartoon.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

DOUBLE OR NOTHING: Broadway Brevities—Good comedy with music.—J. O. Smith, Paramount-Fox Theatres, Ashland and Lineville, Ala. Small town and CCC Camp patronage.

JOHNNY GREEN AND ORCHESTRA: Melody Master Series—The best number we've played (from this usually fine series) to date on the new product.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

OH, EVALINE: Hal LeRoy—A nice light musical two-reeler with some nifty tap dancing and several good selections sung by the N. Y. U. glee club. Okay anywhere.—L. A. Irwin, Palace Theatre Penacook, N. H. General patronage.

PHIL SPITALNY AND HIS MUSICAL QUEENS: Melody Masters—Here's one you can't afford to miss. Women musicians, pianists excepted, are still a rarity to the screen; but this outfit proved that they can harmonize, rhythmize and tantalize with the best of the name bands of today. Running time, 10 minutes.—J. A. Reynolds, Recreational Director, State Prison, Trenton, N. J. Prison patronage.

ROOFTOPS OF MANHATTAN: Broadway Brevities—Good musical comedy.—J. O. Smith, Paramount-Fox Theatres, Ashland and Lineville, Ala. Small town and CCC Camp patronage.

Serials

Mascot

ADVENTURES OF REX AND RINTY: Rex, King of Wild Horses-Rin Tin Tin, Jr.—Good serial. On chapter six now and it is pleasing everyone.—J. O. Smith, Paramount-Fox Theatres, Ashland and Lineville, Ala. Small town and CCC Camp patronage.

Universal

FIGHTING MARINES, THE: Grant Withers, George Lewis—A right good serial.—J. G. Caldwell, Princess Theatre, Aurora, Mo. Small town patronage.

ROARING WEST, THE: Buck Jones—The poorest Jones serial we have ever played. On chapter thirteen now, and boy will we be glad when it's over.—J. O. Smith, Paramount-Fox Theatres, Ashland and Lineville, Ala. Small town and CCC Camp patronage.

MANAGERS' ROUND TABLE CLUB

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

AGAIN THEY ELECT

It is difficult to find proper expression or to translate into exact wording the excitement and enthusiasm engendered at the second annual convening of the Quigley Grand Awards Judging Committee to select the theatremen for 1935's highest exhibition honors—the Quigley Silver Grand Award and the Quigley Bronze Grand Award.

Full reports of the Honorable Judges' decisions are carried in the news section of this issue but type alone cannot project the earnestness of the 23 executives who left busy desks and affairs of state to pay homage to the boxoffice efforts of the man in the field.

To John Armstrong and also to Harry Goldberg, the spotlight and every bow to which they are entitled for being voted the Silver Grand Award and the Bronze Grand Award. But not entirely to the exclusion of the score of other theatremen whose campaigns evoked further praise and wonderment from the lips of admiring Judges.

For by such representations the Judges have not only elected two men for high honors. By their very presence at the Quigley Ceremonies, these officials have also confirmed the election of showmanship to so high a post in industry importance.

▽ ▽ ▽

THE ANSWER IS OBVIOUS

'Sfunny thing this showbusiness. For instance, take two managers running theatres about the same in situation, size, policy, etc. They put over campaigns on the same attraction or on two different pictures with about equal boxoffice strength. One campaign is studded with refreshing ideas smartly handled and profitably applied. The other campaign also shows a lot of hard work behind it but does not measure up so well in ingenuity or high-grade showmanship that draws.

And let's say further that matching these two theatremen over a long stretch, with the same opportunities and advertising budgets, one lad will outscore the other consistently in bringing in the grosses. By every sane business law, the better producer should then get more money for his efforts than the other fellow. But if the producer wants a job in a situation similar to the one with which he is familiar and has operated profitably, his success in the previous spot is not always taken into consideration in setting his salary.

There is too much of hiring the manager by price than ability for the insufficient reason that the house involved can only pay a certain figure based often and mistakenly upon previous grosses. And where these instances occur, your able man has little opportunity to cash in on his talents and it's not hard to guess what becomes of his initiative.

The answer obviously is a percentage deal between manager and exhibitor such as is now in effect and doing well for both sides, thank you, in a number of situations. For no matter how earnest and well-meaning he may be, the deserving theatreman who is underpaid is psychologically handicapped in digging up the higher grosses his talents and abilities call for.

Smart exhibitors should realize that practical recognition of managerial superiority is often a most certain way of solving aggravating boxoffice problems.

▽ ▽ ▽

BRING SPRING INSIDE

Baseball teams in training, seed catalogs among the best sellers, women breaking out in new wardrobes and bock beer on tap are just a few evidences that sprightly Spring is upon us. It won't be long now before the "comfortably cool" banners are dusted off.

And theatres too should celebrate the advent of the gentler season with a bit of dressing-up. Some new drapes and carpeting, a touch of paint here and there, crisp seat covers, flowers, cool-color lighting are in order as showbusiness sounds the clarion call of welcome.

There are so many things to tempt folks out-of-doors in the soft balmy weather. Your wise manager will by all means do his dog-durndest to meet this opposition by bringing the atmosphere of Spring inside his theatre.

A-Mike Rose

Ten Co-ops Feature Krendel's Drive for Second-Run Date

Some 38 different ideas were listed by Manager Dan Krendel in his campaign to put over the second-run of "Magnificent Obsession" at Famous-Players Canadian's neighborhood Tivoli Theatre, and high in the scoring of the Judges who voted him the Quigley February Silver Plaque, were ten co-op ads in the Toronto papers which rolled up an impressive amount of free lineage.

Ads featured the stars, Dunne and Taylor, and covered such lines as furs, flowers, drug store chain, men's wear, furniture, beauty shops, music store, etc., with many of these establishments tying in further with windows and other aids.

Drug Chain Gives 200 Displays

For instance, the drug chain—the Independent Druggists' Ass'n—displayed window cards in 200 stores showing still from one of the hospital sequences in the picture with tie-in copy: "Don't gamble with life or health. Let our experts fill your prescriptions," bottom half of card carrying tie-in theatre copy with title, stars and dates. This was the first time, says Krendel, that the chain has used such outside advertising. There were also full fur style windows, piano displays with blowups of Dunne playing piano, entire radio windows (see photo, next page) and many others as effective in prominently placed locations, downtown as well.

Other downtown tie-ins included style stills in 20 departments of top store, book-jacket displays in 40 book stores, cards in every millinery window, hat blowups of Taylor in every men's store, cards in all beauty shops and windows.

Canadian National Telegraph printed and distributed special heralds with tie-in copy: "Your own phone is your nearest telegraph office and another important phone number is El. 3764, the Tivoli Theatre," followed by large cut and theatre copy.

Letters to doctors, stamped restaurant checks, bookmarks in libraries, candy samples in imprinted packages, imprinted menus, were other methods of coverage employed by the Canadian theatreman in addition to all outgoing mail rubber-stamped.

Shorthand Contest Effective

Reported effect too was a shorthand contest angle—message placed on one side of card distributed in office buildings to stenographers. Girls were asked to transcribe it correctly for certain number of guest tickets offered. Other side of card carried novelty crisscross straight line spelling of the title. Dan writes that nearly 400 answers were received the first day alone on the stenog idea.

Above were the highlights of the prize entry in which Krendel generously credits assistant Stan Andrews, Jimmy Cameron, of the service staff and the house personnel in general for a lot of wholehearted cooperation that helped to set the stage for this excellent subsequent-run campaign.

FEBRUARY WINNERS



DAN KRENDEL, the studious Round Tabler pictured above, has for a long time been a contributor to these pages and an active participant in the Quigley Competitions. Dan runs the uptown, neighborhood second-run Tivoli Theatre, in Toronto, for Famous Players - Canadian and has just been awarded the February Silver Plaque.



MATT SAUNDERS is a name familiar in Bridgeport, Conn., showbusiness circles where for many years he has skippered the Loew-Poli Theatre. Matt has been striving for the Plaque honors for some time back and succeeded in February by taking down the Bronze. Incidentally, this makes the third Plaque Silver and Bronze to be voted in Harry Shaw's division.

Saunders Promotes Front Page Breaks For 'Marie' Contest

Up in that Bridgeport, Ct., where the boys turn loose a lot of smart showmanship, Matt Saunders, at Loew's Poli, in Harry Shaw's division, put together his Quigley February Bronze campaign on "Rose Marie" that in free newspaper space alone added to a high of over 9,000 lines.

Topping it was a hookin with local daily that netted front page breaks and photos for seven days. Tieup was the ringer contest, paper taking shots of audiences, shops and groups outside theatre. White circles were drawn over certain of those in the pictures with guest tickets for the folks identifying themselves.

Included in the effective tiein were photos on front page that ran as large as four columns across and other helpful angles contributed by the paper on the tiein were in keeping.

Banners Delivery Trucks

Other publicity included cartoon strip in class weekly, full page feature story of MacDonald and two full page co-op ads on a Philco radio tiein. Beauty shops and General Electric dealers also planted picture stuff in their displays.

Magazine distributors' delivery trucks carried banners on fan mag. tiein and Saunders rounded up thousands of cough drop samples distributed everywhere in imprinted envelopes. Heralds were stuffed in Liberty magazines distributed by boy carriers and also in publications at local newsstands. Imprinted parking tags were also used.

Matt arranged distribution of Nelson Eddy photos at five-and-tens and at large meeting held at local high school. Music stores all featured hit songs from the picture, and radio columnists on both local dailies went to town to plug Eddy.

Lobby of the Poli being quite sizable, Saunders plants a lot of display art and on this date had illuminated shadow boxes, six-foot cutouts of stars decorated with giant stills against blue background. Two-foot cutout illuminated letters were planted over door of outer lobby.

Indian Village Flash Attracts

Featured outside stunt was a "Rose Marie Indian Village" window spotted in heart of town. Display had black and blue background of black and blue drops on which were planted silver metallic stars and illuminated moon. Sides were dressed with real birch trees and floor was grass-matted.

In center was an eight-foot Indian wigwam, bordered with hatchets, head dresses, beads and Indian relics. Fireplace illuminated with red light was made of logs with scene and star stills added for embellishment. At night, colored baby spots were used to heighten the effect. Ten-foot streamer topped the display and automatic radio-phonograph through loud speaker hookup broadcast and played recordings of song hits.

Among the other slants covered by Saunders were three-foot colored photographic standees in many of the city's best windows.



Dearth's Milkman Cutout Plugs "Milky Way"

Theatremen Extract Cream from "Milky"

Boys in the field are sure going for the dairy tieups on "Milky Way," which offer lotsa opportunities for exploitation. F'r-instance, out in Vancouver, B. C., J. Lloyd Dearth, at the Capitol tied in with leading milk distributors to print and distribute thousands of numbered heralds. Morning paper came in by running, on four consecutive days, certain numbers and 200 comps. were given to those holding heralds with published numbers.

In addition, daily contributed three-column ads to build the gag and dairy bannered milk wagon with driver made up as Lloyd taking the bally up and down the main streets.

Dearth promoted Wrigley's for a flock of sample gum sticks, these distributed by two uniformed gals supporting (see photo) life-size cutout of star. Tieup copy on back of copy was: "You'll swallow your gum laughing at," etc.

Star Wire Used for Tiein

Lloyd wired personal endorsement and blowup of this was planted in all ticket and telegraph offices, depot of Canadian National, company also printing these in miniature and stuffing outgoing messages. Imprinted blotters for juveniles plugging special Saturday morning kid show of cartoons and the feature blanketed the schools.

As date was the Canadian premiere, opening was very Hollywood with all the trimmings. Helping the good cause was a classified tieup, with three-column ad topped with message from Lloyd building up the want ads, copy stressing special weekly rate and that comps. would be given to all advertisers buying the special.

Martin Promotes 19 Dairies

Known as the Milk Council are the 19 dairies that operate in South Bend, Ind., and nearby Mishawaka and these all co-operated with Guy Martin, at the Colfax, in South Bend, to put over his "Milky Way" date. For this purpose thousands of imprinted collars decorated the Council's milk bottles, over 100 trucks carried banners and 600 retail store accounts displayed theatre cards on counters and in windows.

Cards plugging Milky Way sundaes were used by Woolworth's, and kids attending opening day Saturday matinee given Lloyd glasses. For bally purposes, Martin put "milkman" on street.

Quigley Winners

By decision of the Judges in convention at the New York Athletic Club last Tuesday, the 1935 Quigley Silver Grand Award is voted to John Armstrong, publicist, Paramount Theatres, London. Armstrong won on "Lives of a Bengal Lancer", previously awarded the June Silver plaque. Harry Goldberg, Warner Philadelphia Theatres publicist, won the Bronze Grand Award on "A Midsummer Night's Dream" at the Chestnut Street Opera House. Goldberg previously was awarded the October Bronze plaque.

Industry executives representing distribution, advertising and exhibition comprised the Grand Awards Committee. Complete story, judges' names, photos of the ceremonies and all winners of the 1935 Quigley Silver and Bronze monthly plaques will be found in the news section of this issue.

Armstrong and Goldberg, as guests of Motion Picture Herald, are eligible for the round trips by air via TWA to Hollywood where the Grand Awards are to be presented. Further details will follow.

* * *

Deadline for March, 1936, is set for midnight of Monday, April 6, which as usual means that all entries must be at Quigley Award Headquarters, 1270 Sixth Avenue, by that time. Judges will be announced.

Kaiser's Live Baby Ad Brings Mothers A-Runnin'

It must have had the town talking that slant of adman F. J. Kaiser, for "Country Doctor" at the Winona, in Winona, Minn., what with an ad in the Female Help Wanted column asking for five live babies to be used in a window display to advertise the Quins, copy carrying theatre and dates. Ad ran once and next day paper came out with banner across classified page calling attention to the unusual ad and results obtained from one insertion.

Then three days ahead, window in prominent spot was masked off with card: "See the five live babies on display in this window tomorrow." Spot was then dressed with three-sheet cutouts, stills, etc., and in the center the "live babies"—five baby chicks.

The gag of course got a lot of laughs but funnier yet is that Kaiser says an amazing number of people called and offered their infants for the display.

Which proves, you never can tell.

"Send Us Your Face Photo!"

Well, How Well Do You Know 'Em

Up in South Norwalk, Ct., Al Hamilton, for "Country Doctor" at the Empress figured that no matter how often folks saw the names of the Quins in type they naturally would have a time deciding who was who without the handles. So Al planted a five-colmun five in his local sheet in which he spotted face cuts secured from the NEA of the infants.

Under each was a box in which folks were invited to place the correct names of each with comps. for the correct answers. Space was provided for guessers' names and addresses, answers to be brought or mailed to theatre.

"Frankie" Press Book Cover By Howard Chandler Christy

Drawing of Helen Morgan in character by famed artist Howard Chandler Christy distinguishes Republic's press book on "Frankie and Johnnie" which features a series of ads with the general effect of woodcuts.

The famed song on which the picture is based is used in various ways by ad head Ed Finney, a special set of five song slides with verses offered as a pepper-upper. Exploitation and publicity are well covered.

"Send Us Your Face Photo!"

Ungerfeld Wins Cash Prize

Robert Ungerfeld, RKO Terminal, Newark, N. J., won the fifty dollar cash prize on "Spy 77" awarded by First Division for the best advertising and exploitation campaign put on by exhibitors throughout the country. First Division announces a prize every 60 days on their Alliance productions.

"Send Us Your Face Photo!"



One of Krendel's Toronto Windows

Street Bally Sells "Pink" for Saunders

A class street bally was used for "Strike Me Pink" by Matt Saunders, Poli's Theatre, Bridgeport, Conn. with chap wearing a Cantor mask surrounded by beauteous damsels in swank open motor car touring town. Car was bannered and equipped with sound.

A Cantor color contest was planted in papers with tickets going to those turning in best drawing. Posters were displayed in lobby with credit cards. An attention getter was displayed on mezzanine of large cutout of Cantor with oversized head, and animated eyes.

"Send Us Your Face Photo!"

The Show Goes On; Snow or No Snow

To show what he's had to contend with these past few months, W. L. Nicholas, Fairmont Theatre Company, Fairmont, Minn., forwards the accompanying photo of the drift on the trunk highway south of Fairmont. That black speck in the distance is an oncoming train, doubtless bringing Nicholas his current attraction. Drifts reach above top of trains in spots and that's plenty of snow in any man's country.

"Send Us Your Face Photo!"

Herman Dresses Lobby For "Next Time We Love"

For "Next Time We Love" at the Embassy Theatre, Brooklyn, N. Y., Joe Herman rigged up a gag lobby display (see photo) consisting of baby carriages, crib and the rest of the paraphernalia. Spotted around lobby were cards reading "It's Leap Year, so be sure to see," etc., etc.

For "King of Burlesque" Joe constructed a miniature spieler animation which was planted atop platform with mechanical attachment, moving his eyes, eye brows, head, arms and legs.

"Send Us Your Face Photo!"

Lobby Easel Plugs "Obsession" for Israel

For his "Obsession" date at the Circle Theatre, Philadelphia, Pa., William Israel during run used lobby display on which under heading "worthy praise coming direct from you, the theatre goer" were listed comments from those who had seen the film.

Postcards were mailed to doctors, bookmarks to libraries and through cooperation of principals, special booklet heralds were distributed to teachers. Serialization including scenes from picture was planted ten days ahead, radio script broadcast and several merchants came through with windows.

"Send Us Your Face Photo!"

Radio Guess Contest Aids "Strike Me Pink"

Local merchant was promoted for a contest on "Strike Me Pink" by manager Ev Steinbuch and publicist Milt Harris at the State, Cleveland, tickets awarded winners in song guessing contest put on in connection with their radio program. Window was secured from store which featured stills of Cantor together with the new Cantor games.

Silk badges were worn by entire staff during engagement and leading restaurant placed a card on one of the tables reading "this table reserved for Eddie Cantor," etc., etc. Night clubs, dance halls and radio stations were supplied with orchestrations. Small heralds were placed inside metal boxes in taxis, safety league traffic heralds bearing copy on Cantor were distributed to patrons leaving theatre and stopping at booth in lobby to register.



Saunders' Animated "Pink" Cutout



Herman's "Love" Lobby Display



Boucher's "Two Cities" Front



Nicholas' Snow Scene in Fairmont

Boucher Holds Screening For "Tale of Two Cities"

Before Frank Boucher left the Paramount in Lynchburg, Va., for his present assignment at the Paramount in Charlottesville he held a special screening of "Tale of Two Cities" for city and school officials and radio people. Copies of the book were presented to principals of schools.

Special front was constructed (see photo), with easel calling attention to feature starting time. Cards were placed in all schools and the MGM national prize contest planted, all entries sent to New York. Transcription was used over air daily during run and radio dramatization given. Bookmarks were distributed in schools, book stores and local libraries.

"Send Us Your Face Photo!"

Comic Strip Contest Sells "Pink" for McBride

Contest was planted in newspaper by Eddie McBride, Loew's State, Syracuse, N. Y., on "Strike Me Pink," classified section running comic strip showing Cantor and Parkyakarkas. Contestants filled in dialogue for guest tickets. Cantor "man or mouse" coins were distributed on streets by attractive gals as were pink elephant lucky charms in imprinted envelopes.

Postcards mailed from New York City and written in Greek were mailed to Greek Syracuseans, five and ten devoted window to display of music from picture and an animated Cantor head. Door mats made from roofing paper with picture and theatre imprint were dropped in front of department stores, hotels, restaurants and office buildings.

"Send Us Your Face Photo!"

Registration Book in Lobby Plugs "Tale of Two Cities"

For "Tale of Two Cities," a registration book was placed in the lobby of Loew's Park, Cleveland, by Arnold Gates and called the "Charles Dickens Diary." Patrons were asked to sign their names, each day a certain number was picked at random and to these passes were awarded. Arnold said it was a swell way to increase his mailing list.

Few days ahead contest was planted in paper with cuts of six leading players, passes going to those who could correctly name the character that star portrayed in the picture and the name of the star. Another contest was staged and children asked to cover government postcards with Colman's name. For his street bally Gates used young man dressed in character carrying book announcing engagement, playdates, etc.

"Send Us Your Face Photo!"

Women's Club Plug Helps Sell "Pasteur"

To sell his "Pasteur" date at the Ritz in Valdosta, Ga., Hugh Martin reproduced copy of business and professional women's plug taken from motion picture review digest on a one-sheet with photos and used it in his lobby and high school library. Schools cooperated, giving pupils extra merits for attending. Preview screening was held with invitation letters going to prominent locals, comments later printed in paper.

WHAT'S WHAT HERE AND THERE



BELLOWS AND MOOS. Mechanical cow bally on "Milky Way" at Warners' Empress, Owensboro, Ky., was rounded up by manager Charley Mensing to delight the youngsters. Betsy moves head and tail, bellows and moos—does everything but give milk—according to Warnerite Milton Gurian.



LOBBY DISPLAY. Sells five coming attractions, does this lobby setpiece at the Earle, Washington, D. C., the four one-sheets being transparent to heighten general effect. Responsible for the artistic creation are admen Frank La Falce and Bill Ewing, Warner Washington Zone publicists.



MILKMAN MATINEE. Bill Exton, at the Kenosha, Kenosha, Wis., invited, via letter supposedly signed by Harold Lloyd, local milk-wagon drivers to view "Milky Way", letters mailed from studios by air mail. Ushers were garbed as milkmen wearing regulation hats furnished by cooperating dairy.



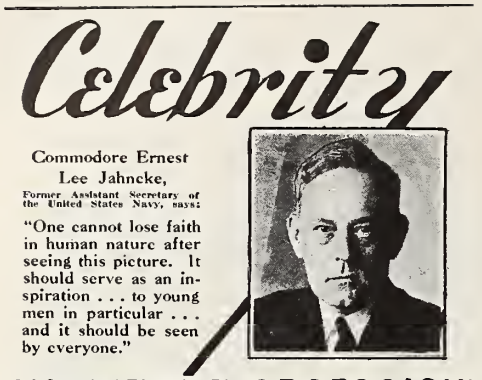
DIAMOND TRAIN. For advance buildup on "Rhodes", Gaumont British's A. P. Waxman is sending out motorized outfit called the Rhodes Diamond Train to various spots where the picture is dated. Public is invited inside to view display of replicas of famous diamonds.



ORIGINAL CHAPLIN COSTUME. For window display purposes in New Haven, Conn., manager H. H. Maloney, Loew's Poli, and publicist Erle Wright promoted original Chaplin costume and form for date on "Modern Times". Local police were drafted to act as guards (or maybe they're atmosphere).



NEW ZEALAND WINDOW. Smart overseas exploitation is indicated by this effective and sizable window display in Auckland, New Zealand, in connection with the local "Curly Top" season. Tieup was arranged by Mr. Paddy Malone who sold merchants on liberal use of Temple cutouts and stills.



One of the Blair Endorsement Type Ads

Blair Uses Endorsements For "Obsession" Long-Run

Striking indeed are the endorsement ads created especially by Bob Blair, ad head, Saenger Theatres, to keep up interest in the extended run of "Magnificent Obsession" at the Globe and Tudor, New Orleans.

The ads reproduced above and below, both 65 lines on two, are two of the many and vari-sized displays, all however carrying out the same idea. The script lettering across top and photo immediately below are natural eye-stoppers and as Blair is careful enough to pick folks in various classifications the plugs do a nice job of selling to all classes of patrons.

"Send Us Your Face Photo!"

It's a Pipe, Says Palooka

For the new series of Joe Palooka shorts, the Vitaphone folks have put out a neat four page press sheet with sufficient material to run a sizable campaign in most any spot. Tieups include sweater, baseball and boxing gloves and a square cut pipe one of which at this writing dangles from your Chairman's jowls.



Another of the Blair Endorsement Type Ads

Forester's Trick Ad Has City Guessing

That was a whale of a trick newspaper ad that Eddie Forrester put together on "King of Burlesque," at the Capitol, Grand Island, Neb., the display running on two pages with readers invited to put the two segments together without cutting or taking the paper apart. It had the folks guessing and we'll try to explain how he did it:

The original ad was a two-column on ten inches from the press book and Forester had it cut diagonally so that the top part with theatre slug and dates set crosswise of page four and fitted into four columns across and four inches down leaving a two-column triangle of white space.

The lower half of the ad was set upright on page five in two columns with theatre slug below and flush to bottom of page. Diagonal cut left another two column white triangle, and Eddie called attention to the trickery in two type boxes set in the triangles saying that the solution could be found on the classified page.

The curious were instructed there to open paper at page three, take lower right hand corner and fold diaper fashion to center so that bottom edge was even with center crease—and lo, there was the ad put together as it was before Forester gave it the scissors.

"Send Us Your Face Photo!"

Rotsky Sells "Marie" From Many Angles

Co-op blotters with cut of MacDonald saying "I'll be seeing you soon" and carrying theatre credits were promoted by George Rotsky for "Rose Marie" at the Palace, Montreal, from tobacconists promoting new brand of cigarettes. Smoke manufacturers took care of all costs. Merchants tied stars to newspaper advertising, among them being automobile and radio dealers, milliners and beauty shops, men's stores. Tieup with RCA Victor made possible windows in 12 of the best spots in town to plug records of the song hits with some of the dealers also taking space for further buildup.

Local perfume distributor came in by offering via radio, sample bottles to first 100 women at the theatre each evening at seven, this being put on for six consecutive days, and very effective too, says George.

Newspapers as was to be expected were cordial, especially the French press which ran feature articles and photos well in advance of the date.

"Send Us Your Face Photo!"

Contests Aid "Music" Campaign for Pollock

A five day lyric contest was planted with newspaper for "Music Goes Round" by Les Pollock, Loew's Rochester, Rochester, N. Y., with cash awards and guest tickets going to those submitting best original lyrics for song. Another contest consisted of tickets going to those submitting longest list of words formed from letters in the musical scale.

For "Strike Me Pink," Les constructed an attractive animated display for his lobby with Cantor's eyes constantly rolling. Coloring contest was run in papers, full page co-op ad promoted and stories were planted in dailies with art layouts.

Quigley Award Winners Named

(*Continued from page* 13)

December and overseas, the Paramount London Theatres, in June. Subsequent-run theatres won in June, July, August and September.

Besides the United States, plaques were voted theatremen in Canada and England and communities as small as Henderson, Ky., shared honors with cities as large as London.

Representation from almost every type of operation was included in the First and Honorable Mentions Sheepskins Certificates voted to the most meritorious campaigns submitted other than those winning the monthly Silver and Bronze plaques. Over 200 Mentions were awarded in 1935.

The Quigley Awards are now in their third year of successful operation and were inaugurated by Motion Picture Herald through Managers' Round Table Club for the express purpose of bringing to the attention of the industry the excellent showmanship displayed by the theatre manager and theatre publicist on individual pictures.

In 1934, the first year of the Competitions, one silver plaque was awarded monthly for the campaign put on during that month which in the opinion of the Judges possessed the most merit of all those submitted to Managers' Round Table Club.

Due to the growing interest and keen competition shown by theatremen all over the world, in 1935, the plaques were increased to two monthly silver and bronze with Sheepskin Certificates entries voted the First and Honorable Mentions.

Three different judges representing various branches of the industry served on the Monthly Committees and many of those who acted during 1934 and 1935 participated in Tuesday's finals.

As in the first year of the Awards, in 1935 presentations of the plaques to the monthly winners were made by governors of the states represented and other notables.

State heads who participated were Harold Hoffman of New Jersey, Harry C. Nice of Maryland, Phil M. LaFolette of Wisconsin and Ruby Laffoon of Kentucky.

City heads included Mayors Roy C. Start of Toledo, Jasper McLevy of Bridgeport, McNair of Pittsburgh, Key of Atlanta and G. G. McGeer (K. C.) of Vancouver, B. C. and Charles Stanton of Rochester.

Plans are now being made to present the 1935 Grand Awards to the winners in Hollywood where the theatremen will be transported via Transcontinental & Western Airlines. In addition to the formal presentation, a schedule of further entertainment is to be arranged.

The 1935 Quigley Silver and Bronze Grand Awards will be similar in size, measuring about 11 inches wide by 14 deep, with names of monthly winners included.

Now It's Darts, Says Simons

Cashing in on the popular game of darts, Jack Simons, Poli Theatre, Hartford, Conn., on "Strike Me Pink" constructed a large board on which was bull's-eye, painted pink, face of board lettered with tie-in copy. Board was taken around to schools during recess periods, kids supplied with featured darts and invited to try their luck for tickets.





SALMON'S "SHARK ISLAND" FOYER DISPLAY AND HALEY'S QUINTUPLETS TIEUP

Additional Slants On "Strike Me Pink"

Life size cutouts were planted in prominent downtown windows by Ward Farrar, Loew's Theatre, Indianapolis, accompanying photo showing optician's window with animated display, eyes movable and revolving. Ace drug store devoted window to pipe display, using blowup of Cantor.

Theatre was gaily decorated with pink pennants flying from upright sign and valance around marquee. Co-op ads were secured from merchants with "Strike Me Pink" catchline and pink heralds used.

Up in Boston

Publicity director Joe Di Pesa at Loew's State and Orpheum arranged for a special luncheon at leading hotel for the press breaking advance stories on the party. Dialogue contest was planted in paper five days ahead, contestants to fill in their ideas on conversation between Cantor and Parkyakarkas as suggested by cuts. Another contest was planted five days ahead, showing stills of Cantor with leading ladies from old pictures, contestants to give title of film and gal's name.

Stan Gosnell, manager of the State and Vic Morris at the Orpheum cooperated.

And in Columbus, Ohio

Where Russ Bovim at the Ohio tied up with Underwood Typewriter, which purchased and distributed to school children Underwood-Cantor booklets, backs of which were imprinted with copy. Grocer put on a "pink" sale, mailing heralds to customers and including them in packages leaving store. Various merchants came through with neat window displays and Sunday night Pebeco broadcast plugged picture.



Farrar's "Pink" Optician Window

Above, left, is pictured Joe Salmon's sock inner lobby animated display at the New York Riverside on "Shark Island," material used being muslin and beaverboard, figure cutouts from a six, three and one. Sharks were animated appearing to jump out of the water, this worked with small motor. Pillars were illuminated. Salmon credits house electrician M. Baron for construction.

* *

Above, right, is a shot that landed three-column cut and story in the Fitchburg, Mass., papers for Eddie Haley, at the Fitchburg, on "Country Doctor." Local couple also named Dionne with five children were guests at the show and Eddie planted the youngsters in the lobby to play with the cutouts of the famed quins. Nice going, what?

Further South in Washington

Ray Bell, Loew's Palace, distributed cough drops in imprinted envelopes, copy reading, "you'll laugh yourself hoarse at." Radio station gave preview of film, and 15-minute contest was broadcast wherein records from former Merman and Cantor pictures were played, tickets going to first 10 forwarding correct title list with brief reason why they liked Eddie Cantor.

Jimmie Wallington featured on Cantor broadcasts, arrived in town day after opening and was nabbed for interviews and material for radio section of papers.

Winding Up at Houston, Texas

Where Francis Deering at Loew's State reports placing three attractive girls in a downtown window, upper part of which was water-colored pink. Below the paint gals could be seen walking. Pink undies, etc., were displayed in window with sign reading, "you'll see more of Strike Me Pink with Eddie Cantor at Loew's Friday."

Postal Programs Aid Luedtke at Orpheum

Herewith is shown E. Luedtke's postal program gotten out at the Orpheum Theatre, Kenosha, Wis. forms being printed and cards filled out by cashiers, who type coming program in spaces provided as illustrated. Large number of forms being printed at one time brings cost to almost nothing.

A trailer is placed on the screen with the following copy: "Welcome out of town patrons, we will gladly mail our weekly programs if you will kindly leave your name and address with the doorman or cashier as you leave the theatre".

Luedtke's card reproduced below is a neat manner of advertising the week's shows, especially in those spots where advertising moneys are limited. Typing by staff does away with most of cost of printing.

YOUR POSTAL PROGRAM

ORPHEUM

THEATRE • KENOSHA

Tue - Wed Feb. 18-19
• DOUBLE FEATUER •
JACK BENNY in
"It's in the Air" also
Noel Coward in
"The Scoundrel"

Thu - Fri Feb. 20-21
• DOUBLE FEATURE •
EDWARD EVERETT HORTON in
"His Night Out" also
"Timber War" and
THE NEW MARCH OF TIME

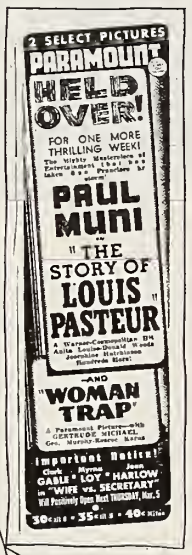
Sat-Sun-Mon Feb. 22 -24
• DOUBLE FEATURE •
Cecil B. DeMille's
"THE CRUSADES" also
WHEELER and WOOLSEY in
"THE RAINMAKERS"

15c Week Days To 6 P. M. • Sundays All Day 20c

Luedtke's Postal Program Theatre Mailing Card

REPRESENTATIVE NEWSPAPERS ADS





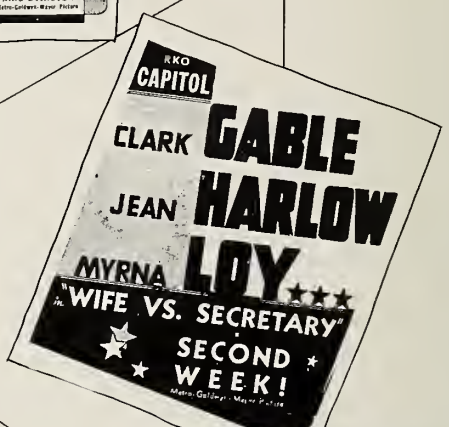




















YOU ARE INVITED TO JOIN UP

OTTO SETTELE
is the assistant manager of the Lido in the Bronx and that's close enough to club headquarters to be able to drop in on your next day off to see us. We wish that more of our members could come in and get personally acquainted. With all our friends up your way, Otto, you're going to have a step on it to keep up the pace, so get going.

▽

HARRY E. FINLEY
manages the Wilson and El Patio Theatres in Tyrone, Pa., and says he had a love for the theatre as far back as he can remember. At the age of 12 he swore he was older in order to get his apprentice card for the booth. Harry worked after school hours for seven years as assistant operator at the Harris in Tarentum. After that he joined William L. Brown at the Palace as assistant until 1935, at which time he left to accept his present assignment.

▽

ROBERT DUBERSTEIN
is the assistant at the Surf Theatre, Brooklyn, N. J., starting in 1932 as usher at the Commodore, then to the Waldorf in Brooklyn where he stayed for a while and left to sell tires, then back to theatre business at the Ambassador, a little flier out of this game to work for a novelty house and back again, the old lure, to his present job.

▽

O. G. FINLEY
managing the Park Theatre in Tampa, Fla., joins the club and sends along the application of L. O. ROBERTSON, his assistant. Between the two of them, we'll be sorely disappointed if we haven't weekly contributions of doings at the Park. You probably know some of our very good friends in Tampa theatres, so how about a little lively competition from you fellows? Robertson says he writes a little movie column called "Reeling Around" for newspapers, so maybe we'll be put on the mailing list.

▽

GEORGE O. MORIARITY
is out in Berkeley, Cal., managing the Lorin Theatre. We are always interested in receiving accounts of the activities of our West Coast brother members, so remember that just signing on the dotted line doesn't discharge your obligation to the Club, we expect to hear from you at frequent intervals.

▽

EDWARD W. KRAPF
acts as the assistant manager of the Grand Theatre, Hazleton, Pa., starting in about six years ago at the Feeley Theatre in that town as usher. He was then transferred to the Capitol and later to the Grand to assist in the office evenings, at which job he continued until he was promoted to assistant.

▽

J. LLOYD MILLER
is managing the Neptune Theatre, Seattle, Wash., starting at Mercy's Capitol, Yakima, worked at various houses there ushering and then went to Seattle at the RKO Orpheum. Thence to the Coliseum, the Fifth Avenue and the Neptune upon its reopening after complete renovation in 1935.



RACHEL BASSIN, to Mr. and Mrs. Charles S. Bassin, weight seven pounds. Daddy manages the Oriental Theatre, Mattapan, Mass.

▽

DONALD REED ZIMBALIST, another seven pounder, to Mr. and Mrs. Al Zimbalist. Al manages the Ritz Theatre in Lyndhurst, L. I.

THE BUREAU OF MISSING PERSONS

For the purpose of ascertaining the present whereabouts of the inactive members listed below, a request is made for this information from our readers acquainted with or having knowledge of these long silent and erring brothers:

Don W. Davison
Stuart De Lang
John J. Delson
Dean C. DeMaree
Henry J. Denning
S. A. Deuel
R. J. Deusern
Roy Diamond
M. Lynn Dickinson
Sylvan V. Dietz
E. L. Dilley
Shelton Doane
A. D. Dodson
Fred J. Dollinger
Richard Dorman
Roland Doucette
Col. David E. Dow
Frank Drachman
Robert L. Drake
Hollis Drew
Lea Duhamel
Alan E. Dummer
John Dunne
Glenn E. Dyson
T. R. Earl
Wilbur S. Eckard
Ray Eckles
Mike Edelstein
William L. Edgell
C. S. Edwards
M. A. Edwards
Joseph G. Ehrlich
M. E. Elewitz
E. Elias
Carli Elinor
Franklin Elledge
Henry Ellenberger
Clyde E. Elliott
Jack Elliott
Chester Ellis
Gregory Ellis
Paul Ellis
Edwin T. Emery
Charles E. Epler
Joe Epstein
Morris Epstein
R. V. Erk
Ira Eschay
Joe M. Estes
R. L. Etter
Lee J. Euering
William Evans
Glenn Fannin
Max Farbish
Sanford Farkas
H. C. Farley
N. G. Farmer
Art K. Farrell
L. S. Felch
Joe Felder
Harry Feldman
C. W. Felter
Charles Ferguson
Oscar Fevering
Orville Finkboner
O. G. Finley
Eugene Fischer
William R. Fischer
Angelo Fisher
J. L. Fitzpatrick
Dave Flam
Leo G. Flanagan
Harvey Fleischmann
Elliott Foreman
Tom Forhan
Joseph Forster
Paul H. Forster

J. J. BROWN
is down in Leonard, Texas, managing the Texas Theatre there and since he's the first member to join the club from that city, we're going to put the responsibility on his shoulders to keep us posted on what's doing down there so far as the theatres are concerned. Are you with us, Brown, and can we depend on you?

▽

R. B. GARVIN
is in Fredonia, Kansas, managing the Whiteway and Peoples Theatres, and he wonders how he ever survived 15 years work in a bank, when showbusiness is so much more fascinating and enjoyable. Garvin has done theatre work but a short time, starting at the Peoples in 1934 and in addition to that undertook the management of the Whiteway in 1935.

▽

GEORGE RICE
acts as city manager of the Paramount, Luna and Majestic Theatres, Kankakee, Ill. George started as usher at the Chicago, B. & K. house, then treasurer of the Belmont, assistant at the Roosevelt and Southtown. Later managed the Lama Temple at the Century of Progress and then joined Great States as manager of the Luna. Rice opened the Rialto in Waukegan and then back to Kankakee as city manager.

▽

ARTHUR S. MURCH, JR.
is in Gloucester, Mass., managing the North Shore Theatre starting in as usher at the Olympic Lynn, then doorman, chief of service, assistant, house manager and finally manager all at the Olympia and Paramount in Lynn. Apparently Art knows that territory pretty well, so suppose you tell the rest of the boys how you put your shows on up there.

▽

LLOYD S. GURR
manages the Main Theatre in Hamilton, Canada, and we're hopeful that he'll be jealous when he sees all the Canadian campaigns appearing in our pages and will dig down in his bag of tricks and send some in himself. Don't let us down, Lloyd.

▽

AL REH
in Philadelphia manages Warners' State Theatre, having started in showbusiness as director of the Stanley Victoria Theatre there, then went to the Savoy as assistant and on to various houses in that capacity until he was promoted to manager and sent back to the Savoy. From there he went to the Empress in Manayunk for seven years. For a while he stayed at various houses and then went into theatrical printing business about two years, but the lure of the theatre was too great and he returned to his first love.

▽

C. E. FISMER
manages the Lyric Theatre in Hamilton, Ohio, and we're waiting to hear from him, for he tells us his house is a three-hundred seater and has last run in a town of four theatres. However, he says he'll shoot in a couple of ideas to us, so we'll be waiting.

WHAT POSTER ARTISTS ARE DOING



E. R. Medd, Carolina Theatre, Wilmington, N. C., created this poster for "Accent on Youth". Heart was done in red with Sylvia Sidney in black and sepia, with Marshall in dark blue square shaded with brown, head done in black, sepia and white. The large panel in orange with light blue lettering, shaded with dark blue.



Above display was created by Usher Bill Barton at the Harris Theatre, Findlay, Ohio, for "Shipmates Forever." With an old oscillating fan motor, pulleys, cord and lumber the display moved up and down like a ship plowing through waves.



This Harding poster, created by C. C. Cassidy, Zaring's Egyptian Theatre, Indianapolis, Ind., was done in charcoal touched with black and white pastel, giving soft feminine appeal and bringing out the blondeness of the star.



This Arliss head created by E. R. Medd, Carolina Theatre, Wilmington, N. C., was done in water color, black and toned with four shades of grey highlighted in white. Head measured eight foot over all.



Above poster was created by Paul Grove, artist at the Starette Theatre, New Castle, Ind. Head was done with chalk tone crayon in natural color on white background. Coat black; shirt purple; tie yellow.



This Crawford poster was created by C. C. Cassidy, Zaring's Egyptian Theatre, Indianapolis, Ind., and done in bright color pastel. Poster may be used on various attractions.

THE RELEASE CHART

Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut towards such information as he may need, as well as information on pictures that are coming. Features now in work or completed for release later than the date of this issue are listed under "Coming Attractions." Running times are those supplied by the companies. Asterisk indicates running time as made known by West Coast studio before announcement by home office in New York. Variations also may be due to local censorship deletions. Dates are 1935, unless otherwise specified. Letter in parenthesis after title denotes audience classification of production: (A) Adult, (G) General. Numerals following audience classification are production numbers. Dagger symbol indicates picture is of the 1935-36 season.

ACADEMY

Title	Star	Rel. Date	Running Time Minutes	Reviewed
I Conquer the Sea (G)	Steffi Duna	Jan. 24,'66†	70.	Jan. 25,'36

Coming

Inter-national Crime
Millions for Defense
Murder in Chinatown
Revolt of the Zombies — Dorothy Stone
Secret of Scotland Yard
Slave Ship

AMBASSADOR-CONN

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Black Gold	Frankie Darro-Berton Churchill	Jan. 20,'36†		
His Fighting Blood	Kermit Maynard-Polly Ana Young	Oct. 5		
Men of Action	Frankie Darro-Roy Mason	July 20†		
Song of the Trail	Kermit Maynard-Evelyn Brent	Feb. 24,'66†		
Timber War	Kermit Maynard-Lucille Lund	Nov. 20		
Trails of the Wild	Kermit Maynard-Billie Seward	Aug. 7		
Valley of Wanted Men	Frankie Darro-Grant Withers	Oct. 20†		

Coming

Born to Fight — Frankie Darro-Roy Mason — Apr. 13,'36†
China Flight — Apr. 1,'36†
Phantom of Death Valley — Frankie Darro-Roy Mason — Apr. 25,'36†
Robin Hood, Jr. — May 1,'66†
Valley of Terror — Kermit Maynard — Apr. 6,'66†

BURROUGHS-TARZAN

Title	Star	Rel. Date	Minutes	Reviewed
New Adventures of Tarzan (G)	Herman Brix	June 10	74.	June 10

Coming

Alcatraz — July 1,'36†
Drag Net, The — Rod LaRocque-Marian Nixon — Apr. 15,'36†
(See "In the Cutting Room," Feb. 15,'36.)
Three Wise Monks — May 1,'36†
White Glove, The — June 1,'36†

CELEBRITY

Title	Star	Rel. Date	Running Time Minutes	Reviewed

Coming

For Love of You — France Feresta - Ricsee and Wayne — 6 rls.
Kiss Me Goodbye (G) — Magda Schneider - Ricsee and Wayne — 62. — Dec. 14

CHESTERFIELD

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Dark Hour, The	Ray Walker-Irene Ware	Jan. 15,'66†	64.	
False Pretenses (G)	Sidney Blackmer-Irene Ware	Oct. 22.	66.	Nov. 23
Girl Who Came Back (A)	Shirley Grey-Sidney Blackmer	Sept. 20.	65.	Sept. 26
Happiness C.O.D.	Donald Meek-Irene Ware	Dec. 15.	62.	
Lady in Scarlet, The	Reginald Denny-Patricia Farr	Oct. 15.	62.	
Little Red Schoolhouse	Dickie Moore-Junior Coghlan	Mar. 2,'36†	66.	
Ring Around the Moon	Erin O'Brien - Moore - Donald Cook	Dec. 15†	64.	

Coming

August Week-end — Valerie Hobson-G. P. Huntley, Jr.
Below the Deadline
Mother of the World

COLUMBIA

Title	Star	Rel. Date	Running Time Minutes	Reviewed
After the Dance	Nancy Carroll-George Murphy	June 26.	61.	
Atlantic Adventure	Nancy Carroll-Lloyd Nolan	Aug. 25.	70.	
Black Room, The	Boris Karloff-Marian Marsh	July 15.	70.	
Calling of Dan Matthews, The (G)	Richard Arlen-Charlotte Wynters	Dec. 10†.	65.	Feb. 1,'36
Case of the Missing Man, The	Roger Pryor-Joan Perry	Oct. 15†.	58.	
Cattle Thief, The	Ken Maynard-Geneva Mitchell	Feb. 28,'36†.	57.	
Champagne for Breakfast	Joan Marsh-Hardie Albright	June 18.	66.	
Crime and Punishment (A)	Peter Lorre-Edward Arnold	Nov. 20†.	89.	Nov. 60
(Exploitation: Jan. 25,'36, p. 63.)				
Dangerous Intrigue	Ralph Bellamy-Gloria Shea	Jan. 4,'36†.	57.	
Devil's Squadron	Richard Dix-Karen Morley	Mar. 12,'36†.		
Don't Gamble With Love (G)	Bruce Cabot-Ann Sothern	Feb. 15,'36†.	*58.	Mar. 14,'36
Escape from Devil's Island (G)	Victor Jory-Florence Rice	Nov. 10†.	65.	Dec. 14
Feather in Her Hat, A	Pauline Lord-Louis Hayward	Oct. 17.	73.	
Gallant Defender	Charles Starrett-Joan Perry	Nov. 30†.	57.	
Girl Friend, The	Ann Sothern-Jack Haley	July 31.	69.	
Grand Exit	Ann Sothern-Edmund Lowe	Oct. 25†.	67.	
Guard That Girl (G)	Robert Allen-Florence Rice	Sept. 20†.	67.	Nov. 23
Heir to Trouble	Ken Maynard-Joan Perry	Sept. 26†.	59.	
Hell Ship Morgan	George Bancroft-Ann Sothern	Feb. 8,'66.	65.	
If You Could Only Cook	Jean Arthur-Herbert Marshall	Dec. 30†.	72.	
(Exploitation: Jan. 25,'36, p. 64.)				
Lady of Secrets	Ruth Chatterton-Otto Kruger	Jan. 25.'36†.	76.	
Lawless Riders	Ken Maynard-Geneva Mitchell	Dec. 26†.	57.	
Lone Wolf Returns, The (G)	Melvyn Douglas-Gail Patrick	Dec. 61†.	65.	Feb. 15,'36
Love Me Forever	Grace Moore-Leo Carrillo	June 27.	93.	
Music Goes 'Round, The (G)	Rochelle Hudson-Harry Richman	Feb. 27,'36†.	67.	Feb. 29,'66
(Exploitation: Mar. 7,'36, p. 95.)				
Mysterious Avenger	Charles Starrett-Joan Perry	Jan. 17,'36†.	55.	
One Way Ticket	Lloyd Nolan-Peggy Conklin	Nov. 25†.	71.	
Pride of the Marines	Charles Bickford-Florence Rice	Mar. 16,'36†.		
Public Menace, The	Jean Arthur-George Murphy	Sept. 30.	63.	
Riding Wild	Tim McCoy-Billie Seward	June 28.	66.	
She Couldn't Take It (G)	George Raft-Joan Bennett	Oct. 20†.	88.	Nov. 10
She Married Her Boss	C. Colbert-Melvyn Douglas	Sept. 10.	91.	
(Exploitation: Feb. 15,'66, p. 83.)				
Superspeed	Norman Foster-Florence Rice	Sept. 1.	57.	
Together We Live	Ben Lyon-Sheila Mannors	Aug. 16.	70.	
(See "In the Cutting Room," Nov. 6,'34.)				
Too Tough to Kill	Victor Jory-Sally O'Neill	Nov. 23†.	56.	
Western Courage	Ken Maynard-Geneva Mitchell	Nov. 15†.	56.	
Western Frontier	Ken Maynard-Lucile Browne	Aug. 25†.	57.	
You May Be Next	Ann Sothern-Lloyd Nolan	Feb. 6,'36†.	67.	

Coming

And So They Were Married — Mary Aster-Melvyn Douglas
Avenging Waters — Ken Maynard-Beth Marion
Blackmailer — William Gargan-Florence Rice
Fer de Lance — Edward Arnold
Heroes of the Range — Ken Maynard-Jane Gale — Mar. 28,'36†
King Steps Out, The — Grace Moore—Franchot Tone
Lost Horizon — Ronald Colman-Jane Wyatt
Mine with the Iron Door, The — Richard Arlen-Cecilia Parker
Mr. Deeds Goes to Town — Gary Cooper-Jean Arthur — Mar. 61,'36†
Panic on the Air — Lew Ayres-Florence Rice
Queer Money — Chester Morris-Margot Grahame
Roaming Lady — Fay Wray-Ralph Bellamy
Trapped by Television — Lloyd Nolan-Jean Dixon
Wedding Present — Lew Ayres

COMMODORE

Title	Star	Rel. Date	Runnig Time Minutes	Reviewed
Aces Wild	Harry Carey	Jan. 2,'66†	6 rls.	
Ghost Town	Harry Carey	Feb. 15,'36†	6 rls.	
Kid Courageous	Bob Steele	July 26†.	6 rls.	
Loser's End	Jack Perrin	Aug. 26.	6 rls.	
Pecos Kid, The	Fred Kohler, Jr.	Feb. 15,'36†.	6 rls.	
Rider of the Law, The	Bob Steele	Oct. 26†.	6 rls.	
Ridin' Through	Tom Tyler	Nov. 26†.	6 rls.	
Shadow of Silk Lenaox	Lon Chaney, Jr.	Nov. 1†.	6 rls.	
Smokey Smith	Bob Steele	Sept. 26.	6 rls.	
Terror of the Plains	Tom Tyler	June 27.	6 rls.	
Toll of the Desert (G)	Fred Kohler, Jr.-Betty Mack	Nov. 1†.	60.	Dec. 26
Western Justice	Bob Steele	June 14†.	6 rls.	
Wolf Riders	Jack Perrin	Dec. 26†.	6 rls.	

Coming

Scream in the Dark — Lon Chaney, Jr. — 6 rls.

DANUBIA

(Hungarian Dialogue)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
College Boys of Igio	Marica Gervai	Sept. 3†.	65.	
Empress and a Soldier	Gozon-Dajbukat	Dec. 1†.	77.	
Homely Girl	Javor Murathy	Sept. 1†.	68.	
Honor Among Thieves	Kabos-Calkos	Sept. 10†.	73.	
Iron Man	Torze-Turay	Sept. 15†.	71.	
Keep Smiling	Szoeke Szakall	Feb. 21.'36†.	77.	
New Squire, The	Paul Javor	Mar. 15.'36†.	106.	
Queen of Roses	Zita Pertzel	Nov. 10†.	90.	

(THE RELEASE CHART--CONT'D)

Title	Star	Rel Date	Running Time Minutes	Reviewed
Seeing Hungary (English titles)	Travelogue	Aug. 29	58	
Sweet Stepmother	Maria Tasnadi	Nov. 22†	90	

Coming

Be Good Until Death	Csortos-Deveny		89	

DU WORLD

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Don Quixote	Chaliapin-Sydney Fox	July 1	81	July 8,'33
Dream of My People	Cantor Rosenblatt	June 1		
Frasquita (G)	Franz Lehar	Jan. 17,'36†	87	Feb. 1,'36
Hello Paris		Oct. 15†		
Iceland Fishermen (G)	Pierre Loti story	Sept. 16	72	Oct. 5
Legong: Dance of the Virgins	Technicolor	Nov. 16†	80	
Notre Dame			58	
Ra Mu		Sept. 1†		
Sans Famille	Robert Lynen	Aug. 1		
Scandal in Budapest		Nov. 1†		
Wedding Rehearsal	Roland Young-Merle Oberon	Dec. 1†		
Get That Man!	Wallace Ford-Lillian Miles	July 11	61	

EMPIRE

Title	Star	Rel. Date	Running Time Minutes	Reviewed

Coming

Crima Patrol	Ray Walker-Geneva Mitchell			
Fire Trap (G)	Evalyn Knapp-Norman Foster		*63	Dec. 7
Shadows of the Orient (G)	Regis Toomey-Esther Ralston		*85	Feb. 15,'36

FIRST DIVISION

(Releases First Division Productions and in certain territories Alliance, Diversion, Normandy, Associated Talking, Monogram, Liberty, Chesterfield and Invincible Pictures.)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bridge of Sighs	Dnslow Stevens-Dorothy Tree	Mar. 5,'36†		
Condemned to Live	Ralph Morgan-Maxine Doyle	Sept. 16	60	
Dance Band (G)	Buddy Rogers-June Clyde	Nov. 16†	65	June 15
Dark Hour, The	Irene Ware-Ray Walker	Jan. 15,'36†	70½	
False Pretenses (G)	Sidney Blackmer-Irene Ware	Oct. 22†	66	Nov. 23
Frontier Justice	Hoot Gibson	Oct. 1†	58	
Girl Who Came Back (A)	Shirley Grey Sidney Blackmer	Sept. 20†	65	Sept. 28
Happiness C.O.D.	Donald Meek-Irene Ware	Oct. 16†	89	
Hitch-Hike to Heaven	Henrietta Crosman-Anita Page	Dec. 1†	63	
Hong Kong Nights	Tom Keene-Wera Engles	Sept. 15†	59	
I Conquer the Sea (G)	Steffi Duna	Feb. 1,'36†	67	Jan. 26,'36
Java Head (A)	Anna May Wong - E. Allan - E. Gwenn - John Loder	Sept. 1†	70	Aug. 17
Lady in Scarlet, The	Reginald Denny-Patricia Farr	Nov. 20†	65	
Law of 45's	Big Boy Williams-Molly O'Day	Dec. 1†	56	
Little Red School House	Junior Coghlan-Dickie Moore	Mar. 10,'36†		
Living Dead, The	Gerald Du Maurier-Geo. Curzon	Feb. 29,'36†	65	
Lucky Terror, The	Hoot Gibson	Feb. 20,'36†		
Mimi (A)	Douglas Fairbanks, Jr.-Gertrude Lawrence	Oct. 6†	75	June 9
Murder at Glen Athol	John Miljan-Irene Ware	Nov. 1†	89	
Old Curiosity Shop (G)	Elaine Benson-Ben Webster	Dec. 25†	69	Feb. 2
Rainbow's End	Hoot Gibson	June 10	60	
Red Wagon	Charles Bickford-Raquel Torres	Dec. 8†	76	
Ring Around the Moon	Erin O'Brien - Moora - Donald Cook	Jan. 23,'36†	89½	
Society Fever	Lois Wilson-Lloyd Hughes	Oct. 1†	67	
Spy 77 (G)	Greta Nissen-Don Alvarado	Jan. 16,'36†	77	Feb. 29,'36
Swifty	Hoot Gibson-June Gale	Dec. 15†	60	
Tango	Marian Nixon-Chick Chandler	Jan. 10,'38†	70	

Coming

Brilliant Marriage	Joan Marsh-Ray Walker	Mar. 25,'36†		
Drake the Pirate (G)	Matheson Lang-Jane Baxter	Apr. 1,'36†	78	June 1
La Vie Parisienne	John Loder-Nancy Burne			
Southern Maid, A	Bebe Daniels-Clifford Mellison		60	

FIRST NATIONAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bright Lights (G) 865	Joe E. Brown-Ann Dvorak	Aug. 31	83	Aug. 3
Broadway Hostess (G) 863	Winifred Shaw-Lyle Talbot	Dec. 7†	69	Nov. 23
Captain Blood (G) 656	Errol Flynn-Olivia De Havilland	Dec. 28†	119	Jan. 11,'36
(Exploitation: Jan. 25,'36, p. 69; Feb. 1,'36, p. 66; Feb. 8,'36, pp. 83, 66; Feb. 29,'36, pp. 74, 76; Mar. 14,'36, p. 89.)				
Case of the Curious Bride, The (G) 879	Warren William-M. Lindsay	Apr. 18	66	Apr. 18
Case of the Lucky Legs, The (G) 966	Warren William-Genevieve Tobin	Oct. 6	77	Sept. 21
Ceiling Zero (G) 953	James Cagney-Pat O'Brien	Jan. 25,'36†	95	Dec. 28
(Exploitation: Feb. 1,'36, p. 62; Feb. 8,'36, p. 83; Feb. 29,'36, p. 73; Mar. 7,'36, p. 99.)				
Goose and the Gander (A) 967	Kay Francis-George Brent	Sept. 21†	65	Oct. 5
I Found Stella Parish (A) 956	Kay Francis-Ian Hunter	Nov. 16†	84	Nov. 2
Irish in Us, The (G) 666	James Cagney-Pat D'Brien	Aug. 3	80	July 20
Man of Iron (G) 989	Barton MacLane-Mary Astor	Dec. 21†	61	Nov. 18
Murder of Dr. Harrigan, The (G) 970	Kay Linaker-Ricardo Cortez	Jan. 11,'36†	87	Feb. 8,'36
Oil for the Lamps of China (G) 887	J. Hutchinson-Pat O'Brien	June 6	97	May 18
Payoff, The (G) 968	James Dunn-Claire Dodd	Nov. 9†	64	Nov. 30
Shipmates Forever (G) 952	Dick Powell-Ruby Keeler	Oct. 12†	109	Sept. 28
(Exploitation: Mar. 7,'36, p. 96.)				
Song of the Saddle 976	Dick Foran-Alma Lloyd	Feb. 29,'36†	66	
Story of Louis Pasteur, The (G) 956	Paul Muni-Josephine Hutchinson	Feb. 22,'36†	87	Nov. 30
Exploitation: Feb. 22,'36, pp. 95, 96; Mar. 14,'36, p. 87.)				

Coming

Brides Are Like That (G) 972.	Ross Alexander-Anita Louise	Apr. 16,'36†	67	Jan. 25,'36
Bullets or Ballots	Edw. G. Robinson-Joan Blondell			
Earthworm Tractor	Joe E. Brown-June Travis			
God's Country and the Woman	Bette Davis-George Brent			
Golden Arrow, The (See "In the Cutting Room," Feb. 8,'36.)	Bette Davis-George Brent	May 9,'36†		
Hearts Divided (See "In the Cutting Room," Mar. 14,'36.)	Marion Davies-Dick Powell			
Law in Her Hands, The (See "In the Cutting Room," Mar. 14.'36.)	Margaret Lindsay-Warren Hull-Glenda Farrell	May 23,'36†		
Legionnaire				
Murder by an Aristocrat (See "In the Cutting Room," Feb. 8,'36.)	Marguerite Churchill-L. Talbot			
Road Gang (A) 964 (Exploitation: Mar. 7,'36, p. 94.)	Donald Woods-Kay Linaker	Mar. 28,'36†	62	Feb. 29,'36
Snowed Under 971 (See "In the Cutting Room," Jan. 11,'36.)	George Brent-Genevieve Tobin	Apr. 4,'36†	63	
Sons o'Guns (See "In the Cutting Room," Mar. 7,'36.)	Joe E. Brown-Joan Blondell			
Singing Kid, The 954 (See "In the Cutting Room, Jan. 16,'36.)	Al Jolson-Beverly Roberts	Apr. 11,'36†		
Stage Struck	Joan Blondell-Dick Powell			

FRANK NORTON

[Greek Dialogue—English Titles]

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Aute in Zoe	Reta Karmen	Nov. 25†	115	
Blue Candles	Reta Myrat	Dec. 25†	95	
Crucified Love	Helen Pades	Dec. 15†	115	
Depression Is Over	Beatrice Emanuel	Jan. 15,'36†	98	
Independence	Phillip Alexander	Feb. 16,'36†	100	
Makrea Apton Kosmo	Athena Diympia	Nov. 18†	75	
News from Greece	Travelogue	Feb. 9,'36†	80	
Voskopoula	Sophea Damoglou	Jan. 5,'36†	95	

GB PICTURES

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Alias Bulldog Drummond (G) 3509	J. Hulbert-Fay Wray	Sept. 1†	83	May 18
Born for Glory 3508	Barry Mackay-John Mills	Sept. 30†	70	
Boys Will Be Boys	Will Hay	Nov. 15†	70	
Clairvoyant, The (A) 3503	Claude Rains-Fay Wray	July 15†	69	June 15
First a Girl (A) 3512	Jessie Matthews-Sonnie Hale	Dec. 25†	78	Nov. 30
King of the Damned (A) 3604.	Conrad Veidt-Helen Vinson	Jan. 20,'36†	75.	Jan. 25,'36
Mister Hobo (G) 3416	George Arliss-Gene Gerrard	Nov. 22	80	Oct. 10
(Reviewed under the title, "The Guv'nor.") (Exploitation: Jan. 16, 36, p. 63; Feb. 8,'36, p. 84.)				
Morals of Marcus, The 6502	Lupe Velez-Ian Hunter	Sept. 30†	72	Apr. 13
Passing of the Third Floor Back, The (G) 3510	Conrad Veidt-Rene Ray	Dec. 15†	80	Oct. 10
Rhodes, the Diamond Master (G)	Walter Huston	Feb. 20,'36†	88.	Mar. 7,'36
(Exploitation: Feb. 29,'36, p. 72.)				
Secret Agent 3506	Madeleine Carroll-Peter Larre	Mar. 10,'36†		
Thirty-Nine Steps (G) 3501	Robert Donat-Madeleine Carroll	Aug. 1†	61	July 6
Transatlantic Tunnel (G) 3513	Richard Dix-Madge Evans	Oct. 27†	94	Nov. 2
(Exploitation: Feb. 1,'38, p. 64.)				

Coming

Doomed Cargo	Edmund Lowe-Constant Cummings			
East Meets West	George Arliss-Elizabeth Allan			
It's Love Again	Jessie Matthews-Robert Young			
King Solomon's Mines 3511				
Man Who Lived Again 3507	Boris Karloff			
Soldiers Three 3515	Maureen O'Sullivan-Victor McLaglen			

HUNGARIA

(Hungarian Dialogue)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Addressee Unknown	Irene Agai	Nov. 20†	85	
Be Good Unto Death	Paul Javor	Jan. 1,'66†	65	
Heart Specialist	Gyula Csortos	Dec. 30†	90	
I Cannot Live Without Music	B. Somogyi	Dec. 20†	95	
Miss President	Lily Muraty	Oct. 16†	90	
One Night in Venice	Gyula Csortos	Jan. 1,'36†	65	
Smile Please	Szoeke Szakall	Dec. 1†	86	
Three Men Under the Snow	Jeno Torzs	Nov. 20†	85	

IMPERIAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Broken Coin	Earle Douglas	Jan. 10,'36†	50	
Call of the Coyote	Ken Thompson	Mar. 16,'36†	50	

(THE RELEASE CHART--CONT'D)

INVINCIBLE
[Distributed through Chesterfield]

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bridge of Sighs	Onslow Stevens-Dorothy Tree	Feb. 15,'38†	64	
Condemned to Live	Ralph Morgan-Maxine Doyle	Sept. 15		
Hitch-Hike to Heaven	Henrietta Crosman-Anita Page	Dec. 1†		
Murder at Glen Athol	John Miljan-Irene Ware	Oct. 1		
(Released in New York territory under the title, "The Criminal Within.")				
Society Fever	Lois Wilson-Lloyd Hughes	Oct. 1		
Tange	Marian Nixon-Chick Chandler	Jan. 1, 36†	68	

Coming

Brilliant Marriage	Joan Marsh-Ray Walker	Mar. 25,'36†		
Death Rides Double				
Hidden Alibi				
Under the Lilacs				

LIBERTY

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Born to Gamble (A) 1012	H. B. Warner-Onslow Stevens	July 10	85	Nov. 2
Old Homestead, The 1011	Mary Carlisle-Lawrence Gray	Aug. 10	73	

MAJESTIC

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Reckless Roads	Judith Allen-Regis Toomey	July 1	66	

MASCOT

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Confidential (G)	Donald Cook-Evalyn Knapp	Oct. 16	85	Oct. 29
Harmony Lane (G)	D. Montgomery-Evelyn Venable	Aug. 25	84	Aug. 31
Ladies Crave Excitement (G)	Norman Foster-Evalyn Knapp	June 22	69	June 29
Streamline Express (G)	Victor Jory-Evelyn Venable	Sept. 7	71	Sept. 14
Waterfront Lady (G)	Ann Rutherford-Frank Albertson	Oct. 5	68	Oct. 20

Coming

Doughnuts and Society	Louise Fazenda-Maude Eburne			

METRO-GOLDWYN-MAYER

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Ah, Wilderness! (G) 628	Wallace Beery-Lionel Barrymore	Nov. 29†	98	Nov. 23
(Exploitation: Jan. 18,'36, pp. 82, 83; Feb. 22,'36, p. 98.)				
Anna Karenina (G) 638	Greta Garbo-Fredric March	Sept. 6†	95	July 9
Baby Face Harrington (G)	Charles Butterworth-U. Merkel	Apr. 12	83	Mar. 30
Bishop Misbehaves, The (G) 613	Edmund Gwenn - Maureen O'Sullivan	Sept. 13†	88	Nov. 9
Bohemian Girl, The (G) 521	Laurel and Hardy	Feb. 14,'38†	72	Mar. 7,'36
(See "In the Cutting Room," Dec. 14.)				
Bonnie Scotland (G) 520	Laurel and Hardy	Aug. 23†	82	Sept. 14
Broadway Melody of 1936 (G) 601	Jack Benny-Eleanor Powell	Sept. 20	103	Sept. 7
(Exploitation: Feb. 8,'36, p. 86.)				
Calm Yourself (G)	Madge Evans-Robert Young	June 28	80	June 23
China Seas (G) 602	Clark Gable - Jean Harlow - Wallace Beery	Aug. 16†	89	Aug. 5
Escapade (G)	William Powell-Luise Rainer	July 5	89	July 18
Exclusive Story (G) 621	Franchot Tone-Madge Evans	Jan. 17,'36†	73	Jan. 18,'36
Garden Murder Case, The (G) 622	Edmund Lowe-Virginia Bruce	Feb. 21,'36†	62	Feb. 8,'36
Here Comes the Band (G) 625	Ted Lewis-Virginia Bruce	Aug. 30†	87	Aug. 17
I Live My Life (G) 512	Joan Crawford-Brian Aherne	Oct. 4†	98	Oct. 5
(Exploitation: Feb. 15,'36, p. 83.)				
It's in the Air (G) 616	Jack Benny-Una Merkel	Oct. 11†	80	Nov. 18
Kind Lady (G) 619	Aline MacMahon-B. Rathbone	Dec. 8†	78	Dec. 7
Last of the Pagans (G) 617	Mala-Lotus Long	Dec. 20†	84	Dec. 14
(Exploitation: Mar. 7,'36, p. 95.)				
Mad Love (A)	Peter Lorre-Frances Drake	July 12	89	July 8
Murder Man, The (G) 612	Spencer Tracy-Virginia Bruce	July 19	70	July 20
Mutiny on the Bounty (G) 536	Clark Gable-Charles Laughton-Franchot Tone	Nov. 8†	133	Nov. 9
(Exploitation: Jan. 18,'36, p. 80; Jan. 25,'36, p. 68; Feb. 1,'38, p. 65; Feb. 15,'36, p. 82; Feb. 22,'36, pp. 95, 98.)				
Night at the Opera, A (G) 644	Marx Brothers	Nov. 15†	98	Oct. 26
(Exploitation: Jan. 18,'36, pp. 80, 82; Feb. 22,'36, pp. 94, 100; Feb. 29,'36, p. 74; Mar. 7,'36, p. 100.)				
No More Ladies (A)	Joan Crawford-R. Montgomery	June 14	82	June 3
O'Shaughnessy's Boy (G) 505	Wallace Beery-Jackie Cooper	Sept. 27†	88	Oct. 6
(Exploitation: Jan. 18,'36, p. 86; Feb. 29,'36, p. 78.)				
Perfect Gentleman, The (G) 615	Frank Morgan-C. Courtneidge	Nov. 22†	73	Dec. 28
Petticoat Fever 645	Rob't Montgomery-Myrna Loy	Mar. 20,'36†	81	
(See "In the Cutting Room," Feb. 29,'36.)				
Pursuit (G) 614	Chester Morris-Sally Eilers	Aug. 9†	82	Aug. 8
Rendezvous (G) 529	Wm. Powell-Rosalind Russell	Oct. 25†	9?	Nov. 9
Riffraff (G) 517	Jean Harlow-Spencer Tracy	Jan. 3,'38†	8-	Dec. 28
(Exploitation: Feb. 22,'36, p. 96.)				
Rose Marie (G) 643	J. MacDonald-Nelson Eddy	Jan. 31,'38†	113	Jan. 18,'36
(See musical analysis, Feb. 22,'36, p. 23.) (Exploitation: Feb. 15,'36, p. 85; Mar. 14,'36, p. 87.)				
Smilin' Through (G) 650	Norma Shearer-Fredric March-Leslie Howard	Aug. 23	100	Oct. 22,'32
(Re-release) (Exploitation: Feb. 8,'36, p. 85.)				
Tale of Two Cities, A (G) 604	Ronald Colman-Elizabeth Allan	Dec. 27†	128	Dec. 7
(Exploitation: Jan. 25,'36, p. 64; Feb. 15,'36, p. 83; Mar. 14,'36, p. 86.)				
Three Godfathers (G) 623	Chester Morris-Irene Hervey	Mar. 8,'38†	82	Feb. 22,'36
Three Live Ghosts (G) 618	Richard Arlen-Cecilia Parker	Jan. 10,'38†	62	Jan. 4,'36
Tough Guy (G) 620	Jackie Cooper-Joseph Calleia	Jan. 24,'38†	77	Feb. 8,'36
Voice of Bugle Ann, The (G) 630	Lionel Barrymore-M. O'Sullivan	Feb. 7,'38†	72	Feb. 15,'36
Whipsaw (G) 513	Myrna Loy-Spencer Tracy	Dec. 13†	82	Dec. 14
(See "In the Cutting Room," Jan. 18,'36.)				
Wife vs. Secretary (G) 606	Clark Gable - Myrna Loy - Jean Harlow	Feb. 28,'36†	89	Feb. 22,'36
Woman Wanted (G) 611	Joel McCrea-Maureen O'Sullivan	Aug. 2†	68	July 27

Coming

Absolute Quiet	Stuart Erwin-Ann Loring	Apr. 24,'36†		
Good Earth, The	Paul Muni-Luise Rainer			
Great Ziegfeld, The	William Powell - Myrna Loy - Luise Rainer			
Kelly the Second	Patsy Kelly-Pert Kelton			
Mob Rule	Sylvia Sidney-Spencer Tracy	May 15,'38†		
Moonlight Murder	Chester Morris-Madge Evans	Mar. 27,'36†		
(See "In the Cutting Room," Mar. 14,'36.)				
Robin Hood of El Dorado, The	Warner Baxter-Ann Loring	Apr. 17,'36†	86	
(See "In the Cutting Room," Mar. 7,'36.)				
Romeo and Juliet	Norma Shearer-Leslie Howard-John Barrymore			
San Francisco	Clark Gable-J. MacDonald-Spencer Tracy-Jack Holt	May 1,'36†		
Small Town Girl 607	Janet Gaynor-Robert Taylor	Apr. 3,'36†		
(See "In the Cutting Room," Feb. 15,'36.)				
Tarzan Escapes	Johnny Weissmuller - Maureen O'Sullivan			
Unguarded Hour	Loretta Young-Franchot Tone	Apr. 10,'36†		

MITCHELL LEICHTER - BEAUMONT

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Desert Guns	Conway Tearle	Jan. 2,'36†	65	
Judgment Book	Conway Tearle	Sept. 16†	87	
Riddle Ranch	Black King	Dec. 18†	58	
Trail's End	Conway Tearle	Aug. 15†	57	

Coming

Devil's Gold	Conway Tearle			
Hell's Hacienda	Conway Tearle			
Senior Jim	Conway Tearle			
Three Fingers	Conway Tearle			
Whistling Skull	Conway Tearle			

MONOGRAM

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Cheers of the Crowd (G) 3028	Russell Hopton-Irene Ware	Aug. 5	61	Aug. 3
Dawn Rider, The 3033	John Wayne-Marion Burns	June 20	57	
Healer, The (G) 3004	Ralph Bellamy-Karen Morley	June 15	77	June 1
Honeymoon Limited (G) 3018	Neil Hamilton-Irena Hervey	July 1	70	June 22
Keeper of the Bees, The (G) 3002	Neil Hamilton-Betty Furness	July 15	78	June 15
Make a Million (G) 3019	Charles Starrett-Pauline Brooks	July 25	64	June 29
Paradise Canyon (G) 3038	John Wayne-Marion Burns	July 20	52	May 18

PARAMOUNT

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Accent on Youth (A) 3452	Sylvia Sidney-Herbert Marshall	Aug. 23†	77	July 13
Annapolis Farewell (G) 3503	Tom Brown-Sir Guy Standing	Sept. 8†	82	Aug. 31
Anything Goes (G) 3533	Bing Crosby-Ethel Merman	Jan. 24,'38†	92	Feb. 22,'38
Bar 20 Rides Again (G) 3525	Wm. Boyd-Jimmy Ellison	Dec. 13†	83	Dec. 7
Big Broadcast of 1938, The (G) 3511	Jack Oakie-Burns & Allen	Sept. 20†	97	Sept. 21
Brida Comes Home, The (G) (3530)	Claudette Colbert-F. MacMurray	Jan. 3,'36†	83	Nov. 23
(Exploitation: Jan. 18,'38, p. 83; Feb. 8,'36, p. 83; Feb. 22,'36, p. 98.)				
Call of the Prairie (G) 3541	Wm. Boyd-Jimmy Ellison	Mar. 6,'36†	67	Feb. 1,'36
College Scandal (G) 3445	Arline Judge-Kent Taylor	June 21	79	June 6
Collegiate (G) 3529	Joe Penner-Jack Oakie	Dec. 27†	81	Dec. 28
(Exploitation: Jan. 18,'36, p. 83; Feb. 8,'36, p. 83; Feb. 22,'36, p. 94; Mar. 14,'36, p. 89.)				
Coronado 3524	Betty Burgess-Johnny Downs	Nov. 29†	76	
(See "In the Cutting Room," Oct. 19.) (Exploitation: Feb. 1,'38, p. 88.)				
Crusades, The (G) 3508	Loretta Young-Henry Wilcoxon	Oct. 25†	125	Aug. 10
(Exploitation: Feb. 8,'36, pp. 80, 85; Feb. 22,'38, p. 97.)				
Desire (A) 3539	Marlene Dietrich-Gary Cooper	Feb. 28,'36†	95	Feb. 8,'36
Dr. Jekyll and Mr. Hyde 3459 (Re-issue)	Fredric March-Miriam Hopkins	July 5	85	Dec. 26,'31
Drift Fence 3538	Larry Crabbe-Kath. De Mille	Feb. 14,'38†	56	
Eagle's Brood, The (G) 3517	Wm. Boyd-Jimmy Ellison	Oct. 25†	80	Oct. 12

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Every Night at Eight (G) 3501.	George Reft-Alice Faye	Aug.	2†.....80	Aug. 10
F Man 3544	Jack Haley-Adrienne Marden	Mar.	13,'36†....72	
(See "In the Cutting Room," Jan. 11,'38.)				
Give Us This Night (G) 3542...	Jan Klepura-Gladys Swarthout	Mar.	6,'36†....72.	Mar. 7,'36
(See musical analysis, Mar. 14,'36, p. 18.)				
Hands Across the Table (A) 3515	C. Lombard-Fred MacMurray	Oct.	16†.....80	Oct. 10
(Exploitation: Feb. 1,'36, p. 60.)				
Here Comes Cookie (G) 3507...	George Burns-Gracie Allen	Aug.	30†.....65	Aug. 24
Her Master's Voice (G) 3531..	Edw. E. Horton-P. Conklin	Jan.	17,'36†...*75.	Feb. 22,'36
Hopalong Cassidy 3506	Wm. Boyd-Paula Stone	Aug.	23†.....59	
It's a Great Life 3528	Joe Morrison-Rosalind Keith	Dec.	20†.....63	
(See "In the Cutting Room," Sept. 28.)				
Klondike Annie (A)	Mae West-Victor McLaglen	Feb.	21,'36†....81.	Feb. 15,'36
(See news article, Mar. 7,'36, p. 19.) (Exploitation: Feb. 22,'36, p. 96.)				
Last Outpost, The (A) 3505...	Cary Grant-Gertrude Michael	Oct.	11†.....77	Oct. 12
Little America (G) 3514	Admiral Byrd	Oct.	4†.....52	Oct. 5
Man on the Flying Trapeze, The (G) 3451	W. C. Fields-Mary Brian	July	28.....66	Aug. 10
Mary Burns, Fugitive (G) 3521.	Sylvia Sidney-Melvyn Douglas	Nov.	15†.....84	Nov. 10
(Exploitation: Mar. 14,'36, p. 86.)				
Men Without Names (G) 3416..	Fred MacMurray-Madge Evans	June	28.....66	June 29
Milky Way, The (G) 3535.....	Harold Lloyd-Adolphe Menjou	Feb.	7,'36†....88.	Feb. 1,'36
Millions in the Air (G) 3526..	John Howard-Wendy Barrie	Dec.	13†.....72	Nov. 16
(Exploitation: Jan. 25,'36, p. 64; Feb. 8,'36, p. 83.)				
Nevada (G) 3523	Larry Crabbe-Kathleen Burke	Nov.	28†.....59	Nov. 10
Paris in Spring (G) 3446....	Tullio Carminati-Mary Ellis	July	5.....63	June 1
Peter Ibbetson (G) 3518.....	Gary Cooper-Ann Harding	Nov.	8†.....85	Nov. 9
Preview Murder Mystery (G)..	Gail Patrick-Reginald Denny	Feb.	28,'36†... 65.	Feb. 15,'36
Rose of the Ranche (G) 3516..	John Boles-Gladys Swarthout	Jan.	10,'36†....62.	Jan. 11,'36
(See musical analysis, Jan. 11,'36, p. 45; exploitation: Jan. 18,'36, p. 84; Feb. 8,'36, p. 83.)				
Scoundrel, The (A) 3437.....	Noel Coward-Julie Haydon	June	7.....68	May 4
Scrooge (G) 3527	Seymour Hicks-Donald Calthrop	Dec.	20†.....73	Dec. 21
Shanghai (A) 3449	Charles Boyer-Arline Judge	July	10.....76	July 20
Ship Cafe (G) 3520	Carl Brisson-Arline Judge	Nov.	1†.....86	Nov. 2
Smart Girl (A) 3450	Kent Taylor-Ida Lupino	July	26.....70	July 27
Soak the Rich (A) 3532.....	Mary Taylor-Walter Connolly	Jan.	17,'36†....67.	Feb. 15,'36
Se Red the Rose (G) 3522....	Margaret Sullavan-R. Scott	Nov.	22†.....83	Nov. 10
(Exploitation: Feb. 29,'36, p. 76.)				
This Woman Is Mine 3447....	Gregory Ratoff - John Lodge - R. Bennett-Kath. Sergrave	Aug.	9†.....75	
Timothy's Quest (G) 3534....	Eleanore Whitney-Dickie Moore	Jne.	31,'36†....65.	Jan. 25,'36
Too Many Parents (G) 3545...	Frances Farmer-Colin Tapley	Mar.	20,'36†...*70.	Mar. 14,'36
Trail of the Lonesome Pine, The (G) 3543	Henry Fonda-Sylvia Sidney	Mar.	13,'36†...106.	Feb. 29,'36
(See production article, Jan. 18,'36, p. 36.) (Exploitation: Feb. 29,'36, p. 73.)				
Two Fisted (G) 3513.....	Lee Tracy-Grace Bradley	Oct.	4†.....65	Nov. 2
Two for Tonight (G) 3509....	Bing Crosby-Joan Bennett	Sept.	13†.....61	Sept. 7
Virginia Judge, The (G) 3512..	Walter C. Kelly-Marsha Hunt	Sept.	27†.....60	Sept. 28
Virginian, The 3460	Gary Cooper - Richard Arlen - Walter Huston-Mary Brian	June	14.....83	
(Re-issue)				
Wanderer of the Wasteland (G) 3502	Gail Patrick-Dean Jagger	Sept.	20†.....66	Nov. 16
Wings Over Ethiopia (G) 3518		Octeber Special	..52	Oct. 26
Without Regret (A) 3504....	Elissa Landi-Kent Taylor	Aug.	16†.....75	Aug. 17
Woman Trap (G) 3537	Gertrude Michael-Geo. Murphy	Feb.	14,'36†....63.	Feb. 9,'36

Coming

Big Brown Eyes	Joan Bennett-Cary Grant	Apr.	3,'36†
Border Flight	John Howard-Frances Farmer		
(See "In the Cutting Room," Mar. 14,'36.)			
Case Against Mrs. Ames, The..	Madeleine Carroll-George Brent		
Desert Gold 3546	Larry Crabbe-Marsha Hunt	Mar.	27,'38†....58
Fatal Lady	Mary Ellis-Walter Pidgeon	Apr.	24,'36†
Florida Special	Jack Oakie-Sally Eilers	Apr.	24,'36†..
(See "In the Cutting Room," Mar. 7,'36.)			
If I Had a Million	Gary Cooper-George Raft		95. Nov. 12,'32
(Re-issue)			
I Loved a Soldier	Charles Boyer-Margaret Sullavan		
Moon Is Our Home, The.....	Margaret Sullavan-Henry Fonda	Apr.	10,'36†
(See "In the Cutting Room," Feb. 1,36.)			
Palm Springs	Frances Langford-Smith Ballew	Apr.	3,'36†
(See "In the Cutting Room," Feb. 1,'36.)			
Poppy	W. C. Fields-Richard Cromwell		
Princess Comes Across, The...	C. Lombard-Fred MacMurray		
(See "Concertina," "In the Cutting Room," Mar. 14,'36.)			
Sky Parade	Jimmy Allen-Katharine DeMille	Apr.	17,'36†....70
(See "In the Cutting Room," Jan. 11,'36.)			
13 Hours by Air 3547	Fred MacMurray-Joan Bennett	Mar.	27,'36†
(See "In the Cutting Room," Jan. 11,'38.)			
Till We Meet Again	Herbert Marshall-G. Michael	Apr.	17,'36†
(See "In the Cutting Room," Feb. 8,'36.)			

PRINCIPAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Front Page Madness	Richard Bird-Nancy Burne	Oct.	11.....80	

Coming

Let's Sing Again	Bobby Breen-George Houston		
(See "In the Cutting Room," Mar. 7,'36.)			

PURITAN

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Border Cabellero	Tim McCoy-Lois January	Mar.	1,'36†....64	
Bulldog Courage	Tim McCoy-Joan Woodbury	Dec.	30†.....80	
I'll Name the Murderer.....	Ralph Forbes-Marion Schilling	Jan.	27,'36†.....76	
Maa from Guntowa	Tim McCoy-Billie Seward	Aug.	15†.....61	
Rip Roaring Riley	Lloyd Hughes-Marian Burns	July	20†.....55	
Rearin' Guns	Tim McCoy-Rosalinde Price	Jan.	27,'36†.....67	
Rogues Tavern, The	Wallace Ford-Barbara Pepper	Mar.	1,'36†...61	
Skybound	Eddie Nugent-Lona Andre	Sept.	25†.....60	
Suicide Squad	Norman Foster-Joyce Compton	Dec.	25†.....60	

Coming

Aces and Eights	Tim McCoy-Luana Walters	
Lightnin' Bill Carson	Tim McCoy	

REGAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Daredevils of the Earth.....	Ida Lupino-Cyril McLaglen	Jan.	1,'36†....50	
Fighting Fury	Kazan, Weader Dog—Jean Klug	Sept.	1†.....61	
Lost City, The (G)	Wm. Boyd-Claudia Dell	June	†....79....	Mar. 9
Scandals of Paris	Wendy Barrie-Zelma O'Neill	Dec.	4†.....63	
Thunderbolt	Kane Richmond-Bobby Nelson	Jan.	2,'36†....54	
Wolves of the Underworld.....	Godfrey Tearle	Dec.	4†.....55	

REPUBLIC

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Burning Gold 3550	William Boyd	Dec.	1†.....60	
Cappy Ricks Returns (G) 3506.	R. McWade-Florine McKinney	Sept.	23.....66½	Sept. 14
Crime of Doctor Crespi, The 3546	Erich von Stroheim - Harriet Russell	Oct.	21†.....63	
Dancing Feet 3525	Ben Lyon-Joan Marsh	Jne.	31,'36†....72	
(Exploitation: Feb. 15,'36, p. 81.)				
Federal Agent 6548	William Boyd	Mar.	15,'36†	
Forbidden Heaven 3502.....	Charles Farrell-Charlotte Henry	Oct.	5†.....67	
Forced Landing 3524	Esther Ralston-Oscar Stevens	Dec.	2†.....61	
(See "In the Cutting Room," Oct. 5.)				
Frisco Waterfront (G) 3516....	Ben Lyon-Helen Twelvetrees	Dec.	7†.....68	Dec. 7
Girl from Mandalay, The 3504 ..	Kay Linaker-Conrad Nagel	Mar.	15,'36†	
Hitch Hike Lady (G) 3537...	Alison Skipworth-James Ellison	Dec.	28†.....76	Dec. 21
(Exploitation: Feb. 1,'36, p. 62.)				
House of a Thousand Candles (G) 3505	Mae Clarke-Phillips Holmes	Feb.	29,'36†...*70.	Mar. 7,'36
King of the Pecos	John Wayne-Muriel Evans	Mar.	9,'36†	
Laughing Irish Eyes (G) 3522..	Evalyn Knapp-Phil Regan	Mar.	10,'36†....73.	Mar. 14,'36
Lawless Nineties, The (G) 3557.	John Wayne-Ann Rutherford	Feb.	15,'35†....55.	Mar. 7,'36
Lawless Range 3562	John Wayne-Sheila Mannors	Nov.	4†.....59	
Leathernecks Have Landed, The (G) 3501	Lew Ayres-Isabel Jewell	Feb.	22,'36†....67.	Feb. 29,'36
Leavenworth Case, The (G) 3526	Norman Foster-Jean Rouverol	Jan.	20,'36†....68.	Jan. 11,'36
Melody Trail (G) 3567.....	Gene Autry-Ann Rutherford	Oct.	14†.....80	Oct. 19
New Frontier, The 3556.....	John Wayne-Muriel Evans	Oct.	5†.....54	
(See "In the Cutting Room," Sept. 28.)				
Oregon Trail 3560	John Wayne-Ann Rutherford	Jan.	16,'38†....59	
Racing Luck (G) 3547	William Boyd	Oct.	28†.....60	Dec. 7
Red River Valley 3588.....	Gene Autry-Frances Grant	Feb.	24,'36†	
Return of Jimmy Valentine, The (G) 3531	Roger Pryor-Charlotte Henry	Feb.	14,'36†....72.	Feb. 15,'36
Sagebrush Troubadour 3568....	Gene Autry-Barbara Pepper	Dec.	2†.....54	
Singing Vagabond, The (G) 3569	Gene Autry-Ann Rutherford	Jan.	5,'36†....52.	Dec. 14
Spanish Cape Mystery, The 3530	Helen Twelvetrees-Donald Cook	Oct.	17†.....73	
(See "In the Cutting Room," Sept. 7.)				
$1,000 a Minute (G) 3532.....	Roger Pryor-Leila Hyams	Nov.	15†.....60	Nov. 9
Tumbling Tumbleweeds 3566...	Gene Autry-Lucile Browne	Sept.	8.....57	
Two Sinners (G) 3507.....	Otto Kruger-Martha Sleeper	Sept.	16.....72	Oct. 5
Westward Ho (G) 3556.....	John Wayne-Sheila Manners	Aug.	19†.....80	Aug. 3

Coming

Comin' Round the Mountain...	Gene Autry-Ann Rutherford		
Galloping Minstrel	Gene Autry	Mar.	30,'36†
Harvester, The 3506	Russell Hardie-Ann Rutherford		

RKO RADIO

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Alice Adams (G) 541.....	Katharine Hepburn-Fred MacMurray	Aug.	23.....99½	Aug. 10
Annie Oakley (G) 608.....	Barbara Stanwyck-Preston Foster	Nov.	15†.....90½	Nov. 9
(Exploitation: Mar. 14,'36, pp. 88, 90.)				
Another Face (G) 615.....	Wallace Ford-Phyllis Brooks	Dec.	20†.....68	Nov. 23
(Reviewed under the title, "Two Faces")				
Arizonian, The (G) 536.....	Richard Dix-Margot Grahame	June	28.....75½	June 8
Becky Sharp (A) 4101.....	Miriam Hopkins-C. Hardwicke	June	28.....75	June 22
Chatterbox (G) 617.....	Anne Shirley-Phillips Holmes	Jan.	17,'36†....68.	Dec. 29
Feng and Claw (G) 543.....	Frank Buck	Dec.	20.....74.	Jan. 4,'36
(Exploitation: Feb. 22,'36; p. 96.)				
Follow the Fleet (G) 613.....	Fred Astaire-Ginger Rogers	Feb.	21,'36†...110.	Feb. 22,'36
(Exploitation: Mar. 7,'36, p. 94.)				
Freckles (G) 536.....	Carol Stone-Tom Brown	Oct.	4.....88	Oct. 8
Hi Cauche 606.....	John Carroll-Steffi Duna	Oct.	11†.....50	
(See "In the Cutting Room," Aug. 17.)				
His Family Tree (G) 604.....	James Barton-Maureen Delany	Sept.	20†.....66½	Oct. 6
Hooray for Love (G) 535.....	Gene Raymond-Ann Sothern	June	14.....72	May 23
Hot Tip (G) 542.....	James Gleason-Zasa Pitts	Aug.	16.....69	Aug. 31
I Dream Too Much (G) 610..	Lily Pons-Henry Fonda	Dec.	27†.....95	Nov. 23
(Exploitation: Jan. 18,'36, pgs. 62, 83.)				

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Informer, The (A) 632	V. McLaglen-Margot Grahame	May 24	91	May 4
Ia Peroon (G) 609	Ginger Rogers-George Brent	Nov. 22†	67	Nov. 9
Jaina (G) 540	Ian Hunter-Kay Johnson	Aug. 9	78	Aug. 17
Lady Consents, The (G) 622	Ann Harding-Herbert Marshall	Feb. 7,'36†	76½	Jan. 18,'36
Last Days of Pompeii, The (G) 501	Dorothy Wilson-Preston Foster	Oct. 18	96	Oct. 12
Love on a Bet (G) 620	Gene Raymond-Wendy Barrie	Mar. 6,'36†	77	Feb. 8,'36
Muss 'Em Up (G) 619	Preston Foster-Marg't Callahan	Feb. 14,'36†	68½	Jan. 25,'36
Nitwits, The (G) 534	Wheeler and Woolsey	June 7	61½	May 25
Old Man Rhythm (G) 539	Buddy Rogers-Betty Grable	Aug. 2	75	Sept. 23
Powder Smoke Range (G) 603	Hoot Gibson-Boots Mallory	Sept. 27†	71½	Aug. 31
Rainmakers, The (G) 605	Wheeler and Woolsey	Oct. 25†	78	Oct. 12
Return of Peter Grimm, The (G) 602	Lionel Barrymore-Helen Mack	Sept 13†	62½	Aug. 31
Seven Keys to Baldpate (G) 611	G. Raymond-Margaret Callahan	Dec. 13†	66	Dec. 7
She (G) 537	Helen Gahagan-Randolph Scott	July 12	94½	July 13
Silly Billies (G)	Wheeler and Woolsey	Mar. 20,'36†	°65.	Mar. 7,'36
Sylvia Scarlett (G) 614	Katharine Hepburn-Cary Grant	Jan. 3,'36†	94½	Jan. 18,'36
Three Musketeers, The (G) 544	Margot Grahame-Walter Abel	Nov. 1	96	Oct. 12
To Beat the Band (G) 607	Helen Broderick-Hugh Herbert	Nov. 8†	67½	Oct. 26
Top Hat (G) 601	Fred Astaire-Ginger Rogers	Sept. 6†	99½	Aug. 24
Two in the Dark (G) 616	Walter Abel-Margot Grahame	Jan. 10,'36†	74	Dec. 21
We're Only Human (G) 612	Preston Foster-Jane Wyatt	Dec. 27†	66	Dec. 14
Yellow Dust 618	Richard Dix-Leila Hyams	Mar. 13,'36†	66½	

(See "In the Cutting Room," Nov. 16.)

Coming

Dancing Pirate	Charles Collins-Steffi Duna			
Ex-Mrs. Bradford, The	William Powell-Jean Arthur			
(See "One to Two," "In the Cutting Room," Mar. 14,'36.)				
Farmer in the Dell (G)	Fred Stone-Jean Parker	Mar. 27,'36†	67.	Mar. 14,'36
Mary of Scotland	Katharine Hepburn-Fredric March			
Murder on the Bridle Path	Helen Broderick-James Gleason			
(See "The Puzzle of the Briar Pipe," "In the Cutting Room," Feb. 15,'36.)				
Special Investigator	Richard Dix-Margaret Callahan			
Two in Revolt	Louise Latimer-John Ariodge	Apr. 3,'36†		
(See "Thoroughbreds All," "In the Cutting Room," Feb. 8,'36.)				
Witness Chair, The	Ann Harding-Walter Abel			
(See "In the Cutting Room," Mar. 14,'36.)				

STATE RIGHTS

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Angels in White	Tala Birell	Zeidman			
(See "In the Cutting Room," Feb. 29,'36.)					
Rest Cure, The (G)	Reginald Denny	Regal Product'ns		°65.	Feb. 15,'36
Ruotier's Paradise (G)	Harry Carey	Ajax Pictures	June	61	May 11
Struggle for Life (G)		Foy Productions	June	53	June 20
Vanishing Riders, The (G Bill Cody		Spectrum Pictures	July	56	July 18

SUPREME

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Courageous Avenger	Johnny Mack Brown	Dec. 12†		
Desert Phantom, The	Johnny Mack Brown	Mar. 10,'36†		
Kid Ranger, The	Bob Steele	Feb. 5,'36†		
Trail of Terror	Bob Steele	Dec. 20†		
Valley of the Lawless	Johnny Mack Brown	Jan. 26,'36†		

Coming

Last of the Warrens	Bob Steele			
Sundown Saunders	Bob Steele	Mar. 26,'36†		

TWENTIETH CENTURY - FOX

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bad Boy° 615	James Dunn-Dorothy Wilson	Oct. 25†	66	
(See "In the Cutting Room," Sept. 28.)				
Black Sheep° (A) 543	Edmund Lowe-Claire Trevor	June 14	75	May 16
Charlie Chan in Egypt° (G) 544	Warner Oland-"Pat" Paterson	June 21	72	June 8
Charlie Chan in Shanghai° (G) 610	Warner Oland-Irene Hervey	Oct. 11†	70	Sept. 14
Charlie Chan's Secret° (G) 626	Warner Oland-Rosina Lawrence	Jan. 10,'36†	71	Oct. 26
Country Doctor, The 636	Dionne Quintuplets - Jean Hersholt	Mar. 6,'36†		
(See "In the Cutting Room," Feb. 8, '36.)				
Curly Top° (G) 549	Shirley Temple-John Boles	July 25	74	July 27
Dante's Inferno° (A) 611	Claire Trevor-Spencer Tracy	Aug. 23†	66	Aug. 10
Doubting Thomas° (G) 542	Will Rogers-Billie Burke	June 7	73	Apr. 20
Dressed to Thrill° (G) 605	Clive Brook-Tutta Rolf	Aug. 15†	66	July 13
Everybody's Old Man° (G) 634	Irvin S. Cobb-Rochelle Hudson	Mar. 20,'36†	°84.	Mar. 14,'36
Every Saturday Night (G) 637	June Lang-Thomas Beck	Feb. 7,'36†	62.	Feb. 8,'36
Farmer Takes a Wife, The° (G) 608	Janet Gaynor-Henry Fonda	Aug. 2†	91	July 20
Gay Deception, The° (G) 602	Francis Lederer-Frances Dee	Sept. 13†	76	Aug. 24
Ginger° (G) 545	Jackie Searl-Jane Withers	July 6	74	July 27
Hard Rock Harrigan° 546	George O'Brien-Irene Hervey	July 10	60	July 6
Here Comes Trouble° (G) 633	Paul Kelly-Arline Judge	Feb. 21,'36†	62.	Feb. 15,'36
Here's to Romance° (G) 609	Nino Martini-Genevieve Tobin	Oct. 4†	86	Aug. 31
In Old Kentucky° (G) 601	Will Rogers-Dorothy Wilson	Nov. 22†	84	July 18
It Had to Happen (G) 631	George Raft-Rosalind Russell	Feb. 14,'36†	79.	Feb. 16,'36
King of Burlesque, The° (G) 625	Warner Baxter-Alice Faye	Jan. 3,'36†	88.	Jan. 4,'36
Littlest Rebel, The° (G) 624	Shirley Temple-John Boles	Dec. 27†	73	Nov. 30
(Exploitation: Feb. 8,'36, p. 61; Feb. 15,'36, p. 83; Feb. 22,'36, p. 97; Mar. 7,'36, p. 96.)				
Man Who Broke the Bank at Monte Carlo, The (G) 620	Ronald Colman-Joan Bennett	Nov. 28	66	Nov. 16
Metropolitan (G) 616	Lawrence Tibbett-Virginia Bruce	Nov. 6†	79	Oct. 26
(Exploitation: Feb. 22,'38, p. 96.)				
Music is Magic° (G) 619	Alice Faye-Ray Walker	Nov. 1†	66	Oct. 12
My Marriage° (G) 630	Claire Trevor-Kent Taylor	Jan. 31,'36†	66	Nov. 23
Navy Wife° (G) 606	Claire Trevor-Ralph Bellamy	Nov. 20†	72.	Jan. 25,'36
Orchids to You° (G) 546	Jean Muir-John Boles	July 12	74	June 27
Our Little Girl° (G) 639	Shirley Temple-Joel McCrea	May 17	65	June 15
Paddy O'Day° (G) 627	Jane Withers-Pinky Tomlin	Jan. 17,'36†	76	Nov. 2
Prisoner of Shark Island, The (G) 636	Warner Baxter-Gloria Stuart	Feb. 28,'36†	95.	Feb. 22,'38
Professional Soldier (G) 626	V. McLaglen-Freddie Bartholomew	Jan. 24,'38†	78.	Jan. 4,'36
Redheads on Parade° (G) 604	John Boles-Dixie Lee	Aug. 30†	77	July 13
Show Them No Mercy (G) 621	Rochelle Hudson-Cesar Romero	Dec. 6†	76	Nov. 2
Silk Hat Kid° (G) 547	Lew Ayres-Mae Clarke	July 10	67	Aug. 31
Song and Dance Man°(G) 642	Paul Kelly-Claire Trevor	Mar. 13,'36†	72.	Feb. 22,'38
Steamboat Round the Bend° (G) 612	Will Rogers-Anaa Shirley	Sept. 6†	80	Aug. 9
Thanks a Million (G) 617	Dick Powell-Ann Dvorak	Nov. 15†	67	Nov. 2
(Exploitation: Feb. 8,'36, p. 82; Feb. 15,'36, p. 83; Feb. 22,'36, p. 100; Mar. 7,'36, p. 96.				
This is the Life° 614	Jane Withers-John McGuire	Oct. 16†	55	
Thunder Mountain° (G) 607	Geo. O'Brien-Barbara Fritchie	Sept. 27†	56	Sept. 21
Thunder in the Night°(G)613	Edmund Lowe-Karen Morley	Sept. 20†	67	July 13
Way Down East (G) 616	Rochelle Hudson-Henry Fonda	Oct. 25†	84	Aug. 24
Welcome Home° (G) 603	James Dunn-Arline Judge	Aug. 9	72	July 27
Whispering Smith Speaks° (G) 623	George O'Brien-Irene Ware	Dec. 20†	67	Dec. 21
Your Uncle Dudley° (G) 622	Edward Everett Horton	Dec. 13†	68	Nov. 23

Coming

Captain January° 635	Shirley Temple-Guy Kibbee	Apr. 17,'36†		
(See "In the Cutting Room," Feb. 1,'36.)				
Champagne Charlie° 629	Paul Cavanagh-Helen Wood	May 1,'36†		
(See "In the Cutting Room," Dec. 14.)				
Charlie Chan at the Circus° 640	Warner Oland-June Lang	Mar. 27,'36†		
(See "In the Cutting Room," Feb. 15,'36.)				
Country Beyond, The° 643	Rochelle Hudson-Paul Kelly	Apr. 3,'36†		
(See "In the Cutting Room," Feb. 29,'36.)				
First Baby, The	Dixie Dunbar-Johnny Downo			
Gentle Julia (G) 641	Jane Withers-Tom Brown	Apr. 24,'36†	°64.	Feb. 29,'36
Half Angel	Frances Dee-Brian Donlevy			
Human Cargo	Claire Trevor-Brian Donlevy			
Little Miss Nobody	Jane Withers-Ralph Morgan			
Message to Garcia, A (G) 632	Wallace Beery - John Boles - Barbara Stanwyck	Apr. 10,'38†	°90.	Mar. 14,'36
O'Malley of the Mounted° 639	George O'Brien-Irene Ware	Mar. 27,'36†		
(See "In the Cutting Room, Mar. 7,'36.)				
Poor Little Rich Girl, The°	Shirley Temple-Alice Faye			
Private Number	Loretta Young	May 15,'36†		
Road to Glory, The	Fredric March-Warner Baxter-Lionel Barrymore			
Turmoil	Jean Hersholt-Ann Shoemaker			
Under Two Flags	Ronald Colman-Victor McLaglen-Claudette Colbert-R. Russell	May 8,'36†		
(See production article, Mar. 14,'36, p. 16.)				

(Asterisk (°) denotes Fox Pictures. Others 20th Century Productions.)

UNITED ARTISTS

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Amateur Gentleman, The (G)	Douglas Fairbanks, Jr. - Elissa Landi	Mar. 20,'36†	100.	Feb. 22,'36
Barbary Coast (G)	Miriam Hopkins - Edward G. Robinson - Joel McCrea	Sept. 27†	90	Dec. 6
Call of the Wild, The (G)	C. Gable-Loretta Young	Aug. 9	91	May 4
Dark Angel, The (G)	Merle Oberon - Fredric March-Herbert Marshall	Sept. 6†	105	Sept 14
Escape Me Never (A)	Elisabeth Bergner-Hugh Sinclair	June 27	105	Sept 14
Ghost Goes West, The (G)	Robert Donat-Jean Parker	Feb. 7,'36†	85.	Jan. 4,'36†
(Exploitation: Jan. 25,'38, p. 63; Feb. 8,'36, p. 83; Feb. 22,'36, p. 96.)				
Little Lord Fauntleroy (G)	Freddie Bartholomew - Dolores Costello Barrymore	Mar. 6,'36†	°97.	Feb. 29,'36
(Exploitation: Mar. 14,'36, p. 84.)				
Melody Lingers On, The (G)	Josephine Hutchinson - George Houston	Nov. 9†	87	Nov. 9
Modern Times (G)	Chas. Chaplin-Paulette Goddard	Feb. 21'36†	87	Feb. 8,'36
(Exploitation: Feb. 15,'36, p. 81; Feb. 22,'36, p. 100; Mar. 7,'36, p. 99; Mar. 14,'36, p. 84.)				
Nell Gwyn (A)	Anna Neagle-Cedric Hardwicke	June 14	75	July 14
Red Salute (G)	B. Stanwyck-Robert Young	Sept. 13†	78	Sept. 21
Sanders of the River (G)	Leslie Banks-Paul Robeson	July 4	95	Apr. 20
Splendor	Miriam Hopkins-Joel McCrea	Nov. 23†	77	
(See "In the Cutting Room, Nov. 2.) (Exploitation: Feb. 29,'36, p. 76.)				
Strike Me Pink (G)	Eddie Cantor-Ethel Merman	Jan. 24,'36†	100.	Jan. 25,'36
(Exploitation: Feb. 1,'36, p. 63; Feb. 8,'36, p. 83; Feb. 15,'36; p. 81; Feb. 29,'36, pp. 72, 75; Mar. 14,'36, p. 85.)				

(THE RELEASE CHART--CONT'D)

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Last of the Mehicans, The	Randolph Scott	June 19,'38†		
man Who Could Work Miracles, The	Roland Young	May 1,'38†		
Moscow Nights (A)	H. Baur-Penelope Dudley Ware	July 10,'36†	..76	Nov. 30
One Rainy Afternoon	Francis Lederer-Ida Lupino	Apr. 24,'36†		
(See "In the Cutting Room," Feb. 29,'36.)				
These Three (G)	Miriam Hopkins-Merle Oberon-Joel McCrea	Apr. 10,'36†	*90	Feb. 29,'36
Things to Come (G)	Raymond Massey	Mar. 7,'36		
(See production article, Mar. 7,'36, p. 16.)				

UNIVERSAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Affair of Susan, The 9034	Zazu Pitts-Hugh O'Connell	Oct. 7†	..63	
(See "Alene Together," "In the Cutting Room," Sept. 7.)				
Diamond Jim (G) 9003	Edward Arnold-Binnie Barnes	Sept. 2†	..93	July 26
Dangerous Waters (G) 9032	Jack Holt-Robert Armstrong	Feb. 3'36†	..67	Feb. 8,'36
Don't Get Personal (G) 9025	James Dunn-Sally Eilers	Feb. 17,'36†	..64	Feb. 29,'36
East of Java 9029	Chas. Bickford-Elizabeth Young	Dec. 2†	..72	
(See "In the Cutting Room," Sept. 28.) (Exploitation: Feb. 8,'36, p. 84.)				
Fighting Youth (G) 9017	Charles Farrell-June Martel	Sept. 30†	..66	Dec. 7
Great Impersonation, The 9014	Edmund Lowe-Valerie Hobson	Dec. 9†	..67	
(See "In the Cutting Room," Sept. 28.)				
His Night Out (G) 9021	E. E. Horton-Irene Hervey	Oct. 21†	..74	Nov. 2
Invisible Ray, The (G) 9013	Karloff-Bela Lugosi	Jan. 20,'36†	..75	Jan. 25,'36
(Exploitation: Jan. 18,'36, p. 82; Jan. 25,'36, p. 63; Mar. 7,'36, p. 99; Mar. 14,'36, p. 88.)				
Ivory Handled Gun 9042	Buck Jones-Charlotte Wynters	Nov. 11†	..59	
King Solomon of Broadway (G) 9018	Edmund Lowe-Dorothy Page	Sept. 30†	..74	Sept. 21
Lady Tubbs (G) 8034	D. Montgomery-Alice Brady	July 13	..68	July 6
Love Before Breakfast (G) 9007	Carole Lombard-Preston Foster	Mar. 6,'36†	..70	Feb. 29,'36
Magnificent Obsession (G) 8006	Irene Dunne-Robert Taylor	Jan. 6,'36†	..112	Jan. 11,'36
(Exploitation: Jan. 18,'36, p. 82; Feb. 8,'36, pp. 81, 83, 84; Mar. 7,'36, pp. 96, 99.)				
Manhattan Moon (G) 8026	Ricardo Cortez-Dorothy Page	Aug. 8	..69	Oct. 10
Next Time We Love (G) 8004	Marg't Sullavan-James Stewart	Jan. 27,'36†	..87	Feb. 8,'36
Outlawed Guns (G) 8068	Buck Jones-Ruth Channing	July 29	..62	Oct. 26
Raven, The (A) 8018	Karloff-Bela Lugosi	July 22	..81	June 13
Remember Last Night? (A) 9011	Edw. Arnold-C. Cummings	Nov. 4†	..61	Oct. 12
(Exploitation: Jan. 18,'38, p. 83.)				
She Gets Her Man (G) 8013	Zasu Pitts-Hugh O'Connell	Aug. 10	..64	Aug. 10
Silver Spurs 9044	Buck Jones-Muriel Evans	Feb. 10,'36†		
Storm Over the Andes (G) 9028	Jack Holt-Mona Barrie	Sept. 18†	..84	Oct. 10
Stormy (G) 9016	Noah Beery, Jr.-Jean Rogers	Nov. 11†	..63	Oct. 10
Sunset of Power 9043	Buck Jones-Dorothy Dix	Dec. 23†		
Sweet Surrender 9012	Frank Parker-Tamara	Nov. 25†	..76	
Three Kids and a Queen (G) 9023	May Robson-Henry Armetta	Oct. 28†	..90	Oct. 26
Throwback, The 9041	Buck Jones-Muriel Evans	Sept. 16†	..60	
(See "In the Cutting Room," Aug. 10.)				
Werewolf of London (A) 9016	Henry Hull-Valerie Hobson	June 3	..73	May 4

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Banished 9046	Buck Jones-Dorothy Revier	May 23,'36		
Dracula's Daughter 9006	Otto Kruger-M. Churchill	Apr. 27,'36†		
For the Service 9043	Buck Jones-Beth Marion	Apr. 6,'36†	..65	
Her Excellency the Governor 9013	Binnie Barnes			
She Married a Million 9033				
Show Boat	Irene Dunne-Allan Jones	Apr. 20,'36†		
(See "In the Cutting Room," Feb. 1,'36.)				
Song of Joy 9010	Marta Eggerth			
Sutter's Gold	Edward Arnold - Lee Tracy - Binnie Barnes	Mar. 30,'38†	..63	
Unconscious	Edward Everett Horton-Glenda Farrell			
(See "In the Cutting Room," Jan. 11,'36.)				

VICTORY

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bars of Hate	Regis Toomey-Sheila Terry	Nov. 1†	..63	
Danger Ahead	Lawrence Gray-Sheila Manners	Aug. 1†	..65	
Face in the Fog, A	June Collyer-Lloyd Hughes	Feb. 1,'36†		
Fighting Coward	Ray Walker-Joan Woodbury	Dec. 15†	..70	
Hot Off the Press	Jack La Rue-Virginia Pine	Sept. 18†	..57	
Rio Grande Romance		Mar. 16,'36†		
Taming the Wild	Red La Rocque-Maxine Doyle	Feb. 16,'36†		

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Kelly of the Secret Service		Apr. 1,'36†		

WARNER BROTHERS

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Alibi Ike (G) 615	Joe E. Brown-D. De Havilland	June 15	..72	July 27
Boulder Dam 913	Ross Alexander-Patricia Ellis	Mar. 7,'36†		
(See "Backfire," "In the Cutting Room," Dec. 7.)				
Broadway Gondolier (G) 603	Dick Powell-Jean Blondell	July 27	..93	July 6
Colleen (A) 603	Ruby Keeler-Jose Blondell-Jack Dakie-Dick Powell	Mar. 21,'36†	*100	Feb. 1,'36
(Exploitation: Mar. 14,'36, p. 89.)				
Dangerous (A) 910	Bette Davis-Franchot Tone	Jan. 4,'36†	..78	Nov. 30
(Exploitation: Feb. 1,'36, p. 66; Feb. 8,'36, p. 83, 88.)				
Don't Bet on Blondes (G) 913	Warren William-Claire Dodd	July 13	..60	July 27
Dr. Socrates (G) 909	Paul Muni-Ann Dvorak	Oct. 19†	..70	Oct. 10
Freshman Love (G) 922	Patricia Ellis-Warren Hull	Jan. 16,'36†	..85	Feb. 1,'36
Frisco Kid (A) 907	James Cagney-Marg't Lindsay	Nov. 30†	..77	Nov. 2
Front Page Woman (G) 912	Bette Davis-George Brent	July 20	..82	July 25
Going Highbrow (G) 916	Guy Kibbee-Zasu Pitts	July 6	..87	Sept. 7
I Live for Love (G) 919	Dolores Del Rio-E. Marshall	Sept. 28†	..64	Oct. 12
Little Big Shot (G) 916	Sybil Jasen-Robert Armstrong	Sept. 7†	..72	Aug. 3
Man Hunt (G) 923	Marguerite Churchill-W. Gargan	Feb. 15,'36†	..83	Jan. 11,'36
Miss Pacific Fleet (G) 916	Jean Blondell-Glenda Farrell	Dec. 14†	..86	Nov. 30
Moonlight on the Prairie (G) 928	Dick Foran-Sheila Manners	Nov. 2†	..63	Oct. 26
Page Miss Glory (G) 905	Marion Davies-Dick Powell	Sept. 7†	..92	July 18
Personal Maid's Secret (G) 920	Margaret Lindsay-Warren Hull	Oct. 26†	..58	Dec. 21
Petrified Forest, The (G) 904	Leslie Howard-Bette Davis	Feb. 8,'36†	..83	Jan. 18,'36
Special Agent (G) 908	George Brent-Bette Davis	Sept. 14†	..78	Aug. 24
Stars Over Broadway (G) 917	Pat O'Brien-Jane Froman	Nov. 23†	..89	Nov. 9
(Exploitation: Feb. 1,'36, p. 63.)				
Stranded (G) 808	Kay Francis-Geo. Brent	June 29	..76	June 29
Walking Dead, The (G) 914	Karloff-Marguerite Churchill	Mar. 14,'36†	..78	Mar. 7,'36
We're in the Money (G) 920	Joan Blondell-Glenda Farrell	Aug. 17	..85	July 27
Widow from Monte Carlo, The (G) 921	Dolores Del Rio-W. William	Feb. 1,'36†	..80	Jan. 4,'36

Coming

Title	Star
Angel of Mercy	Kay Francis-Ian Hunter
Anthony Adverse	Fredric March-D. De Havilland
Big Business	Guy Kibbee-Warren Hull
Charge of the Light Brigade	Errol Flynn
Green Light	Leslie Howard
Green Pastures, The	Rex Ingram
Hard Luck Dame	Warren William-Bette Davis
(See "Men on Her Mind," "In the Cutting Room," Jan. 11,'36.)	
I Married a Doctor	Pat O'Brien-J. Hutchinson
(See "In the Cutting Room, Feb. 29,'36.)	
Invitation to a Murder	Marguerite Churchill-Gale Sondergard
Lovely Lady	Kay Francis
Midsummer Night's Dream (G)	All Star
Murder in the Big House	Craig Reynolds-June Travis
Nowhere	Ross Alexander-Beverly Roberts
Over the Wall	James Cagney
Times Square Playboy	Warren William-June Travis
(See "Gentleman from Big Bend," "In the Cutting Room," Feb. 15,'36.)	
Treachery Rides the Range (G)	Dick Foran-Paula Stone
Two Against the World	Humphrey Bogart-Beverly Roberts
Way of a Pirate, The	Guy Kibbee-Sybil Jason

OTHER PRODUCT (FOREIGN)

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Abdul the Damned (A)	Nils Asther	Assoc. British		..85	June 1
Black Forest Maiden	Walter Janssen	Casino	July 3	..85	
Brown on Resolution (G)	Betty Balfour	Gaument-British		..83	June 1
Car of Dreams (G)	John Mills	Gaument-British		..72	Oct. 12
Come Out of the Pantry (G)	J. Buchanan-F. Wray	United Artists		..70	Dec. 14
Divine Spark, The (G)	Marta Eggerth-Phillips Holmes	Gaument-British		..82	July 13
Four Musketeers, The	Fritz Kampers	Casino	July 27	..90	
Golden Taiga (G)	A. Novoseltsev	Amkino		..93	Aug. 17
Heart's Desire (G)	Richard Tauber	Assoc. British		..87	Dec. 1
Honours Easy (A)	Greta Nissen	Assoc. British		..60	Aug. 24
I Give My Heart (A)	Gitta Alpar	Assoc. British		..85	Nov. 16
Invitation to the Waltz (G)	Lilian Harvey	Assoc. British		..80	Nov. 16
La Maternelle (A)	Paulette Elambert	Metrepolis	Dec. 14	..80	Nov. 19
Land of Promise, The (G)	Zionist Org. of America		Nov. 20	..37	Dec. 7
Last Days of Pompeii, The	Maria Cerda-V. Varconi	Trans-America	Dec. 14	..63	
Liebelei (A)	Paul Hoerbiger	General		..87	Mar. 14,'36
McGlusky the Sea Rover (G)	Jack Doyle	Assoc. British		..60	July 27
Men en Wings (G)	Koval-Samborsky	Amkino	June 7	..83	June 15
Music Hath Charms (G)	Henry Hall	Assoc. British		..85	Nov. 9
My Life for Maria Isabel	Peter Voss	Casino	July 20	..85	
Peasants (A)	E. Younger	Amkino	Aug. 28	..103	Sept. 14
Peg of Old Drury (A)	Anna Neagle-Cedric Hardwicke	B. & D.		..75	Sept. 28
Peter Vinogradev (G)	B. N. Livaenlv	Amkino	June 23	..88	July 13
Private Secretary, The (G)	Edw. Everett Horton	Twickenham		..75	Dec. 5
Public Nuisance No. 1 (G)	Frances Day	General		..79	Mar. 14,'36
Rich Uncle, The (G)	Angelo Musco	Metrepolis	June 28	..83	July 18
Scotland Yard Mystery (G)	Gerald DuMaurier	B. I. P.		..75	June 8
She Shall Have Music (A)	June Clyde	Twickenham		..75	Dec. 21
Sight Unseen I Love You	Willy Forst	Casino	Aug. 4	..83	
Soviet Journey (G)		Amkino		..91	Aug. 17
Student's Romance, The (G)	Grete Natzler	Assoc. British		..78	Aug. 10
Sunday Night When the Village Band Plays	Harry Liedtke	Casino	Aug. 11	..90	
Sunny Youth (G)	A. Shubnaya	Amkino	Aug. 17	..70	Aug. 31
Swedenhielms (G)	Tutta Rolf	Scandinavian	Sept. 3	..88	Oct. 3
Tolle Bomberg	Hans Adalbert	Casino	July 12	..85	
Turn of the Tide (G)	J. Fisher White	Not determined		..80	Nov. 2
Two Hearts in Harmony (G)	Bernice Claire	Assoc. British		..55	Nov. 30
Wedding March, The (A)	Tullie Carminati	Franco-American		..92	Mar. 14,'36
When Knights Were Bold (G)	J. Buchanan-F. Wray	General		..76	Mar. 7,'36
Young Forest (G)	Marja Begda	Gelden State	Jan. 1,'36	..90	Dec. 14

(THE RELEASE CHART--CONT'D)

SHORT FILMS

[All dates are 1935 unless otherwise stated]

CELEBRITY

Title	Rel. Date	Min.
COMICOLOR CARTOONS		
Mary's Little Lamb	May 1	7
Summertime	June 30†	1 rl.
Sinbad the Sailor	July 30†	1 rl.
Three Boars, The	Aug. 30†	1 rl.
Balloon Land	Sept.30†	1 rl.
Simple Simon	Nov. 15†	1 rl.
Humpty Dumpty	Dec. 30†	1 rl.
Ali Baba	Jan. 30,'36†	9
Tom Thumb	Mar. 30,'36†	7

COLUMBIA

Title	Rel. Date	Min.
BARNEY GOOGLE		
No. 1—"Tteched In th' Haid"	Oct. 24†	7
No. 2—"Patch Mah Britches"	Dec. 19†	7
No. 3—"Spark Plug"		
BROADWAY COMEDIES		
Alimony Aches (Andy Clyde)	June 29	16
Ants in the Pantry (3 Stooges)	Feb. 6,'36†	16½
Captain Hits the Ceiling, The (All Star)	July 26	19
Caught in the Act (Andy Clyde)		
Do Your Stuff (Radio Reguoo)	June 15	19
Double Trouble (Andy Clyde)		
Gobo of Trouble (All Star)	July 12	16
His Marriage Mixup (Harry Langdon)	Oct. 31†	18
Hoi Polloi (3 Stooges)	Aug. 29†	19
Honeymoon Bridge (Leon Errol)	Oct. 3†	19
Hot Paprika (Andy Clyde)	Dec. 12†	18½
I Don't Remember (Harry Langdon)	Dec. 26†	18½
It Always Happens (Andy Clyde)	Sept. 15†	19
Just Speeding (All Star)	Jan. 23,'36†	18
Oh My Nerves (All Star)	Oct. 17†	17
Movie Maniacs (3 Stooges)	Feb. 20,'36†	
Pardon My Scotch (3 Stooges)	Aug. 1†	21
Peppery Salt, The (Andy Clyde)		
Share the Wealth (Andy Clyde)		
Stage Fright (All Star)	June 1	10
Star Gazing (Radio Reguoo)	Sept. 26†	19
Three Little Beers (3 Stooges)	Nov. 26†	17
Unrelated Relations (All Star)	Jan. 9,'36†	
Yes Hee Hollywood (All Star)	Nov. 14†	16
COLOR RHAPSODIES		
Ben Ben Parade	Dec. 5†	6½
Dr. Bluebird	Feb. 5,'36†	6½
Football Bugs		
Glee Works		
Little Rover	June 26	9
Monkey Love	Sept. 12†	6
Neighbors	Aug. 15†	6
KRAZY KAT CARTOONS		
8. Garden Galeties	Aug. 1†	7
9. Happy Family, A	Sept. 26†	7
10. Kannibal Kapers	Dec. 27†	7
11. Bird Stuffer, The	Feb. 1,'36†	7
12. "Lil Ainjil"		
LAUGHING WITH MEDBURY		
Strange Championships	July 20	10
NEW WORLD OF SPORT SERIES		
Feminine Invasion, The	Oct. 26†	11
Hunter's Paradise	Nov. 30†	11
Ice Cut-Ups	Feb. 6,'36†	10½
Jump Horse Jump	Sept. 27†	11
Spills and Splashes	Aug. 5	10
Stop, Look and Guess		
Tense Moments	Aug. 20	10
Thrills with Daredevils		
Tomorrow's Champions	July 23	10
Water Thrills	June 20	10
SCRAPPY CARTOONS		
Let's Ring Doorbells	Nov. 7†	7
Puppet Murder Case, The	June 21	7
Scrappy's Big Moment	July 26	7
Scrappy's Boy Scouts	Jan. 2,'36†	7
Scrappy's Ghost Story	May 24	7
Scrappy's Pony	Feb. 27,'36†	7
Scrappy's Trailer	Aug. 29†	7
SCREEN SNAPSHOTS		
No. 1—	Sept. 13†	10
No. 2—	Oct. 11†	10
No. 3—	Nov. 6†	10
No. 4—	Dec. 6†	10
No. 5—	Jan. 2,'36†	10½
No. 6—	Jan. 31,'36†	10½
No. 7—	Feb. 26,'36†	10½
STARS OF TOMORROW		
No. 1—	Aug. 1†	11
No. 2—	Sept. 7†	11
No. 3—	Nov. 27†	11
No. 4—	Nov. 16†	10
No. 5—	Jan. 15,'36†	11
No. 6—	Jan. 17,'36†	9
VOICE OF EXPERIENCE		
No. 1—	Sept. 15†	10½
No. 2—	Sept. 29†	10½
No. 3—	Oct. 13†	10½
No. 4—	Oct. 28†	10½
No. 5—	Nov. 12†	10½
No. 6—	Nov. 27†	10½
No. 7—	Dec. 12†	10½
No. 8—	Jan. 2,'36†	11
No. 9—	Feb. 2,'36†	9½

DU WORLD

Title	Rel. Date	Min.
SEMI-FEATURES AND SHORTS		
Cathedrals	Oct. 1†	19

EDUCATIONAL

[Distributed through Twentieth Century-Fox]

Title	Rel. Date	Min.
CORONET COMEDIES		
Brain Busters, The	Jan. 10,'36†	19
He's a Prince	Oct. 18†	18
Just Another Murder	Oct. 4†	17
Mixed Policies	Jan. 17,'36†	20
Stylish Stouts	Aug. 23†	17
FROLICS OF YOUTH		
Choose Your Partners	Dec. 13†	20
Flicker Fever	Sept. 26†	20
It Never Rains	May 24	20
Knockout Drops	Dec. 6†	19
MIRTHQUAKE COMEDIES		
Magic Word, The	July 5	17
MUSICAL COMEDIES		
Moonlight and Melody	Oct. 11†	21
Perfect Thirty-Sixes	Dec. 20†	16
Rhythm of Paree	Sept. 27†	21
Thanks, Mr. Cupid	Jan. 24,'36†	2 rls.
SONG AND COMEDY HITS		
College Capers	Sept. 27†	12
Easy Pickin's	Dec. 27†	10
Hillbilly Love	Oct. 11†	11
Hurray for Rhythm	Aug. 16†	11
Radio Rascals	Aug. 2†	11
Redee Day	Sept. 13†	11
Seeing Nellie Home	Dec. 20†	11
Serority Blues	Dec. 6†	11
Spooks	Apr. 17,'36†	1 rl.
Way Out West	Oct. 25†	11
SPECIAL		
Wings Over Mt. Everest	July 19†	22
STAR PERSONALITY COMEDIES		
Amateur Husband, The	Aug. 16†	16
E-Flat Man	Aug. 9†	21
Friendly Spirits	May 31	20
Giv'im Air	Feb. 14,'36†	16
Gold Bricks	Mar. 20,'36†	2 rls.
Grand Slam Opera	Feb. 21,'36†	21
Ladies Love Hats	Nov. 1†	20
Light Fantastic, The	June 26	16
Penny Wise	Sept. 6†	16
Three on a Limb	Jan. 3,'36†	19
Timid Young Man, The	Oct. 25†	20
White Hope, The	Mar. 27,'36†	2 rls.
PAUL TERRY-TOONS		
Aladdin's Lamp	Nov. 15†	9
Alpine Yodeler	Feb. 21,'36†	6
Amateur Night	July 5	6
Barnyard Amateurs	Mar. 6,'36†	6
Bird Land	Aug. 23†	6
Chain Letters	July 26	6
Circus Days	Sept. 6†	6
Feud, The	Jan. 10,'36†	6
Felled Again	Oct. 4†	6
Football	Oct. 18†	6
Foxy-Fox, The	July 19	6
Hey Diddle Diddle	Sept. 20†	6
Home Town Olympics	Feb. 7,'36†	6
June Bride, A	Nov. 1†	6
King Looney XIV	June 7	6
Mayflower, The	Dec. 27†	6
Meano and Groano	June 28	6
Modern Red Riding Hood, A	May 17	6
19th Hole Club, The	Jan. 24,'36†	6
Off to China	Mar. 20,'36†	6
Opera Night	May 31	6
Southern Horse-pitality	Nov. 29†	9
Western Trail, The	Apr. 3,'36†	1 rl.
Wolf in Cheap Clothing, A	Apr. 17,'36†	1 rl.
Ye Olde Toy Shop	Dec. 13†	6
TREASURE CHEST		
Clever Critters	Sept. 20†	6
Dog Days	July 12	6
Fisherman's Luck	Jan. 31,'36†	6
Gangsters of the Deep	Nov. 1†	8
Held That Line	Oct. 11†	7
Game of Jai-Alai, The	Dec. 27†	9
Legend of the Lei	Mar. 27,'36†	1 rl.
Manhattan Tapestry	Jan. 31,'36†	10
Seeing Eye, The	Jan. 17,'36†	10
Ski-Scrapers	May 24	6
Sunday Sports in Mexico	Nov. 6†	10
TUXEDO COMEDIES		
Dame Shy	Aug. 2†	16
Just Plain Folks	Mar. 13,'36†	19
Kiss the Bride	Sept. 13†	21
One Big Happy Family	Nov. 15†	21
Ye Olde Saw Mill	Aug. 30†	17
YOUNG ROMANCE		
All for One	June 21	19
Beware of Blondes	Feb. 7,'36†	20
Love in a Hurry	May 17	16
Love in September	Mar. 6,'36†	21
Way Up Thar	Nov. 6†	16

FIRST DIVISION

Title	Rel. Date	Min.
MUSICAL MOODS (Technicolor)		
Ave Maria	Mar. 25,'36†	1 rl.
Irish Melody		9
Italian Caprice	Dec. 1†	9
Liebestraum	Apr. 20,'36†	1 rl.
Mediterranean Songs	Nov. 1†	7
NEWSLAUGHS		
No. 1	Nov. 20†	1 rl.
No. 2		1 rl.
No. 3	Dec. 30†	1 rl.
No. 4	Jan. 20,'36†	1 rl.
No. 5	Feb. 20,'36†	1 rl.
No. 6	Mar. 20,'36†	1 rl.
6 THRILLING JOURNEYS		
Craters of the Moon	Nov. 15†	1 rl.
Old Faithful Speaks		6
Deep Sea Harvest	Jan. 15,'36†	1 rl.
Ride Along Dude	Feb. 15,'36†	1 rl.
City of Proud Memories	Dec. 28†	1 rl.

HOFFBERG

Title	Rel. Date	Min.
Beautiful Blue Danube	Feb. 4,'36†	9
Golden Harbor	Mar. 16,'36†	10
It's a Bird	Jan. 20,'36†	17
Life of Theodore Roosevelt	Feb. 1,'36†	19
Personalities en Parade	Feb. 5,'38†	9
Tough Breaks	Mar. 1,'36†	16
Symphony of the Seasons	Jan. 27,'36†	9
Young Explorer	Mar. 2,'36†	10
INTERNATIONAL VARIETIES		
No. 1—	Feb. 14,'36†	9
No. 2—	Feb. 26,'36†	6
No. 3—	Mar. 6,'36†	10
No. 4—	Mar. 22,'36†	10
No. 5—	Apr. 10,'36†	7
No. 6—	Apr. 22,'36†	7½
WORLD EXPLORATIONS		
1. Nomads of the Jungle	Feb. 3,'36†	6
2. Nomads of the South Seas	Feb. 17,'36†	6
3. Nomads of the Past	Mar. 3,'36†	6
4. Nomads of the Air	Mar. 17,'36†	5½
5. Nomads in the Making	Apr. 3,'36†	6
6. Nomads of the River	Apr. 17,'36†	6
7. Nomads of the Plains	May 3,'36†	5½
8. Nomads of the Sea	May 17,'36†	5½

IMPERIAL

Title	Rel. Date	Min.
COLOR CLASSICS		
Towers of Melody		6
Hidden Treasures		6
Southern Beauties		6
EDGAR GUEST POETIC GEMS		
After the Storm		
Boyhood		6
Couldn't Live Without You		
Old Prospector, The		6
Sea Dreams		6
Early in the Mornin'		6
NOVELTIES		
Cities of the Past		
Nero		6
Every Dog Has Its Day		9
Napoleon's Waterloo		9
Hobo Hero		9
PORT D' CALLS		
Peacock Throne		9
City of the Sun		9
Jungle Bound		
Last Resort		9
Love's Memorial		
Mother Ganges		9
Children of the Nile		9
Seventh Wonder		9
WORLD IN COLOR		
Beneath Coral Seas		8
Inspiration of Old Love Songs		6
Isle of Juno		
Dream Harbor		6
Street of Memory		8
Maori		8
Melody Isle		
Under the Southern Cross		6

MGM

Title	Rel. Date	Min.
CHARLEY CHASE		
Count Takes the Count, The	Feb. 22,'36†	20
Infernal Triangle	Aug. 17†	20
Life Hesitates at 40	Jan. 16,'36†	15
Manhattan Monkey Business	Nov. 9†	21
Nurse to You	Oct. 5†	
Public Ghost No. 1	Dec. 14†	20
Vamp 'Til Ready	Mar. 28,'36†	20
CHIC SALE SPECIAL		
Perfect Tribute, The	Aug. 15†	19
CRIME DOESN'T PAY		
No. 2—Alibi Racket	Sept. 14†	16
No. 3—Desert Death	Oct. 19†	21
No. 4—Thrill for Thelma, A	Nov. 23†	16
No. 5—Hit and Run Driver	Dec. 28†	20
FITZPATRICK TRAVEL TALKS		
Beautiful Banff and Lake Louise	Oct. 5†	9
Historic Mexico City	Sept. 7†	9
Honolulu, Paradise of the Pacific	Nov. 2†	9
Japan in Cherry Blossom Time	Mar. 21,'36†	9
Modern Tokyo	Dec. 26†	9
Rural Mexico	Nov. 30†	6
Sacred City of the Mayan Indians	Feb. 22,'38†	7
Victoria and Vancouver	Jan. 25,'36†	9
HARMAN-ISING (Happy Harmonies)		
13—Barnyard Babies	May 25	
14—The Old Plantation	Sept. 21†	11
15—Honeyland	Oct. 19†	10
16—Alias St. Nick		10
17—Run, Sheep, Run	Dec. 14†	10
18—Bottles	Jan. 11,'36†	10

(THE RELEASE CHART--CONT'D)

Title	Rel. Date	Min.

M-G-M MINIATURES

Great American Pie Company	Nov. 9†	11
How to Sleep	Sept. 14†	
Important News	Feb. 29,'36†	10
Jonker Diamond	Mar. 28.'36†	10
Let's Dance	Jan. 4,'36†	8
Primitive Pitcairn	Dec. 7†	8
Trained Hoofs	Oct. 12†	
West Point of the South	Feb. 1,'30†	8

M-G-M SPORTS PARADE

Air Hoppers	Jan. 18,'36†	10
Basketball Technique	Aug. 31†	8
Crew Racing	Dec. 21†	10
Football Teamwork	Sept. 5†	0
Gymnastics	Oct. 26†	8
Water Sports	Dec. 26†	8

MUSICAL REVUES

Pirate Party on Catalina Isle	Nov. 21	20
Starlit Days at Lido	Sept. 28†	20

ODDITIES

Pitcairn Island Today	July 6	10
Prince, King of Dogs	July 8	8

OUR GANG

Divot Diggers	Feb. 8,'36†	15
Follies of 1938	Nov. 30†	18
Little Papa	Sept. 21†	20
Little Sinner	Oct. 26†	10
Lucky Corner, The	Mar. 14,'36†	16
Pinch Singer	Jan. 4, '36†	18
Second Childhood	Apr. 11,'36†	19
Sprucin' Up	June 1	17

SPECIAL

Audioscopiks		8
Lusky Beginners	Aug. 3†	20

TODD-KELLY

All-American Toothache	Jan. 23,'36†	20
Hot Money	Nov. 16†	18
Slightly Static	Sept. 7†	18
Top Flat	Dec. 21†	20
Twin Triplets	Oct. 12†	

PARAMOUNT

Title	Rel. Date	Min.

BETTY BOOP CARTOONS

Betty Boop and Grampy	Aug. 16†	7
Betty Boop and Little Jimmy	Mar. 27,'36†	
Betty Boop and the Little King	Jan. 31,'36†	7
Henry, the Funniest Living American	Nov. 22†	7
Judge for a Day	Sept. 20†	8
Language All My Own, A	July 19	7
Little Nobody	Dec. 27†	7
Little Soap and Water, A	June 21	7
Making Stars	Oct. 18†	7
Not Now	Feb. 28,'36†	7

COLOR CLASSICS

Dancing on the Moon	July 12	7
Little Stranger	Mar. 13,'36†	
Musical Memories	Nov. 8†	7
Somewhere in Dreamland (Technicolor)	Jan. 17,'36†	8
Time for Love	Sept. 6†	7

HEADLINERS

Accent on Girls. Ina Ray Hutton and Her Melodears	Dec. 27†	
Babes in Hollywood	Oct. 18†	10
Cavalcade of Music, The	Oct. 4†	8
Excuse My Gloves. Jack Doyle - Betty Jane Cooper - Ted Husing	June 14	10
Follow the Leader. Isham Jones and His Orchestra	July 26	10
Magic of Music, The. Richard Himber and His Orchestra	Aug. 2†	11
Midnight Melodies. Ed Paul and Orchestra Babs Ryan - Loretta Lee	Mar. 20,'36†	
Moscow Moods. Yacha Bunchuk and Orch.	Jan. 17,'36†	11
Movie Melodies en Parade. Andre Kostelanetz-Mary Eastman	Feb. 7,'36†	11
Musical Cocktail. Anson Weeks and His Orchestra	July 3	10
Parade of the Maestros. Red Nichols, Ferde Grofe, Emery Deutsch and their orchestras	Nov. 13†	10
Radio Rhapsody. Johnny Green and Orch.	Dec. 6†	10
Sirens of Syncopation. Phil Spitalny and His Musical Ladies	Aug. 23†	8
Star Reporter, The	Feb. 28,'36†	10
Symphony in Black. Duke Ellington and His Orchestra	Sept. 13†	10

PARAMOUNT PICTORIAL NEW SERIES

No. 1—Song Makers of the Nation (Hoagy Carmichael)—Venice, the City in the Sea (Technicolor)—Flame Fighters	Aug. 16†	11
No. 2—Making Money—Deep Sea Delicacies—Song Makers of the Nation (Jean Schwartz)	Sept. 13†	10
No. 3—Nesting Time—Reflections—Song Makers of the Nation (Tot Seymour and Vee Lawnhurst)	Oct. 11†	8
No. 4—Jewelry—Made to Order—Let's Listen to Latin America	Nov. 6†	10
No. 5—Manhattan Rhapsody—Animal Buddies—Man of Many Faces	Dec. 8†	10
No. 6—The Latest from Paris—Shifting Sands—Nature's Sideshow	Jan. 3,'36†	10
No. 7—Mountain Moods—Camera Hounds—Song Makers of the Nation (Ralph Rainger and Leo Robin)	Jan. 31,'36†	7
No. 8—	Feb. 28,'36†	10
No. 9—	Mar. 27,'36†	

PARAMOUNT VARIETIES

Broadway Highlights No. 1	May 17	10
Broadway Highlights No. 2	June 28	10
Broadway Highlights No. 3	Aug. 9†	10
Broadway Highlights No. 4	Sept. 27†	10
Breadway Highlights No. 5	Dec. 13†	10
Breadway Highlights No. 6	Apr. 3,'36†	
Collie, The	Feb. 21,'36†	10
Countryside Melodies (Technicolor)	Nov. 29†	6
Famous People at Play	June 14	10
Here Comes the Zoo	Mar. 13,'36†	10
Hollywood Extra Girl	Aug. 23†	11
Lucky Stars	Dec. 27†	10
Manhattan Rhythm	May 3	10
March of the Presidents	Sept. 27†	10
Movie Milestones (No. 1)	July 26	10
Movie Milestones (No. 2)	Jan. 31,'36†	10
Nature Speaks	July 12	10
No Motor to Guide Him	June 7	10
Popular Science (color)	May 31	10
Shorty at Coney Island	Jan. 10,'36†	10
Shorty Goes South	Sept. 13†	10
Spring Night	Nov. 1†	8

POPEYE THE SAILOR

Adventures of Popeye, The	Oct. 23†	8
Brotherly Love	Mar. 6,'36†	7
Choose Your "Weppins"	May 31	7
Clean Shaven Man, A	Feb. 7,'36†	7
Dizzy Divers	July 26	7
For Better or Worser	June 28	7
King of the Mardi Gras	Sept. 27†	7
Sinbad the Sailor (Special)	Jan. 31,'36†	2 rls.
Spinach Overture, The	Dec. 6†	8
You Gotta Be a Football Hero	Aug. 30†	7
Vim, Vigor and Vitalky	Jan. 3,'36†	7

PARAMOUNT SOUND NEWS

Two Editions Weekly

POPULAR SCIENCE

(Cinecolor)

No. 1	Sept. 20†	8
No. 2	Nov. 29†	10½
No. 3	Jan. 24,'36†	11
No. 4	Mar. 27,'36†	

SCREEN SONGS

I Feel Like a Feather in the Breeze. Jack Denny and Orchestra		
It's Easy to Remember. Richard Himber and Orchestra	Nov. 29†	10
I Wished on the Moon. Abe Lyman and Orchestra	Sept. 20†	8
No Other One. Hal Kemp and Orchestra	Jan. 24,'30†	8

GRANTLAND RICE SPORTLIGHTS

(NEW SERIES)

No. 12—Top Form	June 7	10
No. 13—Hollywood Hobbies	July 3	10
No. 14—Jungle Waters	Aug. 2†	10
No. 15—Making Manhandlers	Aug. 30†	10
No. 16—Hooked Lightning	Sept. 27†	10
No. 17—Jumping Champions	Oct. 25†	10
No. 18—Sport on the Range	Nov. 22†	10
No. 19—Sporting Network	Dec. 20†	10
No. 20—What's the Answer	Jan. 17,'30†	10
No. 21—Finer Points	Feb. 14,'30†	10
No. 22—Winged Champions	Mar. 13,'36†	
No. 23—Sun Chasers	Apr. 10,'36†	

RKO RADIO

BLONDE and RED HEAD SERIES

Pickled Peppers	June 7	18½

Title	Rel. Date	Min.

CLARK & McCULLOUGH SERIES

Alibi Bye Bye	June 14	21½

DUMBBELL LETTERS

No. 19	June 7	5
No. 20	June 20	5
No. 21	Jan. 3,'36†	5
No. 22	Feb. 21,'36†	5½

EASY ACES

Capital Idea	Oct. 4†	10
Etiquette	Nov. 29,'36†	9
Jolly Old London	Aug. 30	0½
Little New New York	June 14	10
Six Day Grind	July 26	10½
Tricks of the Trade	Sept. 6†	10
Unusualities	Aug. 9†	8½
Winter at the Zoo	Jan. 31,'36†	10½
World Within, A	Nov. 1†	10

FOUR STAR COMEDIES

Salesmanship Ahoy	July 19	18½

HEADLINER SERIES

No. 5—Drawing Rumors	July 12	17
No. 1—Night Life	Sept. 21†	21
No. 2—Tuned Out	Nov. 15†	20
No. 3—Camera Cranks	Jan. 17,'36†	10
No. 4—Wedtime Story, A	Mar. 20,'36†	21

EDGAR KENNEDY COMEDIES

Edgar Hamlet	July 5	20½
Gasoloons	Jan. 3,'36†	15½
Happy Tho Married	Nov. 1	18
In Love at 40	Aug. 30†	19
Sock Me to Sleep	May 17	20
Will Power	Mar. 6,'36†	15½

MAJOR BOWES' AMATEUR THEATRE OF THE AIR

No. 1	Sept. 6†	17½
No. 2	Sept. 20†	17½
No. 3	Oct. 4†	20
No. 4	Oct. 18†	18½
No. 5	Nov. 8†	10

MARCH OF TIME

No. 5	Aug. 16†	20
No. 6	Sept. 20†	21
No. 7	Oct. 18†	20
No. 8	Nov. 13†	20
No. 9	Dec. 13†	23½
No. 10	Jan. 17,'36†	18½
No. 11	Feb. 17,'36†	24
No. 12	Mar. 13,'36	21

MUSICALS

Night at the Biltmore Bowl, A	June 21	17½

MUSICOMEDIES SERIES

(Ruth Etting)

Ticket or Leave It	May 26	21

PATHE NEWS

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PATHE TOPICS

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RADIO FLASH COMEDIES

Newly Reweds	Aug. 2†	18
Radio Barred	Feb. 7,'36†	13½
Where There's a Will	Oct. 4†	18
Worm Burns, The	Dec. 6†	17

RADIO MUSICAL COMEDIES

Alladin from Manhattan	Feb. 28,'36†	17
Foolish Hearts	Dec. 27†	18
Metropolitan Nocturne	Aug. 23†	10
Mismanaged	Oct. 23†	18½

RAINBOW PARADE CARTOONS

Bird Scouts	Sept. 20†	7
Felix the Cat and the Geese That Laid the Golden Egg	Feb. 7,'36†	7½
Hunting Season	Aug. 9	7
Merry Kittens, The	May 31	7
Molly Moo Cow and the Indians	Nov. 13†	7½
Molly Moo Cow and Robinson Crusoe	Mar. 20,'36†	
Neptune Nonsense		
Parretville Post Office	June 28	7½
Putting on the Dog	July 18	7½
Rag Dog	July 18	7½
Toonerville Trolley	Jan. 17,'36†	7

SMART SET

All Business	Feb. 14,'30†	18½
Framing Father		10½
Quiet Fourth, A	Aug. 9†	10
Returned Engagement, A	Oct. 11†	21
Too Many Surprises	Dec. 3†	20½

SPECIALS

Gelag on Two	Sept. 17	17
Headlines of 25 Years		21
Trip Thru Fijiland, A	May 10	14½

SPORTS WITH BILL CORUM

Bugles from Blue Grass	Oct. 11†	10½
Gentlemen's Sports	Dec. 13†	11
Inside the Ropes	Aug. 16†	10
Tomorrow's Halfbacks	Jan. 24,'36†	
Winter Sports	Mar. 13,'36†	

STRUGGLE TO LIVE

Beach Masters	Nov. 8†	10½
Hermits of Crabland	Sept. 27†	8
Neptune Mysteries	Aug. 16†	8
Winged Pageantry	Feb. 14,'36†	10

SUERBA COMEDIES

Ceuaselitle	Nov. 22†	18
Down The Ribber	Mar. 27,'36†	21
Home Work	Sept. 20†	10
Uppercutlets	Jan. 24,'36†	18½

VAGABOND ADVENTURE SERIES

Quebec	Aug. 2	9½
Roumania	June 28	11

WORLD ON PARADE

Land of the Eagle	Aug. 23†	11
Land of Evangeline	Nov. 22†	10½
Morocco	Jan. 10,'36†	
Spain's Romantic Isle, Majorca	Oct. 18†	10½

STATE RIGHTS

Title	Rel. Date	Min.

AL BONDY

(General Electric)

Excursions in Science No. 1		8

NORTON

Alchemist's Hourglass, The		18

PAT GARYN

O'Mahoney-George Bout		17

PHIL BROWN

Norwegian Sketches		10

REGAL

Broadway Nights	Oct. 14†	11

SACK

(National Pict.)

Tubal Cain		13

20TH CENTURY-FOX

Title	Rel. Date	Min.

ADVENTURES OF THE NEWSREEL CAMERAMAN

Armies of the World	Aug. 9	10
Filming the Fantastic	Jan. 31,'36†	10
Filming Feminine Headliners	Dec. 27†	10
Hazardous Occupations	Oct. 18†	10
Night Life of Europe	Sept. 6	10
Shooting the Record Breakers	Nov. 22†	10

(THE RELEASE CHART--CONT'D)

Title	Rel. Date	Min.
MAGIC CARPET SERIES		
Argentine Argosy	Nov. 22†	10
Gonova-by-the-Lake	Dec. 21†	10
Hong Kong Highlights	Jan. 31,'36†	10
Italian Riviera	Sept. 27†	10
Morocco Mirage	Aug 30	10
West Indies Cruise	Oct. 25†	10
Wintor Magic	Dec. 27†	10

UNITED ARTISTS

Title	Rel. Date	Min.
MICKEY MOUSE		
15. Mickey's Garden	July 31†	6
18. Mickey's Fire Brigade. (Color)	Sept. 4†	6⅓
17. Pluto's Judgment Day	Sept. 26†	9
18. On Ice	Nov. 6†	6
19. Mickey's Polo Team	Feb. 15,'36†	
SILLY SYMPHONIES		
13. Who Killed Cock Robin?	June 26†	10
14. Music Land	Oct. 10†	6⅓
15. Three Orphan Kittens	Nov. 21†	8
16. Broken Toys	Dec. 19†	6
17. Cock of the Walk	Jan. 9,'38†	6

UNIVERSAL

Title	Rel. Date	Min.
CARTUNE CLASSICS		
No. 5—Three Lazy Mice	July 15	8
No. 6—Fox and the Rabbit, The	Sept. 30	6
GOING PLACES with LOWELL THOMAS		
No. 10	June 17	10
No. 11	July 1	10
No. 12	July 22	9
No. 13	Aug. 19	10
No. 14	Nov. 25†	9
No. 15	Dec. 9†	9
No. 16	Oct. 23†	10
No. 17	Jan. 20,'36†	
No. 18	Mar. 9,'36†	10½
No. 19	Mar. 23,'36†	10
No. 20	Apr. 20,'36†	
MENTONE MUSICAL COMEDIES		
Carnival Time Jean Sargent-Jack Fulton	Jan. 22,'36†	19
Clubhouse Party (No. 6-B) Ray Perkins	Dec. 25†	2 rls.
Great Idea, A (No. 1-B)	Aug. 28	2 rls.
Gus Van's Music Shoppe (No. 6-B)	Dec. 4†	20
Harlem Bound (No. 4)	Nov. 6†	20
On Your Radio Dial (No. 3)	Oct. 23†	10
Playing for Fun	Mar. 18,'36†	
Signing Off	Feb. 19,'36†	10
Speedy Justice (No. 2-B)	Sept. 25†	20
Vaud-O-Mat, The	Apr. 8,'36†	
NOVELTIES		
Skits 'n' Sketches	Feb. 24,'38†	
OSWALO CARTOONS		
Alaska Sweepstakes	Feb. 17,'38†	8
Amateur Broadcast	Aug. 26	7
At Your Service	July 8	8
Beauty Shoppe	Mar. 30,'36†	
Bronco Buster	Aug. 6	7
Case of the Lost Sheep, The	Dec. 9†	7
Doctor Oswald	Dec. 30†	
Monkey Wretches	Nov. 11†	1 rl.
Quail Hunt, The	Oct. 7	6
Slumberland Express	Mar. 9,'36†	
Soft Ball Game	Jan. 27,'36†	
Towne Hall Follies	June 3	8
STRANGER THAN FICTION SERIES		
No. 10—Novelty	June 3	10
No. 11—Novelty	June 24	10
No. 12—Novelty	July 15	10
No. 13—Novelty	Aug. 19	10
No. 14—Novelty	Nov. 16†	9
No. 15—Novelty	Dec. 2†	9
No. 16—Novelty	Dec. 16†	9
No. 17—Novelty	Jan. 13,'36†	9
No. 18—Novelty	Mar. 30,'36†	
No. 19—Novelty	Apr. 13,'36†	
UNIVERSAL COMEDIES		
Bring 'Em Back a Lie Sterling Holloway	Aug. 14	2 rls.
Double Crossed (Van Renkel No. 5)	July 3	20
Father Knows Best Sterling Holloway	July 20	2 rls.
His Last Fling (Van Ronkol No. 6)	July 31	20
My Girl Sally Sterling Holloway (Van Ronkel No. 4)	June 6	19
Would You Be Willing? (Van Ronkel No. 3)	May 27	2 rls.
You Can Be Had	Jan. 8,'38†	16
UNIVERSAL SPECIAL		
Camera Thrills	Sept. 30	21

VITAPHONE

Title	Rel. Date	Min.
BIG TIME VAUDEVILLE REEL		
Vitaphone Billboard Jane and Katherine Lee	Feb. 15,'36†	11
Vitaphone Casino Buster West-Radio Rubes		10
Vitaphone Celebrities Remington Singers	Jan. 25,'38†	11
Vitaphone Headliners Nick Lucas-Four Mullen Sisters	Dec. 14†	10
Vitaphone Spotlight Convillo-Dale	Mar. 7,'36†	11
Vitaphone Troupers Four Trojans-Aunt Jemima	Jan. 4,'36†	10
Vitaphone Variété Louis Prima and Orch.	Nov. 16†	1 rl.
BIG V. COMEDIES		
Pretty Polly Polly Moran	June 1	19
Serves You Right Shemp Howard	June 15	20
Husband's Holiday Hobart Cavanaugh	July 6	17
High, Wide and Hansom Herb Williams	July 20	2 rls.
Watch the Birdie Bob Hope	Aug. 10	20
On the Wagon Shemp Howard-Rosoco Ates	Aug. 24	20
Keystone Hotel Old Timers	Sept. 21†	20
Vodka Boatmen Yacht Club Boys	Oct. 5†	20
Lonesome Trailer El Brendel	Oct. 26†	20
Officer's Mess, The Shemp Howard	Nov. 9†	2 rls.
Double Exposure Bob Hope	Nov. 23†	21
Lucky Swede, The El Brendel	Dec. 21†	21
While the Cat's Away Shemp Howard	Jan. 4,'38†	20
They're Off Yacht Club Boys	Jan. 18,'38†	21
Slide, Nellie, Slide Herman Bing-Paula Stone	Feb. 1,'36†	21
Shop Talk Bob Hope	Feb. 15,'36†	21
Joe Palooka in For the Love of Pete Shemp Howard-Robert Norton	Mar. 14,'38†	2 rls.
Calling All Tars Bob Hope	Mar. 25'38†	2 rls.
No. 13—Billboard Frolics		7
BROADWAY BREVITIES		
Main Street Follies Hal LeRoy	May 11	20
Love Department, The Bernice Claire	May 18	20
$50 Bill Eleanore Whitney-12 Aristocrats	May 25	20
Better Than Gold Fifi O'Orsay	June 6	20
Springtime in Holland Dorothy Dare-Felix Knight (Technicolor)	June 22	20
Film Follies, The Ray Perkins	June 29:	22
Surprise Duncan Sisters	July 27	21
Romance of the West Dorothy Dare-Phil Regan (Technicolor)	Aug. 3	21
Lady in Black, The Countess Olga Albani	Aug. 17	20
Dublin in Brass Morton Downey	Sept. 7†	20
Oh Evaline Hal LeRoy-Eleanor Whitney	Sept. 14†	20
Doorman's Opera Charlotte Arren-Johnny Broderick	Sept. 28†	20
Tickets Please Georgie Price	Oct. 12†	21
Regular Kids Meglin Kids	Oct. 19†	20
Check Your Sombrero Armida-Tito Coral	Nov. 2†	21
Rooftops of Manhattan Deane Janis-Gil Lamb	Nov. 16†	21
Trouble in Toyland Gus Edwards' Stars of the Future	Nov. 30†	20
Okay, Jose El Brendel	Dec. 7†	21
Katz' Pajamas Fifi D'Orsay	Dec. 14†	21
Broadway Ballyhoo Owen, Hunt and Parso	Dec. 28†	21
Carnival Day Henry Armetta-Felix Knight	Jan. 11,'38†	21
Double or Nothing Phil Harris-Leah Ray	Jan. 18,'36†	21
Study and Understudy	Jan. 25,'38†	22
Between the Lines Bernice Claire	Feb. 8,'36†	22
King of the Islands Winifred Shaw-Warren Hymer	Feb. 22,'36†	21
Stars Can't Be Wrong, The Carolyn Marsh-Harris Twins	Feb. 29,'36†	21
Wash Your Step Hal LeRoy-Preisser Sisters	Mar. 7,'36†	21
Paris in New York Irene Bordoni	Mar. 21,'38†	2 rls.
LOONEY TUNES		
No. 7—Buddy's Lost World	May 16	1 rl.
No. 8—Buddy's Bug Hunt	June 22	7
No. 9—Buddy Steps Out	July 20	7
No. 10—Buddy, the Gee Man	Aug. 24	7
No. 11—Cartoonist's Night-mare, A		7
No. 12—Hollywood Capers	Oct. 19	7
No. 13—Gold Diggers of '49		7
No. 14—Piano Dippy	Dec. 21†	7
No. 15—Alpine Antics	Jan. 4,'38†	7
No. 16—Phantom Ship, The	Feb. 1,'36†	7
No. 17—Boomi Boomi	Feb. 29,'36†	7
MELODY MASTERS		
Onvo Apollon and His Band	June 8	10
Berrah Minnovitch and His Harmonica Rascals	July 6	10
Rubinoff and Orchestra	Aug. 10	10
Phil Spitalny All Girl Orchestra	Sept. 14†	10
Johnny Green and Orchestra	Oct. 12†	10
Claude Hopkins and Orch	Nov. 9†	10
Jack Denny and Orchestra	Oct. 7†	10
Red Nichols and Orchestra	Jan. 4,'36†	10
B. A. Rolfe and Orchestra	Feb. 1,'36†	11
Jolly Coburn and Orchestra	Feb. 22,'36†	11
Little Jack Little and Orchestra	Mar. 28,'36†	11
MERRIE MELODIES (In Color)		
No. 7—My Green Fedora	June 8	7
No. 8—Into Your Dance	July 13	7
No. 9—Country Mouse, The		7
No. 10—Merry Old Soul, The	Aug. 17	7
No. 11—Lady in Red, The	Sept. 21	7
No. 12—Little Dutch Plate	Oct. 19†	7
No. 14—Flowers for Madame	Nov. 30†	7
No. 15—I Wanna Play House	Jan. 16,'38†	7
No. 16—Cat Came Back, The	Feb. 6,'36†	7
No. 17—Miss Glory	Mar. 7,'38†	7
SEE AMERICA FIRST E. N. NEWMAN		
No. 12—Boom Days	June 22	11
No. 13—Forward Together	July 13	11
OUR OWN UNITED STATES		
No. 1—Curious Industries Harry Von Zell	Sept. 7†	11
No. 2—Playgrounds James Wallington	Oct. 5†	11
No. 3—Camera Hunting Paul Douglas	Nov. 2†	11
No. 4—Nature's Handiwork	Nov. 30†	11
No. 5—Odd Occupations	Dec. 28†	12
No. 6—Steel and Stone	Jan. 25,'38†	11
No. 7—Markets	Feb. 22,'36†	11
No. 8—Day's Journey, A	Feb. 22,'36†	11
No. 9—Harbor Lights	Mar. 21,'38†	1 rl.
PEPPER POT		
Moving Melodies J. Fred Coots-Lillian Shade	June 6	10
All Colored Vaudeville Adelaide Hall	June 22	10
Rah, Rah, Radio Ralph Kirbery	July 8	10
What's the Idea? Lew Pollack	Aug. 17	11
Nutville Radio Ramblers	Sept. 7†	10
All American Drawback Edgar Bergen	Oct. 6†	10
'Wee' Men Singer's Midgets	Nov. 2†	10
Seein' Stars Easy Aces	Nov. 30†	10
P's and Cues	Dec. 7†	11
Can It Be Done?	Dec. 21†	10
Wild Wings	Jan. 11,'36†	11
Some Class Charles Ahearn	Feb. 8,'36†	10
Timber Giants	Feb. 22,'36†	11
Half Wit-ness Radio Ramblers	Mar. 21,'38†	1 rl.

SERIALS

12 Episodes Each Unless Otherwise Specified

Title	Rel. Date	Min.
BURROUGHS-TARZAN		
New Adventures of Tarzan, The Herman Brix	June 10	2 rls. (each)
MASCOT		
Adventures of Rex and Rinty	Aug. 27†	2 rls.
Rex, King of Wild Horses-Rin Tin Tin, Jr.		(each)
Fighting Marines, The Grant Withers-George Lewis	Nov. 23†	2 rls.
Miracle Rider Tom Mix (1st episode, 5 rls., followed by 14 two-reel episodes)	May 18†	
REGAL		
Lost City, The Wm. Boyd-Claudia Dell	June †	2 rls. (each)
REPUBLIC		
Darkest Africa Clyde Beatty		15 episodes
Undersea Kingdom Ray Corrigan-Lois Wilde		
STAGE and SCREEN		
Custer's Last Stand Rex Lease-Lona Andre	Jan. 2,'36†	(1st episode, 5 rls., followed by 14 two-reel episodes)
UNIVERSAL		
Adventures of Frank Merriwell Don Briggs-Jean Rogers	Jan. 13,'36†	
Call of the Savage Noah Beery, Jr.	Apr. 15	20 (each)
Flash Gordon Buster Crabbe-Jean Rogers (13 episodes)	Apr. 6,'36†	
Roaring West Buck Jones (15 episodes)	July 8	20 (each)
Rustlers of Red Dog John Mack Brown	Jan. 21†	20 (each)
Tailspin Tommy in the Great Air Mystery Clark Williams-Joan Rogers	Oct. 21†	20 (each)

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Educational Pictures

"THE SPICE OF THE PROGRAM"

Distributed in U.S.A. by 20TH Century-Fox Film Corporation

Neither fog, nor murder, nor blue-eyed blonde can stop this pilot from making 'Frisco in

"13 HOURS BY AIR"



"13 HOURS BY AIR"

with

FRED MacMURRAY

JOAN BENNETT

ZaSu Pitts • John Howard • Grace Bradley • A Paramount Picture

Directed by Mitchell Leisen

See pages 53 to 56

MOTION PICTURE HERALD

THE SHOWMAN'S TRAVELOGUE

A new series of articles on key city theatre situations starts in The Managers' Round Table »

BOX OFFICE CHAMPIONS

Best pictures of the month, in the verdict of theatre receipts »

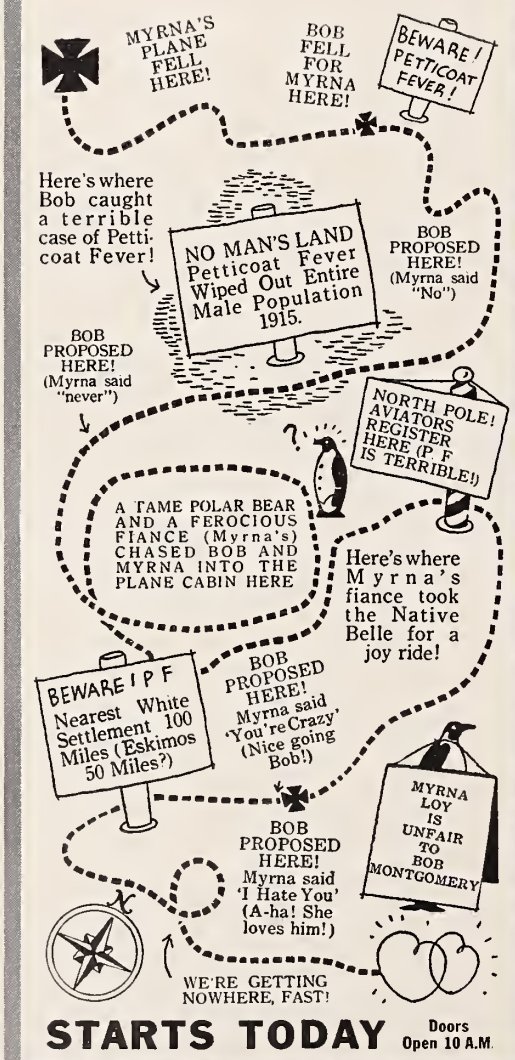
INTERNATIONAL SOUND PACT

Tobis eliminates multiple charges reduces royalties required of U. S. companies abroad » »

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MAP OF THEIR BIG LOVE AFFAIR!...



STARTS TODAY Doors Open 10 A.M.

Robert MONTGOMERY
and magnificent **MYRNA LOY**

Petticoat Fever

M-G-M's version of the gay stage hit with REGINALD OWEN

CAPITOL B'WAY & 51st—Major Edward Bowes, Mng Dir

Extra!—"DESERT DEATH" another "Crime Doesn't Pay" hit!—Fitzpatrick Traveltalk "MODERN TOKYO"



NOTE TO THE THEATRE AD MAN!

This picture officially opens the Spring (romantic) season, so please give it plenty of you-know-what. Here's how the Capitol Theatre sold it, very informally, and that's how the folks like it in the Springtime!

Gosh!–They're Seeing Double



t includes Margaret
say, Alison Skip-
h, John Eldredge,
Foran. Directed
Alfred E. Green.

The Original Business with Return Bookings of

BETTE DAVIS

in the Hit That Won Her the Academy Award for "The Best Acting of 1935"

"DANGEROUS"

with FRANCHOT TONE

(And for 1936's best acting see 'The Golden Arrow'—Bette's next from WARNER BROS.)

EASTER WEE

AL J



delivers "his greate

"the Sing

MAMMY! -What a set-up of supporting talent we've got!

SYBIL JASON

CAB CALLOWAY AND HIS BAND

ALLEN JENKINS · CLAIRE DODD · LYLE TALBO

*Bill Ullman, Fawcett Publications; Harry Neimeyer, *St Louis Post-Dispatch;* Jimmie Fidler, famed radio reviewer — after coast preview.

Songs by E. Y. Harburg and Harold Arlen.

WARNER BRO

-THE ONE AND ONLY

OLSON

show since 'The Jazz Singer'"*

ing Kid"

YACHT CLUB BOYS

EDW. EVERETT HORTON

T · BEVERLY ROBERTS · MITCHELL & DURANT

S. - - Producers

A FIRST NATIONAL PICTURE
Directed by
WILLIAM KEIGHLEY

Here's one for the book . . .

HOME OFFICE ASKS FIELD FOR ADVICE!

Yes, Gentlemen, we're asking *you!*

Because "Under Two Flags" is so rich in advertising angles, it has us dizzy!

For instance, how would *you* bill its four great stars? . . . Ronald Colman ("Beau Geste"), Claudette Colbert ("It Happened One Night"), Victor McLaglen ("The Informer"), Rosalind Russell ("Rendezvous")? We want to shout about each one, but type isn't made of rubber.

Would you place them over or under the title, "Under Two Flags"? . . . a title made famous by Ouida's novel and play.

How about the burning love story?

How about the spectacle? . . . the cast of 10,000 . . . the limitless sweep of the Sahara . . . the hordes of blood-mad Arabs and heat-crazed Legionnaires?

And the men whose showmanship sense has come to guarantee entertainment? . . . Darryl F. Zanuck . . . Director Frank Lloyd?

Any one of the above is a great sales slant. But *you tell us* how to do them *all* justice *in one ad!*

20th CENTURY FOX

THE KEYSTONE OF YOUR FUTURE

MOTION PICTURE HERALD

Vol. 122, No. 13 March 28, 1936

INDIGNATION TO ORDER

HOW nice it would be if the movies could be permitted to make their own troubles and have no other. A sample of how the public's state of mind is continuously and artificially made up about our art and industry is revealed by the editor's prowlings into the female page of *The World Telegram* of New York in which Mrs. Dorothy Dunbar Bromley relates how the National Council for Prevention of War, in Washington, where "there's a young man, Mr. Albert Benham, who keeps his eyes on the movies and gets out bimonthly reports," is conducting propaganda among "church and college groups, parents and teachers' associations and women's clubs who drop a word to the producers when the latter seem to be going berserk in a military way . . . "

Any competent observer will know that the motion picture screen has no position on the subject of war, that the industry wants an undisturbed world market—also that armies, airplanes and battleships are photographic subjects.

But that has nothing to do with the fact that a young man is being paid to tell some possibly intelligent people when they should get excited. That's why "councils" are born.

△ △ △

PRODUCERS OF TOMORROW

IMPORTANT portent for the screen is presented in the project of Syracuse University, through its dramatic activities department, to engage in the experimental production of a standard length full-blown motion picture drama, aiming the while at professional standards.

A promising start has been made in the selection of really professional material in "Big Lake," Lynn Rigg's study of youth in Oklahoma, with a script by the author, the same whose "Russet Mantle" has come to Broadway's stage.

This project goes several steps beyond the various academic and amateur endeavours of the sixteen millimeter sector. Its contribution to the developments of the art and wider dissemination of picture technology will not be importantly dependent on the merits of the production, but rather upon the effort.

The amusement industry of the screen is to be benefited by such endeavours, in several directions, especially and immediately in anything which will tend to free the industry from sole responsibility for the screen as an instrument of expression. The commercial amusement industry will be in happier position when motion pictures stand on their own individual merits or demerits as units of expression, when the whole of the screen is no longer subjected to indictments and strictures because of factional displeasures with specific pictures. So long as the camera is in the popular mind the exclusive property of the amusement screen everything the camera does will be checked against it.

Also this Syracuse experiment suggests a process by which the motion picture can create and acquire a background of semi-professional activity, a training field and such resources as exist for the other arts. There has been and continues, from high places and under good names, much ridiculous contention that the motion picture will have to keep the stage alive as a source of material and personnel. That is of direct kinship to the logic of that classic formula for roast pork which included burning down the house.

The motion picture is the successor of the stage and in no sense a derivative from it. The omnivorous appetite of the production machine seems to have permanently confused the concepts of the commenting observers, so many of them diehard contenders for the preservation of passing media.

The motion picture is inevitably destined to as thoroughly independent position as a medium of expression as any of the older tradition endowed arts. The more rapidly the "know how" of picture making is spread among those who want to say things on the screen the earlier that complete independence will be achieved.

△ △ △

MR. DEPINET vs. SEX

NOT in years have we been so filled with alarm as with the news that the able Mr. Ned Depinet gave out in New Orleans—of all places—the other day when he said: "Sex has definitely lost its place in the movies. The public doesn't give a hang about sex any more if we feed it good, clean wholesome pictures with a plot. . . . My corporation is now making 'Mary, Queen of Scots!' with Katharine Hepburn as 'Mary.' . . . We haven't found an Elizabeth, yet. . . ."

If Mary Queen of Scots didn't have sex, and lots of it, we have been grossly deceived. And doesn't Mr. Depinet know about Elizabeth, the virgin queen? Virgins just have to have sex. They can not do or be without it. No sex, no virgin.

If in truth the public "doesn't give a hang about sex any more," the country is a lot worse off than we suspected.

To be sure, maybe Mr. Depinet was really talking about smut rather than sex, but to admit that would spoil our whimsy.

△ △ △

IF you think it's a "trend" it will be interesting to know that in fifty-one metropolitan newspapers the advertisers of 1935 used about 1,300,000 lines more of advertising in color than in the year before, an increase of 29.5 per cent. Present indications in the advertising world indicate a continuing increase in kindred ratio. In time a plain black and white advertisement will be sensational.

MOTION PICTURE HERALD **MARTIN QUIGLEY, Editor-in-Chief and Publisher**

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This Week

MOTION PICTURE HERALD'S

Tobis Pact

Amendments to the Paris patent agreement approved in 1930 have been agreed to by German and American companies providing for payment of royalties to Tobis in local currencies, reduction in royalty charges and elimination of multiple dubbing fees. Subject to ratification by the German Government because of the currency phases involved, the revisions are expected to go into effect in 60 days. For particulars, see page 18.

Deluge

Floods took toll of the motion picture industry in exhibition, distribution and equipment branches estimated at $25,000,000 to $50,000,000 as slowly receding waters relinquished possession of towns and cities along the Atlantic seaboard. Insurance companies said flood insurance had been dropped by a great majority of property owners during depression years and only a minor fraction of the loss would be covered. For details of the disaster see page 13.

Salaries

Another report on high-bracket salaries in motion pictures has been submitted by the Internal Revenue Bureau to the House Ways and Means Committee at Washington, and disclosing that two of the large companies—Fox and Columbia—and 14 smaller companies paid 213 persons anywhere from $15,000 to $325,000 each in salary in 1934-35. Twenty-two persons received more than $100,000. Sidney Kent got $166,000, Janet Gaynor, $252,000; Winfield Sheehan, $300,000; Will Rogers, $324,000. The complete salary list appears on page 63.

Refinancing

Warner Brothers may retire a $31,924,000 issue of 6 per cent debentures due in 1939 and callable at 102. The action, described Tuesday in Hearst's *New York Evening Journal*, probably would take the form of a refunding program aggregating as much as $50,000,000, it was said. In addition to retiring the debentures, it was believed, the program would be scaled to take care of approximately $20,000,000 of the $50,000,000 mortgage indebtedness the company is estimated to have. Preliminary discussions reported held with investment bankers concern a new issue of 4½ per cent convertible debentures. Conversion price into common might be from $20 to $25 a share.

Stuart McDonald, assistant treasurer of Warners, said on Tuesday that action in the matter "is a long way off." He called the recent discussions with investment bankers "inconclusive." Definite action is expected to await the return of H. M. Warner from Europe about May 1.

U Transfer April 2

The date of the formal transfer of Universal Pictures from the hands of Carl Laemmle, who controlled it for so many years, to the Standard Capital Corporation interests, headed by J. Cheever Cowdin, has been definitely set for Thursday, April 2d. Mr. Laemmle will come to New York for the transfer, at which time he will receive the remaining $4,000,000 balance due him under the terms of the deal.

Complete details of the transfer, and the arrangements whereby General Film Distributors of London, headed by C. M. Woolf and Herbert Wilcox, participates in Standard's acquisition of Universal, are to be found on page 66.



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Exonerated

Charges of impeachment against Benjamin S. Greenstein, vice-president, and Jack Millet, business agent, of Empire State Motion Picture Operators' Union, Inc., in New York, were found groundless at a hearing before the general membership Tuesday night, according to a statement issued by the union.

Both were exonerated and resumed their respective offices, from which they were suspended about three weeks ago pending an investigation of the charges and hearing.

The union said that "trumped-up charges had been brought at the instigation of disgruntled, reactionary politicians" within the organization "who, for their own mercenary motives, are vainly seeking to wrest control of Empire from the progressive elements who now hold sway."

Union officials refused to divulge the nature of the charges, but it is understood that a "rump" election was held, resulting in an announcement last week that the president and business agent had been superseded.

It was announced also that Empire State is negotiating with the Springer and Cocalis circuit of about 30 theatres for an extension of contract. Empire has figured in a triangular fight in New York with Local 306 and Allied Motion Picture Operators' Union.

School Producer

Syracuse University, in its 66th year of educating, is seeking a modern motion picture Utopia. Demanding a "free screen," the college will produce motion pictures on its own, and then will set about to revolutionize the industry's practices, aiming at duals, chance games, roadshows, block booking and such. Professor Sawyer Falk, dramatic dean of dramatics, is the motivator of the plan, which is discussed, in his words, on page 55.

In the Courts

The legality of chance games as a box office stimulant still stands in question in the courts of the land, with developments this week occurring in Connecticut, Georgia, Kansas, Louisiana, Massachusetts, Missouri, Nebraska and New York. Chance game insurance for patrons springs up again in Florida as the state of Texas declares it illegal along with Iowa. These, and other developments of the practice of giveaways in theatres, are all discussed in detail in the story found on page 60.

NEWS SUMMARY COVERING THE SCREEN WORLD

Deal Dropped

In a statement over his signature Winfield Sheehan, who was to leave New York for the Coast on Thursday, said, "I have discontinued negotiations with Paramount. No contract has been signed."

This pertains to his projected arrangement to produce 10 pictures for Paramount next season.

Negotiations were begun in Hollywood several weeks ago by John E. Otterson, president of Paramount. Under the arrangement contemplated Mr. Sheehan was to have produced four pictures a year personally and to supervise six others. All were to be produced at the General Service Studios. Mr. Sheehan came to New York early in March to work out details.

Mr. Otterson and Adolph Zukor were to leave New York for Hollywood on Friday to spend two weeks in conference with William LeBaron on product. The possibility tht negotiations with Mr. Sheehan might be resumed during their stay on the Coast was suggested within Paramount.

Accessories

National Screen Accessories, Inc., has been formed by National Screen Service and Charles L. Casanave, vice-president and general manager of American Display Company, to handle distribution and sales of accessories. Distribution facilities of National Screen Service and manufacturing facilities of American Display will be linked in a manner bringing the trailer company prominently into the accessories field.

Mr. Casanave will retain his present position with American Display Company and will be vice-president and general manager of the new organization likewise. It is planned to open several new branches in the near future, but locations of these have not yet been decided upon.

Passed

The Ohio state censor board has passed the revised version of "The Amateur Fire Brigade," anti-New Deal animated cartoon, obviating an expressed threat of the Sentinels of the Republic, its sponsors, to ask the Ohio supreme court for a mandamus writ to force action.

The original version of the cartoon, which satirizes the administration, had been rejected by the board because of a policy not to pass anything which ridiculed or belittled the Government or any of its branches. Where objection is raised, a new version eliminating a caricature of President Roosevelt is circulated.

A scheduled showing of the film in Pittsburgh last week was postponed because of the flood. Elsewhere the show featuring the cartoon is touring by motor caravan.

The Senate lobby investigating committee at Washington is conducting an extensive examination of the financial sources of the Sentinels of the Republic, along with 20 or 25 other anti-New Deal organizations, which indicated, investigators said, that their support came from identical contributors.

Expanding

Plans for expansion and solidification of the Warner Brothers Theatre Circuit in Chicago are developing rapidly. Having recently pooled its holdings with Balaban and Katz at Hammond, Ind., Warner has just completed negotiations on a joint operating deal with the same company in Chicago.

The latest deal combines, under James Coston's supervision, the circuit's Regal with Balaban and Katz's Metropolitan. Both are in the negro district.

In addition, Warner will start building, within the next few weeks, a new 1,500-seat theatre in an outlying district of Chicago.

Censoring

A report received by the Department of Commerce in Washington from Commercial Attache Julian Greenup in Lima states that the Peruvian National Censorship Board has been given additional authority over the newsreels of domestic events and over pictures which the board believes should be declared as unsuitable for exhibition before women and children.

GTE Plan

The plan of reorganization of General Theatres Equipment, Inc., has been declared operative, subject to the approval of the chancery court of Delaware, by the reorganization committee, of which Arthur W. Loasby is chairman.

The total debentures and claims deposited with the committee is said to approximate 88 per cent of the total claims allowed. Although this is slightly less than the total required under a provision of the plan as a condition for participation in it by the Chase National Bank, Chase has waived this condition. The bank's agreement to participate includes arrangements to lend the new compny $2,000,000 to effect the reorganization and to turn over to GTE all collateral held by the bank for company indebtedness, and to grant options on a maximum of 158,313 shares of preferred and 79,157 shares of common of Twentieth Century-Fox stock. Such options are to be distributed directly to debenture holders and ather creditors depositing under the plan.

The holders of debentures and holders of allowed claims who do not deposit under the plan will be entitled to receive in the receivership proceedings only their distributive share of the proceeds realized from the sale of the company's assets, which do not include the collateral or the options.

Royalty Revision

The Dramatists' Guild is willing to revise terms of its agreement covering play sales to motion pictures to the extent of giving the Broadway producing managers 40 per cent of the royalties, Arthur Hopkins informed members of the League of New York Theatres Wednesday afternoon.

The League was to inform the Guild that it had adopted a contract of its own but is holding it in abeyance until the Guild indicates whether it is willing to arbitrate or compromise the differences. The managers' own contract is understood to be substantially the same as the one previously in effect, basing film rights participation on 50 per cent each to managers and playwrights and making other changes in the agreement recently adopted by the Dramatists' Guild.

Withdrawing

No opposition was presented this week before the Securities and Exchange Commission in Washington to the Application of the Balaban and Katz Corporation for the withdrawal from listing on the Chicago Stock Exchange of 26,126 shares of its seven per cent cumulative preferred stock.

The only witness to appear was Walter M. Reiser, counsel for the company, who, after Andrew Jackson, commission counsel, had indicated there would be no objection to the granting of the application, asked that a decision be rendered promptly so that the company might be saved the expense of preparing statements which must be filed at the end of this month under the Securities Act.

Mr. Jackson said the company intended to redeem half of the stock on May 1 at $110 a share, plus accrued interest, and that the remainder would be redeemed May 1, 1939.

This Week in Pictures



SHIP DESIGNERS HONORED. Prizes went to I. B. Hinman of Plainfield, N. J., Lawrence Kelmel of Kansas City and C. P. Krupp of Akron, Ohio, in MGM's "Mutiny on the Bounty" contest, at the luncheon in the Hotel Astor, New York. Silas Seadler, advertising manager, is second from the left in the far corner; W. R. Ferguson, exploitation chief, sixth from the right in the foreground.



MOVED UP. C. V. Hake (right), 20th Century-Fox manager in Japan and Korea, is called to an executive post in the home office foreign department.

TO LONDON. Harry Goetz (below), president of Reliance Pictures, off for England to discuss with Robert Donat the material for a second picture. UA releases Reliance films.





PREVIEW COLOR. Carol Hughes on her arrival at the Hollywood theatre in Hollywood for the pre-release showing of "The Singing Kid," starring Al Jolson but winning her a long-term Warner contract on the strength of her performance in the production.



PRODUCT FOR NEW THEATRE. George A. Allan, on the opening of his new Center theatre in Denver, signs a five-year franchise for Republic productions. Seated with Mr. Allan is Gene Gerbase, manager of the distributor's Denver branch. Standing is J. T. Sheffield, president of Republic Pictures of the Northwest.

AUTHOR RETURNS. Marc Connolly, author and co-director of "Green Pastures" for Warner, returns to New York after several months of activity at the studios in Hollywood.







SAILING, SAILING. Left to right: Mrs. Sam E. Morris, Harry M. Warner, president of Warner Bros., Mrs. Doris Warner LeRoy, Mervyn LeRoy, producer, Mrs. Warner and Sam E. Morris, vice-president in charge of distribution, before sailing for Europe aboard the Berengaria on a spring visit to the Continental capitals.

CALLED TO HOLLYWOOD. Paul Graetz (left), European stage and screen star in Warner's London-made "Mr. Cohen Takes a Walk," is signed to play in this country.



THEIR PARENTS LOOK THEM OVER. Mr. and Mrs. Oliva Dionne, mother and father of the all-time most famed youngsters, come down to New York from Callender, Ontario, to see their babies in "The Country Doctor," at Radio City Music Hall. Colonel J. M. Patterson, publisher of the New York *Daily News*, was their host.



SALES ELEVATION. J. J. Milstein (right), formerly MGM branch manager in Los Angeles, signs as Republic's western district manager, effective in a month. Nat Levine, Republic's production chief, looks on. Mr. Milstein will make his headquarters at the Los Angeles office.



NEW CHARM. To the screen and Warner Bros. comes Rosalind Marquis, blue-eyed and dark-haired singer from Chicago, New York and other points east.

COLORFUL AND IN COLOR. A highlight of the new all-Technicolor "Dancing Pirates," RKO Radio release, is a dance fiesta. In the foreground are Steffi Duna and Charles Collins, who have the leads.





CosmO-Sileo photo.

HOME. Joseph S. Hummel, Warner's general foreign sales manager, returns from an eight weeks study of business conditions throughout South America.



OVER THE FENCE. Gene Byrnes, cartoonist, starts work on the sketches for the screen debut of his "Reg'lar Fellers," newspaper comic strip, which will be presented by P. A. Powers through Celebrity Productions. The cartoon is a pen and pencil study of young America.



CHARGE OF THE SCREEN BRIGADE. Into the mouth of the camera rides Diana Gibson, Universal player, while the wild waves are deponing not. Anyway, her latest picture is "Unconscious," in which Edward Everett Horton is co-featured.

FILM INDUSTRY DIGS OUT FROM HEAVY FLOOD LOSS

Property Inspection Progresses Slowly; Equipment Replacement Major Item; Lost Time Variable Factor in Estimates

Floods sweeping twelve states, bringing death to 169 persons, rendering 221,500 homeless and causing damage estimated at $271,500,000, took toll of the motion picture industry in its most densely populated box office territory, the Atlantic seaboard. Early estimates of total direct and indirect loss sustained by the trade ranged between $25,000,000 and $50,000,000.

Aspects of the disaster:

Direct damage to theatre property passed $10,000,000 in early reports and threatened to grow to perhaps twice that figure as recession of waters permitted inspection of mechanical equipment, foundations, heating, ventilating and other apparatus.

Insurance executives in Hartford, Conn., insurance heart of the nation and one of the most seriously affected areas, said flood insurance had dropped to its lowest level during the depression years and a very small fraction of the losses sustained are covered by policies.

Dealers in theatre equipment have augmented stocks in order to cope with demands for replacement outfittings from theatres throughout the stricken area.

Box office losses, incurred both through enforced cessation of operation and through interruption of service in the cases of many theatres cut off from transportation facilities and forced to hold over programs on hand, are computed in terms of hundred thousands. Many houses not affected by flood or service irregularities but located within threatened communities reported receipts diminished by public apprehension.

Film delivery services resorted to boat and plane to supply films to exhibitors in isolated areas. Delay in return of prints to exchanges, due to disturbance or complete stoppage of express or other standard means of service, added to program complications in many districts.

Newsreel companies, executing plans made well in advance of the first serious inundations, brought news and views of the devastation to the country's screens in record time.

None of the 169 officially reported dead were members of the industry.

Circuit heads, distributors and supply dealers were inadequately prepared to compute with dependable accuracy the ultimate financial loss brought by the deluge.

Reports from theatre managers in several of the affected cities and towns still are necessarily incomplete.

Exchange managers have not yet been able to check completely their tangled bookings, deferred play dates, missing prints and other essential data, while the status of contracts suspended by operation of the Act-of-God clause is a matter to be worked out by a process of agreement and compromise.

Supply dealers, although reporting a rush of replacement orders, have as yet no reliable means of approximating the extent to which rehabilitation costs will run.

Uncertainty as to how long many of the more seriously damaged theatres will have to remain closed pending restoration to operable condition is another factor complicating financial forecast.

For these reasons estimates volunteered, ranging from $25,000,000 to $50,000,000, were sharply conditioned by their sponsors and revision upward or downward may be expected as more completely detailed reports are received and when thorough investigation and recapitulation has become practicable.

Theatres Feel Cost of the Floods In Damages and Lost Patronage

A partial list of cities and towns touched by flood and resultant complications together with the number of theatres in each city, many of which were damaged or otherwise affected, particularly in box office losses, is presented herewith:

Altoona, Pa.	8	Manchester, N. H.	10
Ashland, W. Va.	1	Marietta Pa.	1
Auburn, Me.	1	Middletown, Conn.	3
Auburn, N. Y.	4	Moundsville, W. Va.	3
Bayonne, N. J.	6	Nashua, N. H.	4
Bellows Falls, Vt.	2	Northampton, Mass.	3
Belvidere, N. J.	1	Northfield, Mass.	1
Binghamton, N. Y.	15	Norwich, Conn.	1
Brunswick, Me.	1	Norwalk, Conn.	2
Burlington, N. J.	1	Oil City, Pa.	3
Charleston, W. Va.	8	Oneonta, N. Y.	2
Concord, N. H.	4	Orange, Mass.	1
Connellsville, Pa.	3	Ossining, N. Y.	3
Corning, N. Y.	4	Parkersburg, W. Va.	6
Cortland, N. Y.	3	Pittsburgh, Pa.	82
Cumberland, Md.	14	Plymouth, Pa.	2
Danielson, Conn.	1	Point Marion, Pa.	1
Dansville, N. Y.	1	Point Pleasant, W. Va.	1
DuBois, Pa.	2	Port Jervis, N. Y.	3
Duncannon, Pa.	1	Portland, Me.	9
E. Hartford, Conn.	1	Rumford, Me.	3
Easton, Pa.	8	Saco, Me.	1
Elmira, N. Y.	5	Saybrook, Conn.	1
Essex, Conn.	1	Scranton, Pa.	19
Harrisburg, Pa.	12	Sherburne, N. Y.	1
Hartford, Conn.	16	Springfield, Mass.	14
Haverhill, Mass.	4	Sunbury, Pa.	3
Hornell, N. Y.	2	Syracuse, N. Y.	31
Huntington, W. Va.	10	Towanda, Pa.	1
Ithaca, N. Y.	3	Trenton, N. J.	15
Jewett City, Conn.	1	Turner's Falls, Mass.	1
Johnstown, Pa.	12	Tyrone, Pa.	2
Keyser, W. Va.	2	Vandergrift, Pa.	3
Lawrence, Mass.	11	Waterville, Me.	4
Lewiston, Me.	3	Wellsburg, W. Va.	1
Lewiston, Pa.	3	White Plains, N. Y.	3
Lock Haven, Pa.	3	Wilkes-Barre, Pa.	12
Lowell, Mass.	3	Williamsport, Pa.	5
		Winchester, N. H.	1

Exhibitors Aid the Stricken

Exhibitors, individually and in organization units, put their business interests aside to aid in every practical way the relief and rescue work which started as quickly as the extent of distress became known. Lewen Pizor, president of the MPTO of Eastern Pennsylvania, Southern New Jersey and Delaware, promptly addressed to members a letter reading in part: "This organization urges every exhibitor to immediately contact the nearest Red Cross chapter to arrange for fullest cooperation on flood relief either by trailers, benefit shows or other efficient and effective cooperation."

In similar vein, the 16 mm. division of J. H. Hoffberg company offered to furnish, gratis, a complete show, made up of feature and shorts,

(Continued on following page)

POWER FAILURE CLOSES 82 THEATRES

(*Continued from page* 13)
together with projector and operator, to any organization desiring to use them as a means of raising funds for relief purposes.

Many exhibitors whose theatres fringed the stricken and evacuated communities opened them to the homeless until suitable housing arrangements could be completed.

Frequently driving more than a hundred miles out of their way over all but impassable roads to reach theatres in the northwestern Pennsylvania and Washington areas, the Horlacher Delivery service, with headquarters in Philadelphia, maintained contact with points customarily served by rail, in addition to the regular truck stops. In some instances, despite this enterprise, schedules were held up as long as 40 hours.

Electrical Research Products, Inc., established an emergency parts depot in the western Pennsylvania area with a crew of engineers ready to commence installation of equipment at the moment when the waters should subside.

Pittsburgh Losses Heavy

Property damage reached a peak in Pittsburgh, where incomplete check-up places the loss at $2,000,000 in theatre damage alone. The Penn theatre was one of the most seriously affected, rehabilitation requiring at least six weeks to complete and costing $500,000. The Fulton, ordinarily closed in the summer, will not be able to effect necessary repairs in time to reopen before fall. Cost of these is computed at $100,000, while rehabilitation of the Alvin will cost $150,000 and that of the Stanley $200,000.

All of Pittsburgh's 82 theatres were forced to close for more than a week when light and power plants were put out of commission. Similar circumstances created a like situation in Johnstown, Wheeling, Etna, Sharpsburg, Coraopolis, McKees Rock, Aspinwall and Vandergrift. Derangement of play date schedules, amounting to practical loss of a calendar week, represents in this area a loss item difficult to calculate. Protection and zoning provisions are thrown hopelessly out of schedule.

Hartford Situation Obscure

Damage in the Hartford, Conn., area is even more difficult to determine, as the flood recession has been slower and complete inspection of property is delayed. Additionally, transportation facilities were even more seriously crippled here and a definite scarcity of available product prevailed for the first time in many decades. Too, the power and light supply was cut off with the rising of the water, and although several attempted to operate with emergency equipment, only the Lenox was successful.

The State in Hartford was inundated and the Poli basement was flooded. In Waterbury only the Lido was flooded, the State, inundated last year, escaping. In Norvich the Palace was chief victim of the muddy tide.

Theatres in Manchester, N. H., were ordered to remain closed for the purpose of conserving electric power.

Power Failure in Springfield

Six theatres in Springfield, Mass., were attacked by the flood and the remaining ones were forced to close when the power supply failed. Westfield and Northampton houses resumed operation with restoration of their electric supply, and the Plaza in Northampton was to be opened after approximately a week required to clean and renovate the premises. The Colonial in Haverhill, in which the water reached the balcony level, will require a longer period for cleansing and refurbishing.



As waters rose from 5 to 15 feet in Pittsburgh streets the lights here shown still in operation at Loew's United Artists Penn were extinguished, the house flooded.

Richmond Digging Out

Theatre damage of permanent character was less prevalent in the West Virginia section, but all principal houses in Wheeling were closed and many partially flooded by the 55-foot deluge. Richmond, Va., found its theatre reclamation problem largely one of digging and cleaning, to which task numbers of the unemployed were summoned. It was in this area that fear of infectious contagion worked its greatest and longest enduring hardship upon box offices, meningitis, influenza and measles having broken out.

Keith's theatre in Lowell, Mass., was the only RKO house to be put out of commission by the floods which swept the East, crippling in substantial degree almost all circuit operation. None of the seven RKO houses in Cincinnati were affected.

In Danbury, Conn., Jack Harvey, manager of the Palace theatre, put on a special Sunday matinee, with all receipts going to the Red Cross, and in Shelton Morris Handleman, manager of the Shelton, was appointed treasurer to handle all funds collected in the relief drive.

Rhode Island theatres escaped without actual property damage, although attendance was adversely affected by public apprehension and in some cases program schedules were affected slightly by disturbance of shipping routine.

City officials of Holyoke, Mass., gave exhibitors every assistance in getting theatres into early operation in the belief that entertainment would help to sustain the morale of the population. Prints were sent into the city by way of Westfield by air.

When Lewiston, Me., was completely shut off from communication, films were taken to Auburn and hence into the city by rowboat. Exhibitors from upstream rowed to Lewiston to pick up their prints at that point.

Loew's rushed pumps from New York to Springfield, Mass., when water there showed signs of receding, and crews went to work to expedite nature in its retreat and to remove the stains of its invasion. Other crews worked night and day removing seats and furnishings from theatres in Middletown, Windsor, Collinsville and Thompsonville, barely completing their preparations when the theatres were flooded.

Steubenville, Martin's Ferry and Bridgeport, in Ohio, were out of reach of train or truck for several days as a heavy snowfall supplemented the rising waters in making all roads impassable. Johnson, Cross and Solomon, and the Film Transit company, operating in the Ohio territory, reported water up 50 feet in places, but announced all exhibitors served by them had been contacted regularly and impartially, although in many instances behind schedule.

Confusion Is General

At Cumberland, Md., water rose to screen level and destroyed seats in the Liberty, Maryland and other theatres.

Buffalo exchanges were called upon in the emergency to supply prints to theatres in northwestern Pennsylvania, with bookers working on a day-to-day basis due to non-return of shipments.

Eighteen houses of the Maine and New Hampshire Theatres corporation were closed because of flood conditions and cut off from communication by power failure.

The Antonia in New Haven, Conn., continued to operate regularly in spite of the fact that the basement was flooded.

Floods in Control

As the swollen water subsided in the New England and Pennsylvania areas, dispatches from Portsmouth, Ohio, where the crest of the flood had just been reached, brought news in contrast with preceding experience. Here chil-

FILM DELIVERY SERVICES CRIPPLED



At Haverhill, Mass., the raging Merrimac River flooded the Colonial theatre, among others, and boats became the sole practicable means of transportation in the area.

dren were playing, men working, life and business proceeding as usual, with the water level well above the heads of a majority of the population but safely confined within protecting channel walls of steel and concrete. As the rise came to its peak at this point the water still stood two and a half feet below the top of the ramparts raised against it.

In Washington, D. C., where sandbags had been piled high along the banks of the Potomac, government agencies carried on in dry security their efforts to bring succor to the homeless and hungry victims of the deluge.

In New York the Roxy theatre reported on Tuesday that in the three days preceding its patrons had contributed $2,039.50 to the American Red Cross for flood relief and collection of volunteer contributions is continuing. Similar aid is being rendered by theatres in other localities.

Newsreel companies, forewarned by lesser floods preceding the main rush of water to sea level and by weather bureau forecasts, were well prepared both as to crews and equipment for coverage of the scenes of havoc, but not for the rain and fog which made flying hazardous, and for field emergencies which marooned cameramen at various times and frequently made return of exposed negative to home office a matter of heroic adventure.

Paramount News established headquarters on the outskirts of flooded areas and sent cameramen in by plane and by ground. Hugo Johnson flew into the Pittsburgh area and Jack Blum went in by road, obtaining his pictures and, on calling the home office for directions as to returning them, disclosed one of the few amusing aspects of the coverage. Taking refuge in a Harrisburg hotel after falling out of a boat and becoming drenched, he had given the hotel valet service his pants and the flood had risen to inundate tailor shop and pants while he talked with headquarters.

Orlando Lippert and J. M. McDade flew into the area from the South for Paramount News. Urban Santone flew over the area from New York. Robert Denton and Nelson Edwards covered the lower Potomac and Washington areas. Albert Mingalone and Harry Tugender worked down from Albany and Philip Coolidge and Arthur Menken went in from Hartford. Paramount News issued three special releases.

Cameramen Aid Workers

Local police interfered with camera operations in certain localities, but most of these problems were solved when the cameramen used their flares to provide much needed light in districts where illumination was by kerosene lamp and candle. Philip Coolidge, driving from Bellows Falls, Vt., to Boston, had opportunity to carry 14 persons stranded in a stalled bus to higher ground.

Fox Movietone News sent Len Hamond, just back from Ethiopia, into the Johnstown area on Tuesday night and Emile Montemurro of the Chicago staff was dispatched to the area at the same time by plane. Bad weather stopped him at Pittsburgh, where the flood had struck meanwhile, and he covered the devastation there. As complications multiplied every man on the Movietone staff was thrown into the story and Thursday saw men working at Binghamton, Troy, Wilkes-Barre, Harrisburg, Easton, Hartford and Springfield.

Jess Kizis, of the Movietone staff, is a native of Wilkes-Barre and saw his own home carried away by the flood as he photographed the scene. Larry Ellis, Al Gold, Ad Tice, Lew Walz and Fernando Delgado were other Movietone cameramen on the job, but when Coast Guard boats were shipped by train into the flood area Jack Painter, assigned to the studio, was loaded aboard the train and traveled 26 hours in wind and rain to their destination, at which point he was told that the boats were to save lives, not to take pictures, and put aground.

Pathe News sent nine cameramen into the Pittsburgh, Johnstown, West Virginia and Ohio sector. Four were commissioned to cover upper and western Pennsylvania. Five more were assigned to New England and a dozen more operated in other affected zones. Six planes were chartered in the coverage.

Cameramen's difficulties were two-fold in the emergency. Getting into the flooded area by plane was hazardous, by motor impossible, and boats were commandeered for utilitarian purposes in every scene of havoc. Getting negative back to headquarters was complicated by overloading of transportation lines of all kinds. Even communication was cut off in many sectors and in several cases amateurs' short wave sets were pressed into service.

Nevertheless, newsreel coverage of the disaster was prompt, comprehensive and graphic, and by their unquestioned added drawing power the newspictures may be credited with having brought into theatres over the country some measure of the revenues lost in the flooded sections and, by their emphasis on suffering and privation, to have stimulated response to relief appeals in behalf of flood victims.

No Profiteering

Quick to spike inevitable rumors of profiteering in equipment supplies and replacements at the expense of exhibitors whose theatres had been wholly or partially flooded, J. E. Robbin, head of the Independent Theatre Supply Dealers' Association, announced on Tuesday that any offender in that respect would encounter prompt and vigorous opposition from his organization. Mr. Robbin said he had heard of no specific instance in which supply prices had been raised to take advantage of the emergency and that rumors of such transgression of ethics had proved unfounded in so far as his investigations had revealed.

The association head pointed out that the dealer members had been doing business for years with customers who were well known to them and that the trade relationship established through long business dealings would be foolishly and disastrously affected by any thoughtless or ill considered attempt on the part of any supply house to attempt to wrest an extra immediate profit from the situation created by the unforeseen wholesale destruction of theatre property.

Mr. Robbin added that liberal credit undoubtedly would be made available to exhibitor customers and that supply dealers already had established deferred payment plans which could be used by theatre owners whether their need should be for a few items or for a complete rehabilitation of equipment and furnishings. Early reports indicated, he said, that most of the theatre damage was to floor coverings and seats, with the projection equipment, sound devices and wiring in most instances having been out of the reach of the waters.

Circuits Checking

Joseph Bernhard, general manager of Warner theatres, was expected back in New York on Wednesday following a tour of the area around Pittsburgh, McKeesport and adjacent towns, after which the circuit would be able to approximate the loss sustained.

The Comerford interests, most seriously affected in the eastern Pennsylvania district with 14 houses hit, are making a careful survey of the damage and expect to be able to complete an audit some time this week.

Theatres in Hartford, forced to suspend operation until interrupted power supply was restored, announced plans for a benefit performance on March 29th with each theatre donating house and film for the special showings, which have received mayorial endorsement. The State theatre in Hartford was the most seriously damaged, 2,500 of the 4,000 seats being destroyed.

"ROMEO AND JULIET" ON





by GUS McCARTHY
in Hollywood

"ROMEO AND JULIET" is one of the most popular plays ever written. It has endured for centuries. For generations, during good times and bad, it has been a consistent money maker. "Romeo And Juliet" is a gallery show, not a classic, although its constant popularity over 300 years may have placed it in that category, as it is of course a literary classic.

Those are the reasons why Irving Thalberg, who has been mulling the idea over in his mind for a decade, decided to make "Romeo and Juliet."

Yet the production of "Romeo And Juliet" was no hurried adventure to meet a market vogue. For two years MGM's research department was at work gathering information and material necessary for a faithful presentation of the dramatic, romantic love story. A technical crew was dispatched to Verona, Italy, the locale, to get photographs and detail that might aid in construction of the massive settings. Before ever a line of screen play was written, Professors William Strunk of Cornell and John Murray Tucker of Harvard, noted Shakespearean scholars, were engaged in advisory capacities. When a scenarist was assigned it was Talbot Jennings, himself an authority on Shakespeare and recipient of multiple praise for his work on "Mutiny on the Bounty."

The story of "Romeo and Juliet" is simple. It's just as timely, topical and appealing as the latest happenings in the world. There's nothing dated about it. A boy and girl fall hopelessly in love. Their families object. Their relatives fight. The lovers cannot live without each other and they seek the peace of the tomb.

How is that story, as Shakespeare told it, going to come up on the screen? It's coming up against a background of impressive and costly production in which

SCREEN

¶ William Shakespeare's immortal story of youthful love, in Metro-Goldwyn-Mayer's forthcoming sound presentation, is the subject of this HERALD *Pictorial Preview. In these scenes appear Norma Shearer, Edna May Oliver, C. Aubrey Smith and Ralph Forbes.*

all the resources of MGM were made available. For spectacle, authentically capturing the atmosphere of Renaissance pageantry (the time is the 15th century), there is the brilliance of costuming; authentic reproduction of the Cathedral of San Zeno and the Piazza in Verona; the garden of the Capulets, the plague village, the sycamore grove and other intriguingly interesting locales.

For story, in which are incorporated all the elements that ever made any picture important, there is the passionate love of a boy and a girl. It is a story of love that surges warmly but beautifully. It moves always to a tone of dignity, nevertheless. For drama there is family intervention, feuding families who hate each other, each rigidly determined that the bond of love never shall be cemented.

There's gangsterism in the story. The families of Montagu and Capulet account for that. As tough as ever lived or were imagined, always aching for a battle, they don't have the automatics and submachine guns of their modern day counterparts, but with sword, dagger and dirk they provide excitement and thrill.

For the thing that showmen and patrons look for first—names—let's see what Mr. Thalberg and MGM have done about that important quantity. Norma Shearer, in her first appearance since "Smiling Through" and "The Barretts of Wimpole Street," is Juliet. Leslie Howard is Romeo. Roistering, fighting Mercutio is John Barrymore. A glimpse of some of the rushes indicates that Barrymore's work makes good a remark attributed to Shakespeare that he had to kill off Mercutio in the second act in order to keep him from stealing the show. Edna May Oliver is Juliet's nurse. Basil Rathbone is Tybalt; Reginald Denny is Benvolio. C. Aubrey Smith and Violet Kemble Cooper appear as Lord and Lady Capulet. Ralph Forbes is Paris (Romeo's rival); Henry Kolker is the Friar, Andy Devine the clown Peter, and Conway Tearle the Prince of Verona.

The musical accompaniment, which features dozens of ancient instruments, was prepared and directed by Hobart Stothart. Selection of George Cukor, director of "Little Women" and "David Copperfield," two pictures that helped turn the trend of present day production and exhibition, was made to insure interpretation of the story calculated to capture the interest of intelligentsia and masses alike.



TOBIS DROPS MULTIPLE CHARGES IN SOUND ROYALTIES AGREEMENT

Reductions in Payments Required of American Companies Are Provided in Pact Subject to German Approval

Modification of existing arrangements with Tobis, German sound equipment group, under which American film distributors have been releasing pictures in a number of European countries, was effected late last week, culminating discussions between representatives of the distributors and the foreign interests.

It was announced that "such matters as required clarification were satisfactorily disposed of." The agreement, which revises the pact effected in Paris in July, 1930, covers an involved international patent-economic situation encompassing patent right priorities, the flow of currency across international borders and the right of American film companies to continue to do business unmolested in central European countries.

The agreement, reached late Wednesday night, is only tentative, however, and subject to approval of the German currency control. The American representatives emphasized that it may be subject to further revisions and is by no means finalized.

Conferring at a series of meetings in the offices of the Motion Picture Producers and Distributors of America were: for the distributors, Leopold Friedman, attorney for Metro-Goldwyn-Mayer; Loudy Lawrence, manager for MGM in continental Europe; Gus Schaefer, general manager for Paramount in Germany and central Europe, and S. S. Irby of the Twentieth Century-Fox legal department. The German groups were represented by Dr. Hans Henkel, head of Internationale Tobis of Holland, the parent company of the Tobis sound-film organization, and Milton Diamond, its New York attorney.

Multiple Charges Eliminated

While the American companies sought revisions of the 1930 agreement, Tobis also recognized that certain situations required clarification, Mr. Diamond said. A final decision on the agreement, which was in behalf of Tobis Tonbild-Syndikat as principal company, is expected within 60 days.

Countries affected by the agreement are Germany, Hungary, Austria, Rumania, Bulgaria, Czechoslovakia, Denmark, Norway, Switzerland, Jugoslavia, Sweden, Finland, Holland and Dutch East Indies.

While it was agreed that no details of the modification would be made public until final approval by the German authorities, it was learned that complete elimination of Tobis' multiple dubbing charges, reductions in the royalties paid by American companies and a compromise on arrangements covering currencies in which the royalties are to be paid were agreed upon.

May Change Dollar Payments

One of the principal differences related to the local currencies in which royalty payments to the German interests are to be made. Tobis heretofore has insisted on payments in dollars despite the fact that American distributors have large credits in the central European countries subject to the Tobis royalties, which cannot be withdrawn from those countries because of currency embargoes. The American companies have insisted that the payments to Tobis be drawn from those credits, rather than in dollars, with the result that Tobis has received nothing for some time.

Under the modified agreement, the distributors on Wednesday paid Tobis in American dollars for the royalties accrued to date. Tobis agreed to seek authorization from the German Government by which it may accept future royalties in the currency of the country in which they become due. If this is approved, Tobis will waive its demands for future payments in American dollars and the royalties will be paid by the American distributors from the funds which they may have on hand in the respective countries involved.

The agreement also provides for payment to Tobis of only one dubbing charge, regardless of the number of versions made, this superseding the arrangement whereby Tobis has collected for individual dubbed versions.

Downward revision of all charges was agreed to by Tobis, it is understood, this ranging to a maximum of 10 per cent except in special categories, and it was said this varies with individual companies. The distributors asked reductions of at least 25 per cent.

Amendments to Agreement

The adjustments are established as amendments to the agreement which has been in effect since 1930, which was for 10 years but has been extended to 1945. The basic provisions of the Paris pact governing relations between the two continents were not disturbed, however.

The currency adjustment is important to American distributors because of their inability to draw their funds out of Germany and some other countries while at the same time being required to pay royalties in dollars. These regulations have been in effect three or four years, or since the new currency laws were promulgated which placed an embargo on the export of German currency. Under the German regulations, no national can enter into an agreement with foreign interests involving currency without the consent of the government.

Agrees to Seek Authorization to Accept Future Royalties in Currency of Country in Which They Become Due

Tobis Re-enters U. S. Field

The 1930 patent agreement between American and German companies was drafted and approved in Paris at conferences at which America was represented by Will H. Hays, president of the Motion Picture Producers and Distributors of America; John E. Otterson, the present president of Paramount, then representing Electrical Research Products, Inc.; C. J. Ross, representing RCA Photophone, and J. C. Graham, representing certain American producers.

Mr. Hays announced at that time that the arrangements "made it possible for motion picture producers of all countries to obtain licenses to produce pictures in all countries of the world under both German and American patents and provide for interchangability of motion pictures in all countries and upon all makes of licensed apparatus of the respective parties."

The reciprocal provisions made it possible for German and American companies to enter each other's market.

Coincident with the new arrangement, Tobis is marking its re-entry in the American field, with the organization in New York of American Tobis Corporation as a subsidiary of the parent company. The company announced planned distribution here of 60 films a year selected from the output of the Tobis studios in France, Germany, Austria, Holland and Spain, according to W. E. Willem Van Beveren, general manager of the American company.

U. S. COMPANIES WIN DANISH PATENT CASE

Metro-Goldwyn-Mayer and Twentieth Century-Fox have been informed by cable from Copenhagen that they were victorious in a patent infringement case contested in the supreme court of Denmark, which gave a decision Tuesday upholding their right to release re-recorded films in that country.

By the decision, which sustained the lower court and is final, the tribunal found that the two companies were not infringing the patents of Nordisk Tonefilm, the plaintiff, as charged, in the re-recording of films for distribution in Denmark.

Other than the two companies involved, the American distributors have been meeting the requirements and paying royalties. This decision may, however, alter the situation. Had Nordisk won the case, the two companies probably would have been estopped from further release of re-recorded films in Denmark and have to take out a license from Nordisk.

Otterson, Zukor Hollywood Bound

John E. Otterson and Adolph Zukor, president and chairman of the board respectively of Paramount Pictures, Inc., will leave for Hollywood Friday to discuss the 1936-37 product with William LeBaron and his associates, and with Russell Holman, New York head of the story and talent department. Mr. Holman is already in Hollywood.

A preliminary discussion of the new season's product was held at a joint meeting of the Hollywood and New York executives in Chicago last December. Following this conference it was decided to have a similar joint meeting in Chicago later for the final review of the program. Plans were changed, however, and the New York contingent will travel the full distance across the country and the meetings will be held at the studios.

SOMETHING *NEW* UNDER THE MOON!



(TURN THE PAGE, PLEASE)



It was love at first sight when Cherry Chester, darling of Hollywood, met Anthony Amberton, author-adventurer, darling of the women's clubs.



But those two spoiled kids couldn't see each other for star-dust when their personalities began to clash...



MARGARET SULLAVAN in "THE MOON'S OUR

Beulah Bondi • Henrietta Crosman • Walter Brennar

Adapted from Faith Baldwin's Cosmopolitan Magazine Seria



So it was up to your old pal, the Man in the Moon, to get 'em back together again. With the aid of some very clever Paramount writers including Dorothy Parker . . . he did.

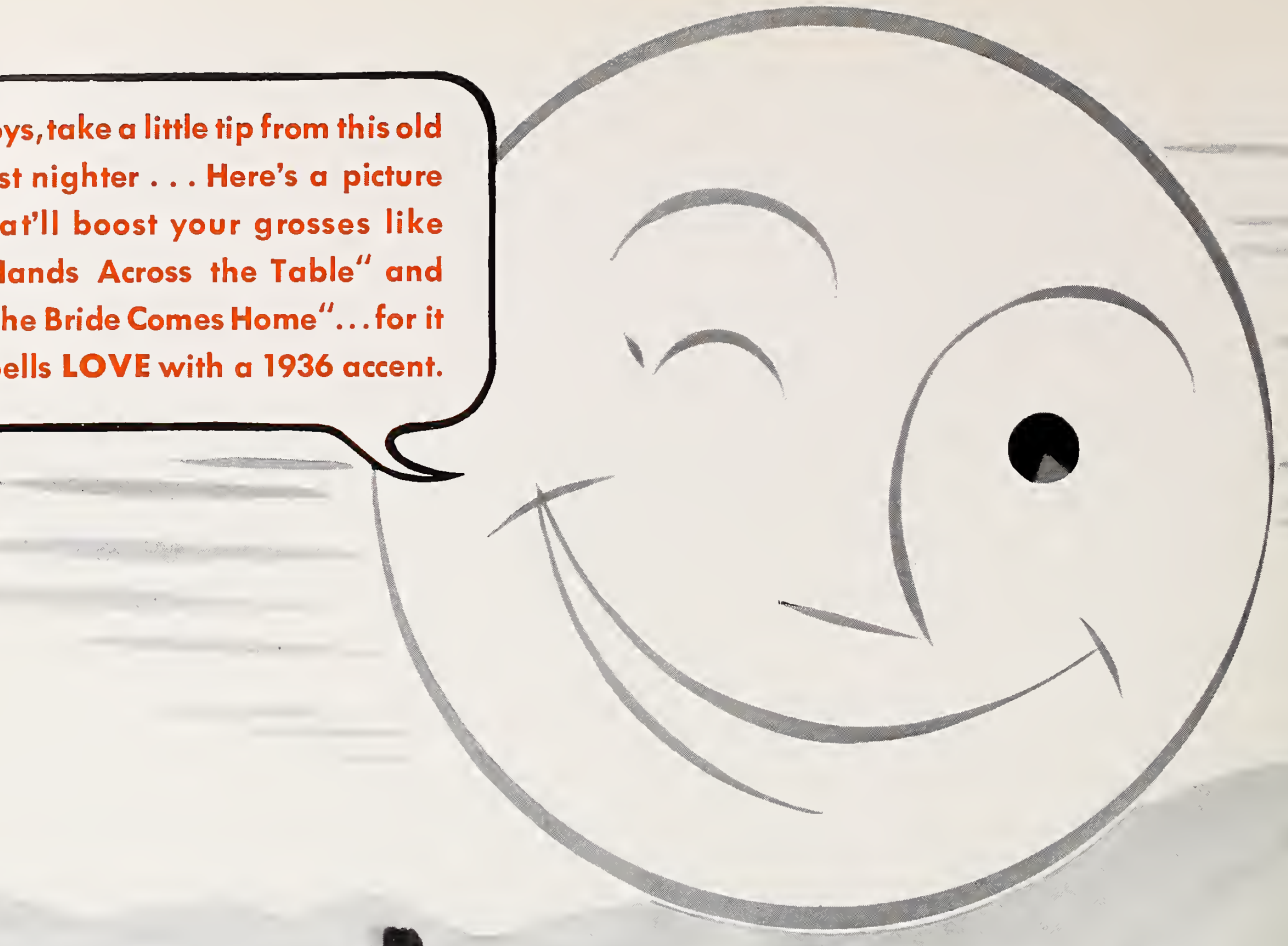
HOME" with Henry Fonda • Charles Butterworth

Dorothy Stickney • A Walter Wanger Production

A Paramount Picture • Directed by William A. Seiter

Paramount Pictures

Boys, take a little tip from this old first nighter . . . Here's a picture that'll boost your grosses like "Hands Across the Table" and "The Bride Comes Home"... for it spells **LOVE** with a 1936 accent.





MARGARET SULLAVAN

"The Moon's Our Home"

HENRY FONDA • CHARLES BUTTERWORTH

Beulah Bondi • Henrietta Crosman • Walter Brennan • Dorothy Stickney

The Faith Baldwin Cosmopolitan Magazine Serial Novel that won the praises of millions of readers made into a fast moving-romance by a group of ace writers, including Dorothy Parker ..... A Walter Wanger Production ..... Directed by William A. Seiter

Paramount Pictures

Paramount Pictures

TELEPHONE COMPANY GOT INTO FILMS BY ACCIDENT, FEDERAL BOARD TOLD

Started Out with Idea of New Testing of 'Phone Equipment and Talking Pictures Emerged, Says Counsel

The American Telephone & Telegraph Company this week mildly "blamed" sound motion pictures on its inventors and technicians who busy themselves with inventing gadgets and things in the giant Bell laboratories overlooking the Hudson river in New York. The sound device, it appears, came out of the laboratory in spite of the parent Telephone Company, along with artificial larynxes, horse race timers, dirge-singing devices for funerals and whatnot.

Turning finally to the four-billion-dollar corporation's participation in motion pictures, mechanically and otherwise, the Federal Communications Commission in Washington this week heard explanations of the company's "satellite" activities, in the Commission's $750,000 inquiry into the big utility. The investigation has been underway for some two weeks, and this week disclosed Telephone Company loans of millions to the motion picture industry.

The four thousand scientific workers at Bell were virtually blamed for "always inventing things" they didn't intend to invent. They started out with an idea about fixing up a new method of testing telephone equipment, for instance, and talking films came out of it.

At first, it was said, it was a new method of recording voice, and the early experiments, in the 1920's, were devoted to synchronization of sight and sound, with the company wondering and even worrying whether the public would accept the talking film innovation.

This information, and much more, was contained in a memorandum by Charles F. Hurd, special counsel for the Telephone Company, and was issued following Tuesday's hearings at Washington on the question of Telephone ownership in other lines.

The company does not deny that it has a monopoly on the manufacture of motion picture recording equipment for studios and reproducing devices for theatres. But, it claims, it was legitimately drawn into the motion picture situation when Fox Film found itself unable to meet a debt of $15,000,000 to A. T. & T. The loan had been advanced to Fox Theatres for expansion purposes, during the William Fox regime, in the late 1920's, and when Mr. Fox was unable to meet the requirements of the arrangement a board was created to manage the affairs of the Fox companies. On that board was a representative of the Telephone system.

For a time, Mr. Hurd's memo admitted, American Telephone had a production program at the Paramount Long Island studio, but "few of our features were outstanding," added Mr. Hurd.

Participation of the Telephone Company, of course, is through its affiliated Western Electric Company's wholly-owned subsidiary of Electrical Research Products, Inc., of which John Edward Otterson, now of Paramount, was president until a few months ago.

The general news press this week was watching the hearings with interest, and when Samuel Becker, special Commission counsel, called a recess on Tuesday, until late Wednesday, he was reported by the press to have completed his consideration of the "scope and structure of the Bell System," for the time being, and to have planned next to describe the company's acquisition of securities of motion picture companies, which resulted, it was reported, "in operations of motion picture studios and the production of feature pictures and shorts."

Company officials at Washington were said to have explained to the press that such participation in motion pictures was a temporary activity undertaken to protect investment in sound equipment and studio facilities taken over for non-payment of debts.

The advance of $15,000,000 by Electrical Research Products to the Fox interests in 1929 was described for the Commission on Wednesday by Samuel Meisells, assistant accountant on the Commission's staff.

Loan Through Erpi

Mr. Meisells testified that Erpi borrowed the money from its immediate parent, Western Electric. On the same day, he continued, Western Electric secured a $12,000,000 advance from its parent A. T. & T. No information could be found in the Telephone Company's records as to why the loan was not made directly by Telephone or Western instead of through Erpi.

The accountant also told of a $9,775,000 loan by Erpi to Halsey, Stuart and Company, Wall Street banker, and a $5,000,000 loan by Erpi to General Theatres Equipment, Inc. The money involved in these two advances, Mr. Meisells said, was used to pay off the original advance to Fox.

"So Erpi furnished $15,000,000 to repay itself the $15,000,000 of Fox and substitute new debtors for the old one, at the same time reducing the original indebtedness by $225,000," it was commented by Samuel Becker, special Commission counsel.

Funds from Western Electric

Mr. Meisells also testified regarding the purchase of $8,500,000 of Film Securities Corporation notes by Weco Corporation, a Western Electric subsidiary, saying that the funds were supplied by Western Electric, and $500,000 of the notes purchased were sold to Graybar Electric Company, another Telephone subsidiary.

Complete monopoly of teletypewriters in the United States, a commanding position in teletypewriter service, leasing of thousands of miles of circuits used by Postal Telegraph and Western Union, and the wholly owned telephoto service were also cited by Commission Counsel Becker as evidence of the far-flung control of the Telephone system. Radio broadcasting is almost completely dependent on Bell System's wire facilities, it was said. Columbia Broadcasting in 1935 paid Bell $1,711,628 for use of wires for network broadcasting, and RCA's National Broadcasting paid $2,296,263. Only four other companies paid in excess of $500,000 for telephone wire service in 1935, and one of these was Nationwide News Service, a race track service, which contributed $521,345. Associated Press, United Press and E. A. Pierce and Company, broker, were the other large telephone customers.

John Bickley, special chief accountant for the investigating Communications Commission, reported that the Bell System is a factor in such other industries as securities, real estate, advertising, burglar alarms, radio, motion pictures, smelting and refining, railways, subways, cable companies. It ranked third among the nation's public utility services, transportation ranking first and electric and gas utilities second.

In addition, it was diclosed, on Wednesday, by Commission Accountant Meisells, that Exhibitors Reliance Corporation, a subsidiary of Erpi, loaned various sums to motion picture companies on a straight credit basis, charging normal interest rates.

Mr. Meisells explained that Exhibitors Reliance, for instance, extended credit of some $805,000 to Picture Alliance Corporation, to finance 12 features, 9 westerns, 29 two-reelers and 10 one-reelers. Educational Productions, Inc., received credit of $400,000 for 26 shorts; Krimsky and Cochrane got $168,620 for "Emperor Jones," and Universal was financed in "Moonlight and Pretzels." Hecht and MacArthur borrowed $187,000 for "The Scoundrel" and another production. Some $3,413,400 was extended on the whole.

Credit of $50,000 was negotiated by Quigley Publishing Company, and by others.

(The following statement was issued Wednesday evening by Quigley Publishing Company:

> *On June 30, 1932, at which time, on account of the depression, the normal sources of credit to legitimate business were closed, Quigley Publishing Company negotiated a credit, in amount of Fifty Thousand Dollars, with the Exhibitors Reliance Corporation, a subsidiary of ERPI.*
>
> *The credit above referred to was negotiated in full and mutual realization of the fact that it involved no implications or commitments beyond, or in addition to, repayment with interest at the normal rate.*
>
> *Repayment in full, together with interest, was completed on April 18, 1935.)*

Drawn Legitimately into Motion Picture Situation When Fox Film Couldn't Meet Debt, Commission Informed

After suddenly finding itself, through its inventors, engaging in sound motion pictures, "the Telephone Company thought it had all its outside activities under hand and finally was about to concentrate on the telephone business again, when the Bell scientists produced their tin larynx and their plus-perfect race-timer," United Press reported from the hearing chambers. "Then they developed the hill and dale recording device. This was a little lulu—and peculiarly appropriate for playing sad, slow music at funerals. One of the A. T. & T. subsidiaries, therefore, began manufacturing such equipment.

"That wasn't all," the press dispatch added. "A modification of this same dirge device was found to be especially suitable for the manufacture of those song extravaganzas of the films. A. T. & T. engineers gave the equipment its major trial in the filming of 'One Night of Love,' featuring Miss Moore."

"This is no slur on Miss Moore," it was explained, "and probably is the revelation of a profound movie secret, but Mr. Hurd said she didn't sing a single song while the picture was being filmed.

"What all this has to do with the telephone business, if anything, Mr. Becker hopes to spread on the record before the month is up. Executives of the A. T. & T. probably will attempt to show that if their inventors could be forced to stop inventing, there never would have been developments so far afield—and probably not much of a telephone service, either."

INTIMIDATION BY COMPOSERS SOCIETY CHARGED IN CRIMINAL INDICTMENTS

Public Prosecutor in Washington State Says Monopoly Controls 90 Per Cent of Music Copyrights; Asks Extradition

With criminal indictments charging "conspiracy and intimidation in restraint of public trade" filed against officials of the American Society of Composers, Authors and Publishers in the state of Washington, the House patents committee this week resumed consideration of the Duffy copyright bill, which is being bitterly fought by the Society.

Under an agreement definitely to conclude hearings April 15, the committee in its fifth week of hearings put in the record testimony of representatives of organized authors sharply assailing the motion picture producers as "wreckers of their product." The authors called for defeat of the Duffy bill, which is favored by exhibitors.

Picturing Hollywood as a bedlam where one never knows from moment to moment what might be done and declaring there is no such thing as an "innocent" infringer, the writers attacked the measure as undermining the rights which they have won only after hard battle. Spokesmen for the Authors' League of America attacked the right of film producers to change titles or "cut to pieces" their literary work.

Writers' Complaints Heard

The remainder of the hearings this week were devoted to listening to the plaints of the writing crafts, with the motion picture industry scheduled to appear next week.

Meanwhile in the state of Washington, where ASCAP has been operating under a receivership, the fight against the Society was extended with the filing of charges against its officials in the Snohomish county superior court at Everett by A. W. Swanson, public prosecutor.

Branding ASCAP as a "monopolistic institution" controlling 90 per cent of all music copyrights, the prosecutor named Gene Buck, ASCAP president; E. C. Mills, general manager; Nathan Burkan, general counsel; Louis Bernstein, vice-president; Saul H. Bornstein, treasurer, all of New York, and John L. Stanley, ASCAP representative in Seattle. The prosecutor asked extradition of the New York men, and Judge R. C. Bell set bail at $1,250 for each.

The prosecutor charged that through threatened prosecution of unlicensed music users the Society interfered with public trade and through intimidation prevented others from following lawful occupations.

Follows Radio Interests' Attack

The action is an outgrowth of the vigorous attack on ASCAP by the state's radio interests and Attorney General E. P. Donnelly, who recently said that the officials would be liable to criminal prosecution if they entered the state. The Society is fighting the receivership in the state courts in an effort to recapture the privilege of collecting music taxes in the state.

It developed also this week that the future course of the Government's prosecution of ASCAP in the federal courts as an alleged monopoly is uncertain because of the possibility of regulatory legislation being passed in the present session of Congress.

No likelihood of a final disposition of the case is seen by attorneys identified with the action until after adjournment of Congress, at which time the fate of the Duffy bill probably will have been settled. The Department of Justice and ASCAP counsel have been working on stipulations of fact in the case since it was stricken from the calendar of the federal district court in New York last fall. The stipulations will be presented to a federal judge to determine whether sufficient causes of action remain to constitute a suit.

The authors, particularly those who have sold material for film production, unloosed accumulated grievances at Hollywood when they opposed the Duffy bill before the House patents committee in Washington.

Features of the measure that would permit freedom of editorial revision would undermine clauses establishing the authors' moral rights, it was asserted by Ben Lucien Berman. Author of "Steamboat 'Round the Bend," Mr. Berman told the committee that Will Rogers had helped him prevent mutilation of the script and that conditions in Hollywood were so confused that at one time he had feared it would be turned into a story for Shirley Temple.

"Ninety-eight per cent of the screen writers in Hollywood are taking orders from the producers who are quite incompetent to direct them," he charged.

"I would like to see a law passed," said Mr. Berman, "that would give authors greater rights over their works insofar as motion picture production is concerned. The Duffy bill would decrease even what rights we have now."

Other complaints were registered by Mary Heaton Vorse, who criticized the title "Sea Beast" used on one of her stories, starring Milton Sills, and complained that one studio used only two lines of her script.

Headed by Elmer Davis, other spokesmen for the Authors' League were George Creel, Thyra Sampter Winslow, Chester Crowell and William H. Osborne. They declared that entry into the Berne copyright convention, provided in the Duffy bill, would subordinate the rights of American authors to those of foreign writers.

Pleading for retention of the statutory $250 minimum damage clause, Luise Sillcox, executive secretary of the Dramatists' Guild, urged that if the minimum penalty is abolished so should the maximum.

A further plea for legislation to prevent picture producers from mutilating scenarios was laid before the committee Wednesday by representatives of the dramatists and screen writers.

Much of the immorality of the screen was blamed on studio executives by John Howard Lawson, who charged that high-paid playwrights were treated "like office boys" and contended that low film standards were due to the ignoring of advice of dramatists with experience.

Mr. Lawson criticized changes in stories for the purpose of obtaining double meaning dialogue and sophisticated situations.

While satisfactory arrangements have been made with legitimate producers over the revision of scripts, the witness declared that the situation in Hollywood was "very unsatisfactory" and contended that the Duffy bill would make the situation worse. He attacked the limitation of infringement penalties in current events films and said the bill was ambiguous. He also objected to the provision merging production and exhibition rights and permitting release of films before legitimate runs were concluded.

Determination to close the hearings April 15 was reached by the committee after several members protested against the apparently endless flood of testimony. It was agreed that if necessary the committee should split into smaller groups to sit simultaneously.

Sirovich Ill

Too ill to continue in charge of the hearing, Chairman William I. Sirovich left the committee to its own devices and returned home. Representative Fritz G. Lanham of Texas continued the hearings as acting chairman, announcing that to expedite matters sessions would be held four days each week instead of three.

Closing of the hearings was demanded late last week by Representative O'Malley of Wisconsin, a bitter opponent of ASCAP, but objection was voiced by Gabriel Hess, counsel for the Motion Picture Producers and Distributors of America. Representative O'Malley favors the Duffy bill, but the producers and distributors want the $250 minimum damage clause retained as a deterrent to film bickcling and switching, and to that extent are siding with ASCAP in its fight against elimination.

WARNERS PROPOSE NEW FIVE-YEAR CONTRACT

A new five-year contract for the use of Warner music was offered Wednesday by the Music Publishers Holding Corporation, Warner music subsidiary, to radio stations. Exhibitors will know this coming week what Warners' policy will be with respect to music taxes for theatres, the company indicated.

The new radio contract, like the temporary agreement which has been in effect since January 1, with 250 radio stations, is based on a monthly fee.

The five-year contract is evidence of Warners' determination to remain outside the American Society of Composers, Authors and Publishers, said Herman Starr, vice-president in charge of music.

The new agreement is based on the local quarter-hour rate instead of the national rate, since Warner considers this rate much fairer to the smaller stations.

Additional infringement suits against radio stations, hotels and cafes continue to be filed by Warners, with the score this week standing at 145 actions brought.

Organized Authors Assail Motion Picture Producers as "Wreckers of Their Product" at Duffy Bill Hearing

THE HOLLYWOOD SCENE

Quick reference information on product started and completed and a panorama of the news of the week

50 Films in Work

Twelve pictures started in the week and eight were finished; thus Hollywood studios currently have approximately fifty pictures in work. This figure approaches the high water mark to compare favorably with the production colony's busiest seasons of the past.

Three pictures started at Warner. "Bullets and Ballots," starring Edward G. Robinson with Joan Blondell, also will present Humphrey Bogart, Barton MacLane, George E. Stone, Craig Reynolds, Addison Richards, Joseph King, Frank McHugh, Dick Purcell, Henry Kolker and Louise Beavers. William Keighley is directing. In "The Case of the Velvet Claws," being directed by William Clemons, are featured Warren William, Claire Dodd and Allen Jenkins. The cast for "Love Begins at Twenty" includes Warren Hull, Patricia Ellis, Hugh Herbert, Hobart Cavanaugh, Mary Treen, Dorothy Vaughn, Robert Glecker. William McGann is the director.

Paramount started two pictures. First and the more important is "Hotel Imperial," formerly titled "I Loved a Soldier." The production, which seems to be fighting a jinx, ran into further difficulty when Margaret Sullavan, who had succeeded Marlene Dietrich, broke her arm, causing further delay, but it is not expected that selection of another leading lady will be necessitated. Others in the cast are Charles Boyer, Akim Tamiroff, Samuel Hinds, John Miljan, Ted Oliver, Sigfried Rumann, Harry Cording, Stuart Erwin and Robert Middlemass. Henry Hathaway is directing. A second picture, "Good for Nothing," will star Virginia Weidler, with William Shea making his first bid for directorial recognition.

Hal Roach started "The Money Box." Laurel and Hardy are featured, supported by Alan Hale, Sidney Toler, Daphne Pollart, Betty Healy, Lorna Andre, Iris Adrian, James Finlayson, Arthur Housman and Wade Boteler. Harry Lachman is directing.

At Republic, "The Glory Parade" went before the cameras. The cast includes James Dunn, David Manners, Mae Clarke, Charlotte Henry, Henry B. Walthall, Frank McGlynn and Oscar Apfel. Direction is by Lew Ayres.

Three Independents

Three independent companies are listed in the group starting pictures. William Berke began work on "Desert Justice." The cast lists Jack Perrin, Warren Hymer, Maryan Dowling and Roger Williams.

Excelsior started "Ghost Valley." Tim McCoy is featured, supported by Claudia Dell, Wheeler Oakman and James Burtis. Sam Neufield is directing.

"August Week End," Chesterfield, will present Valerie Hobson, Paul Harvey, G. P. Huntley, Jr., Claire McDowell, Betty Compson, Frank Melton, Gigi Parrish, Paul Irving and Pat West. Charles Lamont is directing.

At Columbia "Queer Money" went on the stages. Cast names are Chester Morris, Marian Marsh, Lloyd Nolan, Victor Kilian, Nana Bryant, George McKay, Marc Lawrence and Earl Bunn. Erle Kenton is directing.

Warner Completes Two

Two pictures were completed by Warner. "Hearts Divided" stars Marion Davies and Dick Powell and includes Charles Ruggles, George Folsey, Henry Stephenson, Edward E. Horton, Arthur Treacher, Etienne Girardot, Walter Kingsford, Clara Blandick, Sam McDaniell, Oscar Polk, Clarence Muse and George Irving. Frank Borzage directed. In "Murder in the Big House" Craig Reynolds, June Travis, Dick Purcell, Barton McLane, Joseph Crehan, Joseph King, Carol Hughes, George E. Stone, Eddie Acuff, Mary Treen, Charles Middleton and Douglas Wood will be seen. Nick Grinde directed.

For Columbia release, Darmour Productions finished "Avenging Waters." The cast lists Ken Maynard, Beth Marion, John Elliott, Zella Russell, Ward Bond, Wally Wales and Edward Hearne. Spencer Bennet directed.

Paramount completed "Big Brown Eyes," a Wanger production. Names in the cast are Joan Bennett, Cary Grant, Isabel Jewell, Lloyd Nolan, Douglas Fowley, Marjorie Gateson, Henry Kleinbach, Walter Pidgeon, Alan Baxter and Francis McDonald. Raoul Walsh directed.

"The Witness Chair" was completed at Radio, starring Ann Harding with Walter Abel.

Color Film Finished

"Dancing Pirate," a Pioneer production in color, Radio release, also was transferred to the editorial department. It features Charles Collins, Steffi Duna and Frank Morgan, supported by Luis Alberni, Alma Real, Victor Varconi, Jack LaRue, William V. Mong, Sherman Sanders, Vera Lewis, Mitchell Lewis and the Royal Cansinos. Lloyd Corrigan directed.

Another Shirley Temple picture, "The Poor Little Rich Girl," is in the cutting room. The supporting cast for Miss Temple includes Alice Faye, Gloria Stuart, Michael Whelan, Jack Haley, Charles Coleman, John Wray, Snowflake, Billy Gilbert, Sam McDaniel, Tyler Brook, Claude Gillingwater and Arthur Hoyt. Irving Cummings directed.

The final completed picture, "The Mine with the Iron Door," Sol Lesser production, features Richard Arlen, Stanley Fields and Cecilia Parker with Henry B. Walthall and Spencer Charters. David Howard directed.

Independent

Although he has been an independent producer for many years, Eddie Small has changed his mind about making pictures for himself. Now an associate producer at Radio, Mr. Small's final independent production will be "The Last of the Mohicans."

"Independent production makes old men of youths," said Mr. Small. "So many elements enter into the making of a film that it is necessary for a producer to work with writers, select the cast, work on the sets with the director, and cut the picture. It is necessary to do so in order to make every penny count, in the final production.

"Good talent must be bought, or borrowed under exorbitant conditions, good authors and suitable directors must be found. As to players, talent and ability to draw at the box office are necessary. Often the independent producer must wait for weeks for a major studio to finish with players he needs in his picture. Cost of the delay is prohibitive. The time, care, money and showmanship necessary for a good picture put in by the individual producer himself is a nerve-wracking task. In association with a major studio, however, all that becomes available to the producer. The job then is to use time, money, talent and brains for one purpose—producing outstanding pictures."

Guild Protests

The Screen Writers Guild plans immediate action to combat reported British legislation barring American screen writers from working in England. . . . Leonard Goldstein has resigned as assistant to Ben Goetz of Consolidated and has started his new duties as executive assistant to George Hirliman, of Hirliman Productions. Mr. Goldstein will go to New York and England within two weeks to start negotiations for Mr. Hirliman's new color process, Hirlacolor. . . . S. Barret McCormick concluded policy conferences on the Coast and slipped out for New York. . . . Rufus LeMaire, formerly casting director for MGM, has joined Universal studios as executive assistant to Charles R. Rogers and William Koenig. Mr. LeMaire's principal duties will be to supervise the building of a Universal stock company. . . . Leo Spitz planed out for New York again. . . . Lawrence W. Beilenson, attorney for both the Screen Actor and Writer Guilds, is back from New York where he conferred with heads of the Authors League of America. . . . Joseph M. Schenck was also among Hollywood executives going east. Mr. Schenck will go to London following distribution and theatre expansion conferences with the 20th Century-Fox home office. . . . Carl Laemmle plans to go east for the April 2 pay-off by Standard Capital. . . . Pat O'Brien and Warners have patched up seeming difficulties and O'Brien has gone back to work. . . . George Hirliman will release three Spanish films, starring Jose Mojica, through MGM. . . . Fanchon Royer has resigned as a producer at Republic after two weeks on the company payroll. She immediately will form her own company.

SETTLEMENT NEAR IN SPANISH EXHIBITOR DISPUTE WITH MGM

Distributors Rally to Defense of J. Edelstein; Whispering Campaign Changed to Demand for Contract Revision

by HARRY CHAPIN PLUMMER
in Barcelona

With the threatened boycott of MGM pictures now put into effect by exhibitors of the Region of Cataluña, which embraces the most populous industrial section of Spain, the attack upon Jacques Edelstein and the Metro-Goldwyn-Mayer Iberica, S. A. E., which he heads, has spread into the realms of both national and regional politics and labor. The American, Spanish and other foreign distributors, grouped in the Mutua, or Cámara Espanola de Cinematografía, of which, however, RKO and Columbia, the affiliate companies here, are not members (though RKO this week notified the Film Board of its intention to join), have unqualifiedly rallied to the support of Mr. Edelstein in his stand against contract revision by arbitration or otherwise. Arbitration meetings this week failed to break the deadlock.

The position taken by the distributors and the solidarity shown by all of the membership, regardless of production or national or international background, very quickly brought about a change in the tactics of the warring exhibitors, of whom there are 105 in Barcelona, with 71 contractually served by MGM. From a whispering campaign of villification against Mr. Edelstein personally, their campaign changed to one of demand that the Metro contract be subject to revision. This the Metro unit, headed by Edelstein, and the united distributors refused.

When wholly uncorroborated insinuations began to be circulated that Mr. Edelstein had entered into the delicate and complicated politics of Spain and Cataluña preceding the recent elections and reached the ears of the newly seated Spanish Premier, Manuel Azaña, the head of the government wrote a personal letter to Lluis Campanys, president of the Generaldid of Cataluña, asking that political recriminations be excluded from consideration in an effort by the Catalan Government to effect an amicable settlement of the dispute.

Martín Barrera, Consejero de Trabajo (corresponding to secretary of labor in an American state government) and Ventura Gasol, Consejero de Cultura, acting upon the complaint of Zoilo Oliver (of Cinnamond Films), president of the Mutua, dispatched an invitation to Enrique Sáenz, president of the Asociación de Impresarios de Cataluña, to call at the Generalidad in this city, to discuss arbitration measures proposed by the Mutua. President Sáenz failed to respond to the invitation, whereupon a Government agent was sent post haste to summon him imperatively to the *Consejería.*

Upon his arrival Mr. Sáenz declared that the only arbitration acceptable would be that of revision of the Metro contracts already executed and in effect. It was insistence by the Metro executive upon fulfillment of these contracts which had occasioned the outbreak of hostilities against him. The Sáenz proposal was straightaway refused by the Metro and Mutua principals.

Despite vituperative official expressions upon the part of Mr. Sáenz in the public press, including a signed interview in "La Humanitat," the Catalan language daily of largest circulation, and in conversation and correspondence, which he has admitted to friends in the Mutua councils were "necessary for local consumption," the exhibitors' unit accepted arbitration and a commission was appointed consisting of three from the exhibitors' organization, three from the Mutua, and headed by one or more representatives of the Generalidad of Cataluña.

Sáenz Concedes Point

Mr. Sáenz, when finally he was prevailed upon to wait upon the Consejero de Trabajo, was told frankly that the exhibitors' boycott could not be regarded as other than an illegal proceeding, since any action adversely affecting the employment of great numbers of cinema operators and theatre attachés must constitute a violation of the Spanish and Catalan labor laws. Mr. Sáenz then agreed that the films contracted for would be accepted and paid for, but not shown. This, in turn, it was pointed out to him, would disrupt the Metro distribution schedule for the remainder of the season and likewise might prove to be illegal, if it had the effect of unsettling the labor balance in the big Metro studios and salesrooms in this city.

Although the managers of the American importing and distributing group, as likewise their Spanish and foreign confreres in the Mutua, both individually and collectively sympathize with Mr. Edelstein in his present position, under the bylaws and regulations of the Mutua they may not put into effect the lockout of all films, decided upon in their last meeting as the most drastic reprisal for the exhibitors' boycott, until after eight days' notice served upon the exhibitors. Meanwhile, they are supplying films to the exhibitor theatres of the Barcelona group, while the Radio and Columbia units, being without the Mutua membership, are free to do likewise.

FILM GROUP FIGHTS CENSORSHIP MEASURE

The executive committee of the Finer Films Federation of New Jersey, at a special meeting this week, at East Orange, voted unanimously to oppose passage of a bill introduced in the legislature by Senator Horace G. Prail, Hunterdon County Republican, for the appointment of a board of censors.

The bill provides for appointment of three censors at a total salary of $13,800, *and authorizes the establishment of a corps of investigators and clerks. The executive committee also called a special meeting of the statewide membership for April* 28 *at Trenton for a concerted effort against the measure.*

Insinuations of Interference in Politics Never Verified; Warner Group Acquire Modern Studio for Dubbing Purposes

▽

Gala Premieres

Gala premieres were held on consecutive evenings of the Radio "Fería de la Vanidad" ("Becky Sharp") and of United Artists' "Tiempos Modernos" ("Modern Times") with Charlie Chaplin. Audiences worthy of an opera first night assembled for both, and public and press accorded the new pictures a most favorable reception.

The Technicolor production, at the Astoria, was Spain's introduction to the new color-relief principle featured in the film version of Thackeray's masterpiece, and there was no disguising the measure of artistic and entertainment satisfaction the picture created. The first-run was held under the auspices of the Circulo Artistico of Barcelona, which issued the invitations and whose president, J. Planas Doria, distinguished in Spanish and Catalan art and journalistic life, prefaced the initial showing of the film with a brief address. A most attractive *incidental divertisement* was provided by Carmen Salazar, a Spanish dancer of renown, who, supported by an instrumental septet, executed a program of classic dances.

At the Tivoli, one of Barcelona's largest and most fashionable theatres, a capacity house in gala attire greeted the latest Chaplin offering. Excellent publicity measures had aroused public interest to the ultimate degree and tickets at the regular Barcelona theatre scale were sold out long before the the premiere. The Barcelona press hailed the comedy with virtually unanimous praise and the occasion proved to be second only to the premiere of two nights previously in Madrid in the fashionable world of this, Spain's metropolis and chief seaport.

▽

Hollywood in Barcelona

With Douglas Fairbanks and his bride of a few hours, née Lady Ashley, and Antonio Moreno, W. B. Morgan and Mr. and Mrs. Bernard J. Gottlieb and their little daughter, with other notables of the American and European cinema thronging the Ritz at the tea-hour, Hollywood appeared to have moved to the Old World this week.


A hero's IMMORTAL COURAGE...
A rogue's HILARIOUS TRICKERY...
A woman's UNSHAKABLE LOYALTY...
portrayed by three great stars at their greatest
... make this an entertainment solid with the
ingredients that make the crowds pay and pay!

20TH-FOX 'MESSAGE TO GARCIA' GRAND THRILLER, B. O. WOW

Notable Portrayal By Wallace Beery

"A MESSAGE TO GARCIA"
(20th Century-Fox)

Producer .....Darryl F Zanuck
Associate Producer....Raymond Griffith
Direction .. ..George Marshall
Story Lieut Andrew S. Rowan and Elbert Hubbard.
Screen Play W P. Lipscomb and Gene Fowler
Photography .....Rudolph Mate
Assistant Director....Booth McCracken
Cast Wallace Beery, Barbara Stanwyck, John Boles, Alan Hale, Herbert Mundin, Mona Barrie, Enrique Acosta, Juan Torena, Martin Garralaga, Blanca Vischer, Jose Luis Tortosa, Lucio Villegas, Frederick Vogeding, Pat Moriarity, Octavio Giraud.

The message of this robustious adventure picture, with its story straight out of revered American history, its triple stellar draw and its consummate production values, is one of profits and more profits at the little glass cage Darryl Zanuck has struck 12 for exhibitors again

For this is as high-tension a discharge of entertainment voltage as anyone could desire It brings vividly to life the heroic Spanish-American war story immortalized by Elbert Hubbard and known to almost every American It packs a swift succession of hairbreadth escapes that makes the Perils of Pauline and all her successors seem child's play on the front lawn And it brings to the screen a serio-comic character portrayal destined for the cinema hall of fame

Sergeant Dory, the renegade ex-marine who helped Lieutenant Rowan get through the Spanish lines and into the interior of Cuba as played by Wallace Beery, emerges as engaging and heroic a scalawag as any modern Falstaff Not since Beery's Villa has he had such a chance or enacted so superbly well-rounded and engaging a portrait

John Boles plays the undaunted Lieutant Rowan, bearer of the message to Garcia, and his too, is an impeccable portrayal, vigorous and dynamic Barbara Stanwyck is the high-bred and courageous Cuban girl of history who in the screen version not only aids the lieutenant but accompanies him on most of the perilous trip Miss Stanwyck is not an exotic Latin but she gives a forthright and unaffected performance that combines appealing beauty and convincing heroism

Events move rapidly from the very beginning and the pace never slackens Following a brief prologue in which President McKinley gives Rowan the message the lieutenant is found as a Canadian stoker on a British tug off the Cuban coast But Spanish spies have wind of him and the villainous Captain Krug has been hired to capture him at all costs Krug intercepts the boat and in the first of many chases Rowan swims ashore under a blanket of bullets

In a low Cuban bodega he is picked up by the disreputable but resourceful Dory For a price the mercenary ex-sergeant offers to get him through the lines to the ranch of the Cuban Maderos and he is forced to accept the doubtful aid. From this point onward the comical rogue dominates the story, pitting his wits against the relentless Krug.

They see Maderos shot down by Krug's men just before his lovely daughter (Barbara Stanwyck) arrives. In those circumstances they meet and the girl resolves to help the Cuban cause by seeing Rowan through. Soon the three alone are working their way through the pathless and miasmic tropical swamps, constantly harassed by the ever-following Krug.

Beery unwittingly leads Boles to the stronghold of Krug He himself is captured by the Cubans and persuades General Garcia into a ride to the rescue of the tortured Boles and, as it happens, of the wounded girl It is a gory and spectacular finish

This is a grand job of picture-making throughout and there are a host of credits earned The skillfully devised script by W P Lipscomb and Gene Fowler is carefully built on Lieutenant Rowan's own published account and a vast amount of research for picture purposes is evidenced Tact has been used to avoid wounding Spanish sensibilities as witness the employment of the foreigner Krug for everything beyond the Spanish code of honor in war

The direction of George Marshall is unsparingly vigorous in its development of never-slackening pace and menace and of pungent and telling detail at every turn, however swiftly taken The photography of Rudolph Mate, with its multitudinous problems of night lightings in uncanny places, is impressively atmospheric and he is splendidly aided by the art contributions of William Darling, Rudolph Sternad and Thomas Little

Of the extensive and admirable support Alan Hale stands out as the merciless Krug Herbert Mundin supplies a touch of comedy as a cockney tinware peddler lost, with his stock-in-trade, for weeks in the jungle This is a bit hard to take but is dramatically justified at the end The numerous Spanish parts are taken by members of the studio's gifted Spanish stock company, with handsome, young Juan Torena notable as the girl's soldier brother and Enrique Acosta as General Garcia There are also meritorious bits by Mona Barrie, Blanca Vischer, Martin Garralaga and Jose Luis Tortosa



Wallace BEERY • Barbara STANWYCK
John BOLES in
"A MESSAGE TO GARCIA"
with ALAN HALE • HERBERT MUNDIN • MONA BARRIE
a DARRYL F. ZANUCK 20th Century Production
Presented by Joseph M. Schenck
Suggested by Elbert Hubbard's immortal essay and the book by Lieut. Andrew S. Rowan
Associate Producer Raymond Griffith
Directed by George Marshall
Screen play by W. P. Lipscomb and Gene Fowler

20th CENTURY FOX

THE KEYSTONE OF YOUR FUTURE

Again...20th Century-Fox makes life sweet for exhibitors!

THE CUTTING ROOM

Advance outlines of productions nearing completion as seen by the Hollywood staff of the Motion Picture Herald

Blackmailer
(Columbia)
Dramatic Mystery

In story content and commercial worth of cast names, this production has much to engage the interest of audiences and exhibitors. Essentially the story is murder mystery, but it is far from formula. That is the quality that Joseph Krumgold, Lee Loeb and Harold Buchman have sought to incorporate and make predominant in their original screen play. It is the angle which Gordon Wiles' direction continually concentrates upon.

Eight persons are gathered about a dinner table. A man whom all detest requests that the lights be darkened momentarily. There's a screen and he is found stabbed in the heart. Investigation reveals that several in the room have motive for killing the man. A woman who has been blackmailing, and her husband, might have done it; so too their daughter and the man she is in love with. The butler may be guilty, also a stable boy found prowling about. Only the host and his wife are unsuspected. The murderer must be in the room. Another man, who tries a ruse to trap the slayer, is slain. Then the fiance asks that the room be darkened, claiming that he knows the killer. A fight, the lights go on and the killer and his mother are revealed.

With dynamic and different mystery the principal selling point, inasmuch as all the action takes place within one room and all the players are continually present, appearing as the outstanding interest creating angle, name values of players bringing the story to screen realism should not be overlooked. As practically all the players are familiar to patrons and exhibitors by reason of appearances in recent pictures, the personalities featured—and each one is important in the story—are William Gargan, Florence Rice, H. B. Warner, Nana Bryant, George McKay, Wyrley Birch, Drue Leyton, Paul Hurst, Kenneth Thompson, Boyd Irwin, Sr., and Alexander Gross.

Two Against the World
(Warner)
Drama

The plot of this story is powerful drama. It calls for not one but a continued series of suspense packed situations. It concerns itself with what happened when a man whose only love was greed for money dug up the sordid details of a now respected wife and mother and by threatening to broadcast them to the world brought about the self-destruction of the woman and her husband, but in doing so his attempt at scandal mongering brought about an affection between their daughter and her fiance that resulted in a glorious love.

Geared to a theme that has more than ordinary appeal, inasmuch as it makes a martyr of a woman who had the strength of character to live down an unfortunate past, the story is told against a background that cannot help but enhance the motivating story's dramatic content. Radio broadcasting is the medium by which the chain owner would exhume the dead past. He will not heed the pleas of his manager and his secretary nor will he listen to the woman in the case. His threats to go on the air almost wreck the daughter's romance. But as her parents take their own lives, the girl's attempt at revenge is frustrated by the manager as the boy re-vows his love and the manager and his secretary find romance in another field.

Robert Middlemass has the role of the radio owner. Humphrey Bogart, the gangster of "Petrified Forest," is his manager, and Beverly Roberts, who will make her screen debut in "The Singing Kid," is the secretary. Helen McKellar is the woman, Henry O'Neill her husband, and Linda Perry the daughter. The next most important character is Carlyle Moore, Jr. Others who will be seen are Florence Fair, Clay Clement, Harry Hayden, Claire Dodd, Hobart Cavanaugh and Paula Stone.

The story is an original screen play by Michael Jacoby and is being directed by William McGann.

And so they were Married
(Columbia)
Comedy Romance

A B. P. Schulberg production, this story undoubtedly has the qualities that make for good screen entertainment. The subject matter, originally making for comedy in dialogue, action and situations, is intriguing in concept. While it builds to a light dramatic situation, the element of comedy is, nevertheless, the continually dominant factor. The story is an original by Sarah Addington. Screen play is by Doris Anderson, Joseph Anthony and Lourie Brazee. The picture is being directed by Elliott Nugent.

The time of the story is the Christmas season. The locale is a snow isolated mountain hotel. Production values are of a class to accentuate fully the motivating story theme. A widower and a widow, each of whom detests the opposite sex, are anxious to give their motherless children the fun of a white Christmas. Alone in the hotel, they make no bones of their dislike for each other, but to avoid the super-anxious make-you-welcome antics of hotel attaches, they seek solace in each other's company. The children, who battle between themselves, think their parents are going to get married. Making peace to forestall such a happening, they create a situation which makes it appear that they have been kidnaped. But when they are found, the boy and girl are happy to see their father and mother rush into each other's arms.

Melvyn Douglas will be seen in the role of the widower and Mary Astor as the widow. Edith Fellows is Miss Astor's daughter and Jackie Moran is Douglas' child. Donald Meek appears as the hotel owner and Dorothy Stickney and Romaine Callender are the very important attaches who drive their guests into love.

Murder in the Big House
(Warner)
Drama

The title graphically cues this story's character, identity and locale. Basically it is a story of desperate men that runs a wide scale of melodrama, romance, mystery, thrill, excitement and suspense. The premise of the story is odd. A reformed racketeer deliberately commits a minor crime that he may go to jail and thus be safe from gangsters who have threatened his life. His only friends are his secretary and a newspaper man. On the eve of the man's parole he is killed. As the gangsters are also former convicts they immediately are suspected. The mechanics of production carry on the illusion that this is the case until the climax which, interluded by a series of danger laden mutinies, escapes and recaptures, makes vivid use of the elements of suspense and mystery to baffle all attempts at advance solution.

The picture is based on an original story by Johnathan Finn, with screen play by Robert Adams and Joseph Hoffman. Direction is by Nick Grinde.

Save two, June Travis, featured in "Ceiling Zero" and the forthcoming "Broadway Playboy," and Mary Treen, the entire cast is made up of male actors, all of whom are familiar figures in pictures made by this company. Craig Reynolds is the reporter, about whom the story's small but important romantic angle revolves. Joseph King is the murdered man; Joseph Crehan the warden and Barton MacLane a police detective sent into the prison to investigate the slaying. Addison Richards and Charles Middleton are guards, and Richard Purcell and George E. Stone are the gangster murder suspects. Other players are Eddie Acuff, Henry Hall and Robert Keane.

Practically all the action, except a courtroom sequence, takes place within the walls of a famous penitentiary.

Mr. Deeds Goes to Town
(Columbia)
Comedy Romance

Any Frank Capra picture is an important event for exhibitors and theatregoers. "Lady for a Day," "Broadway Bill" and "It Happened One Night," the most recent of a long list of successes, established that fact.

Searching since "Broadway Bill," Capra finally found in the Clarence Budington Kelland story now bearing this title a vehicle he would like to do. When the screen play was completed by Robert Riskin, Gary Cooper engaged for the role of Mr. Deeds, Jean Arthur assigned to the feminine lead, and such names added as George Bancroft, Lionel Stander, Douglas Dumbrille, Raymond Walburn, H. B. Warner, Warren Hymer, Muriel Evans, Ruth Donnelly, Emma Dunn, Christian Rub, George Cooper, Walter Catlett, John Wray and Gene Morgan, Capra was convinced he had the vehicle, the stars and supporting players that would fully come up to all anticipations exhibitors and audience would have.

"Mr. Deeds Goes to Town" is a comedy romance story, topically unusual. A small town big shot inherits a vast fortune and is prevailed upon to shake the dust of his rural residence where he's everything from leader of the town band to chief of the fire department. In New York everybody takes him for a hick sucker and wants a bite out of his bankroll, but Deeds (Cooper) crawls into his shell. He meets a girl who tells him that she's broke and down and out. He feeds her and next day a newspaper screams with news of Deed's foibles and idiosyncrasies. Amazed, he crawls deeper into his shell, having ear only for the poor girl. Then he discovers that the girl he befriended is the writer of the sensational stories.

30 APPROVE NEW SUPPLY DEALERS' ASSOCIATION

George DeKruif and Rudolph Eisenberg, Attorney, Forming Organization; 30 Joining

Associated Theatre Supply Dealers, a new national organization of supply dealers, is being formed by George DeKruif, former National Theatre Supply executive, and Rudolph Eisenberg, attorney, at 551 Fifth Avenue, New York. Approximately 30 dealers have indicated their intention of joining the organization, Mr. Eisenberg said this week.

The prospectus of the new association sets forth seven services which the organization will perform for its members. These include obtaining of preferential discounts, bonuses on yearly sales quotas, obtaining of new lines for dealers, sales promotion work, advertising, accounting and a weekly bulletin.

In seeking members of the new association, Mr. Eisenberg said he had sent questionnaires to 504 manufacturers throughout the country.

The pamphlet contained such questions as the following:

"What do you manufacture for theatres and other forms of auditoriums?

"How do you merchandise your equipment now?

"What is the list price of your product and what is the recognized dealer discount?

"Are you interested only in theatre business, or would you like to cultivate new fields?

"What are your terms, including deposit, cash discount and installments?

"Will you cooperate in backing up the distributor by advertising and with a catalogue?

"Will you give exclusive selling rights and send samples?

"Can you guarantee delivery upon acceptance of order?

"What form of endorsement or laboratory test can you supply to prove your product is mechanically perfect, and will perform as claimed?

"How many theatres have installed your product?

"Who handles your export business?

"Would you supply free samples for a permanent display in New York headquarters showroom?"

William Fox Gets Stay Pending Appeal

A stay of that part of a federal court order which made William Fox subject to arrest for contempt of court was granted late last week by Judge William Bondy providing an appeal from the order punishing Mr. Fox is filed with the United States supreme court by his attorneys within 10 days after the record of the case is completed.

Hirsh, Newman, Reass and Becker, Mr. Fox's attorneys, said that the record could be completed within a week and that application for a writ of certiorari would be made to the high court within the specified time. The appeal will be sought on the complete punishment order signed by Judge Bondy and upheld recently by the United States circuit court of appeals which, in addition to directing that Mr. Fox be taken into custody, also prescribed a fine of $235,000 and $10,000 attorney fees.

Mr. Fox was cited for contempt for failure to answer a subpoena obtained by the Capital Company in supplementary proceedings in connection with an unsatisfied $280,000 judgment it was awarded against Mr. Fox for a defaulted lease on the Fox Theatre, San Francisco.

Percentage Ruling Upsets Sale Pacts

A decision which is regarded by film company attorneys as likely to have widespread effects on the designation by distributors of percentage engagements, if it stands, was won last week in the New York supreme court by Springer and Cocalis and the Consolidated Circuit in an action brought against them by Twentieth Century-Fox.

The decision would make the distributor's overage on a group of designated percentage pictures dependent upon the earnings of the entire group, rather than upon the earnings of each picture individually.

Fox was suing Springer and Cocalis on a 1934-'35 contract for 58 of the distributor's pictures at a flat rental of $2,750 per picture for 30 theatres. The contract stipulated that "on six pictures to be allocated by Fox the distributor shall receive a 50 per cent overage." Fox was suing for $18,000, plus interest, which it claimed was due it under this clause.

The exhibitor defendant admitted a profit on two of the six pictures allocated by Fox for the overage, but claimed a loss on the other four which offset that profit.

Silent Scenes Are Out, Dreher Says in Report

Hardly a single silent scene is made in films today, according to a report by Carl Dreher, head of the Radio Studios sound department in Hollywood. Radio's consumption of sound stock rose in 1935 to 7,000,000 feet, approximately 2,000,000 feet more than the averages of the three previous years. Last year nine pictures used more than 200,000 feet of sound each as against two such films in 1934.

The total footage run through the recorders since Radio began making sound films, according to Mr. Dreher's report, was more than 32,000,000 at the end of 1935. More than one-third, or 37 per cent, of all features released by Radio in 1935 contained music, with an increase expected this year.

Connolly Europe Bound

Jack Connolly, general manager of Pathe Newsreel, is en route to Europe on the *SS Paris* to inspect foreign offices, arrange for covering of the Olympic Games and to increase foreign coverage generally.

Film Acting Is Not Acting: Howard

Motion picture acting is not acting at all, in the sense that the legitimate stage knows the art, Sidney Howard, president of the Dramatists' Guild, told members of the graduating class of the American Academy of Dramatic Arts Monday in New York. Mr. Howard, who has written both for the stage and screen, said the stage demands far more of its actors, actresses and playwrights than the motion pictures. Many screen stars, he intimated, would fail miserably on Broadway.

"I don't believe for a minute," he said, "that the great names of Joan Crawford or Greta Garbo mean that they can hold a scene on the stage. They don't know how. They have never learned their job. I have seen. I know how acting is done in Hollywood. It isn't done in front of the camera, it is done in the cutting room."

While 56 senior students, the largest graduating class in the academy's 52 years, listened, Mr. Howard warned them vigorously to choose with care between the stage and screen. Success in Hollywood, he declared, means an easy life of swimming pools and Spanish patios. The stage, he conceded, can be a succession of "headaches."

"You can't learn to act in pictures," he said. "You can't learn to act by standing in front of a camera for a minute and a half, two minutes or three minutes. Three minutes is a long time in pictures, 300 feet. You can't learn to act by doing that one or two or three times with no audience, no laugh coming, no applause, no communion with them (the audience) out there."

Charging that Hollywood "has a sinister effect on people who go there," the playwright admitted that he had experienced it himself. He did not know why, but he guessed it was the lack of an audience and of "standards and taste."

Harry Cohn Adding to Holdings, SEC Shows

Acquisition in January by Harry Cohn of 1,730 shares of Columbia Pictures common through voting trust certificates and 37 shares of the stock itself is shown by the semi-monthly report of the Securities and Exchange Commission issued this week in Washington. At the close of the month, it was shown, Mr. Cohn held 1,565 shares of common and 70,968 shares through voting trust certificates.

Reports on Universal Pictures for January showed acquisition of 100 shares of common by Samuel Sedran, New York, and the disposition by Willard McKay, New York, of 30 shares of special cumulative first preferred. The Wilkay Holding Company also disposed of 50 shares of the preferred.

Vallee Quits "Scandals"

Following a fist fight on the stage of the New Amsterdam theatre in New York and after three arbitrators in the George White-Rudy Vallee controversy had ruled that the "clash of temperament" was not sufficient ground for discharge of the singer by the producer, Hyman Bushel, attorney for Mr. Vallee, announced that his client would not continue in the production.

JANE'S IN HER GLORY IN THIS FAMOUS STORY!

The "meanie" of "Bright Eyes" . . . the spicy little mischief-maker of "Ginger" and "Paddy O'Day" . . . becomes Cupid's little helper and turns the home town topsy-turvy!





Booth Tarkington's
hilarious masterpiece
of small-town romance!

GENTLE JULIA

with

JANE WITHERS
TOM BROWN
MARSHA HUNT
JACKIE SEARL

Executive Producer Sol M. Wurtzel
Directed by John Blystone
Screen play by Lamar Trotti
A FOX PICTURE



20th CENTURY FOX
THE KEYSTONE
OF YOUR FUTURE

CHARGES FLY THICK AND FAST AT BLOCK BOOKING BILL HEARING

Threat of Demand for Department of Justice Action Made and Withdrawn in Tilt Over Theatre Policies

Threats to carry complaints to the Department of Justice and promises that the fight on block booking legislation from now on will be conducted without gloves featured thus the third week of hearings on the Neely-Pettengill—anti-block booking bill before the House interstate and foreign commerce subcommittee.

Made in the heat of argument after George Schaefer, vice-president of United Artists, had purported to show that some of the independent exhibitors who were seeking the bill on moral grounds do not operate their houses on the cultural plane which they professed to desire, the threat of Department of Justice action later was withdrawn from the record.

Meanwhile, in both Senate and House, promises of a legislative jam dammed up by the new tax bill gave indications that little controversial legislation, such as the Neely-Pettengill measure, will be possible of enactment in the remainder of the session.

Even under the best of conditions, the Pettengill bill cannot be reported by the subcommittee to the full committee and thence to the House until after the middle of April—providing, of course, that a favorable report is made by both. The measure then would run smack into the debate on the revenue bill and would be sidetracked, probably not to be taken up, if considered at all, until May, when members will be impatiently awaiting the Senate's action on taxes so that they may adjourn the session.

The possibility of cooperative action between the Neely subcommittee of the Senate and the House subcommittee to clarify the block booking ramifications appeared in Washington this week. Senator Neely, chairman of the Senate group, disclosed also that he is planning to resume public hearings, with at least one more session, because of urgent requests from a bishop and other persons who want to testify. He denied that his subcommittee had reached any decision on the basis of the hearings thus far.

Continuing his answer to the charges filed by proponents of the bill when they appeared before the subcommittee Mr. Schaefer on Monday told how his former company and other concerns concentrated on making sales even if to do so necessitated accepting bookings for less than the entire block.

The competition between the several companies is keen, and is exhibited not only in the drive for theatre outlets but in the "cut throat" competition between the affiliated houses. "It is a case of dog eat dog," he declared, explaining that it is the practice, where an affiliate

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Federal Trade Commission Holds New Views on the Block Booking Question

Views on the present system of block booking of motion pictures held by the Federal Trade Commission a decade ago are not the Commission's views of today, it was revealed in a legal opinion expressed by W. T. Kelly, chief counsel of the Commission. Mr. Kelly reported to the FTC on block booking in connection with the Pettengill House hearings on a proposal to outlaw compulsory block booking and blind buying.

Although in the long-drawn-out Famous Players block booking case, which was referred to frequently during the Pettengill hearings in the past few days, the Commission bitterly attacked that method of selling, Mr. Kelly, in his opinion, now takes a more modern view of the practice and, while pointing out the propriety of quelling its use for monopolistic or improper purposes, holds it to be a sales method of many years' standing. He protests against its being designated a "crime" without consideration being given to available machinery for the control of unfair methods of competition.

Mr. Kelley's block booking opinion, considered one of the severest blows the Pettengill anti-block booking received, was as follows:

Memorandum for the Commission:

In re: H. R. 6472, 74th Congress First Session—

Pursuant to direction of the Commission, dated March 8, 1935, legal opinion on above captioned bill is herein submitted:

H. R. 6472 is titled:

"A bill to prohibit and to prevent the trade practices known as compulsory block booking and blind selling in the leasing of motion picture films in interstate and foreign commerce."

and may be summarized as follows:

Section One defines "Compulsory block booking," and "blind selling" as unfair trade practices, contrary to public policy, monopolistic in tendency and burdening commerce.

Section Two contains the customary and adequate definitions of "film," "lease," "person," "distributor," "exhibitor" and "commerce" common to the motion picture bills.

Section Three, using the phraseology of the Commission, declares block-booking unlawful.

Section Four declares unlawful the leasing for exhibition of films over two thousand feet in length, unless a synopsis of outline and treatment is furnished "at or before the time of making such lease." This section also creates a civil right of action for damages arising from "substantial difference" between synopsis and film.

Section Five incorporates practically unchanged, the penalty and injunction provisions of Sections Two, Four and Five of the Sherman Act. Violation of Section Three (block booking) and "knowingly" making false statement in synopsis (Section Four) are made misdemeanors subject to $5,000 fine and one year imprisonment, or both.

Section Six preserves validity of sections remaining in case some are found unconstitutional, and the final section, Seven, specifies effective date.

OPINION

Section Three subsection (1) is valid. Using the definition worked out by the Commission, compulsory block booking is declared unlawful.

Subsection (2) regulating the transportation of films intended to be leased in violation of subsection (1) is within the powers of Congress. The Supreme Court in passing on this particular power, has upheld legislation regulating traffic in narcotics, lotteries, white slaves, and prize fight films. These classes held illicit and harmful have come to be known in the law books as the "out-laws" of commerce. A question arises whether the instant subject of regulation is a commodity sufficiently "tainted" as to come within such classification.

Second:

The synopsis requirement of Section Four, first sentence of which reads:

"It shall be unlawful for any distributor of motion picture films in commerce to lease or offer to lease for public exhibition any motion picture film over two thousand feet in length unless such distributor shall furnish the exhibitor at or before the time of making much lease or offer to lease a complete and true synopsis of the contents of such film,"

is, we think, arbitrary and discriminatory. There is reason to believe that this is contrary to the protection guaranteed by the Fifth Amendment against depriving "of life, liberty or property without due process of law."

The synopsis condition, to say the least, is a burden upon the sale or leasing of a future. Sales of futures are a recognized incident of property ownership.

U. S. v. N. Y. Coffee and Sugar Exchange, 263 U. S. 611.

Board of Trade v. Christie, 198 U. S. 236.

From the latter, at page 247, come these classic words of the late Justice Holmes:

"Of course in a modern market contracts are not confined to sales for immediate delivery. People will endeavor to forecast the future and to make agreements according to their prophecy. Speculation of this kind by competent men, is the self adjustment of society to the probable. Its value is well known as a means of voiding or mitigating catastrophes, equalizing prices, and providing for periods of want."

It is common knowledge, and a fact recognized by the courts, that the successful operation of motion picture theatres is basically linked with the practice of advance booking. It requires no great stretch of the imagination to foresee reliance upon the Constitutional Guarantee by both exhibitors and producers. The following quotation from Allgeyer v. Louisiana, 165 U. S. 578 at 589 may well serve either contender:

"In Allgeyer v. Louisiana the court defining liberty, said:

" 'The liberty mentioned in the Fourteenth

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An Amazing Fact

. . . in every theatre that Samuel Goldwyn's production of "THESE THREE" has played, the second day's receipts have exceeded the opening day's gross.

PETTENGILL QUESTIONS SCHAEFER

(Continued from page 32)

is in competition with an independent, to protect the latter, either by splitting product between them or by refusing to sell the affiliate.

"The affiliated houses are in the most cut-throat competition there is in any industry," he asserted, adding, "this is the 'monopoly' of which the proponents of this bill complain."

Taking up the question of selling, Mr. Schaefer submitted the figures which had previously been given the Neely subcommittee, showing that in the first 400 cities less than half of the contracts were for full blocks. He also cited other statistics that in the Atlanta territory, 148 exhibitors took from 27 to 60 pictures and 77 took 26 or less; in Dallas, 71 took more than 26 and 65 took less; in Denver, 89 took 27 or more and 42 took 26 or less, while in Des Moines the figures, respectively, were 77 and 47, in Kansas City, 128 and 76, in Minneapolis, 160 and 89, and in St. Louis 94 and 46.

"It seems to me" Chairman Pettengill commented, "the present line of argument is a two-edged sword. You say block booking is a necessity and then you say that in town after town you are not selling in blocks."

"I do not say that block booking is a necessity, but that I object to this bill because it puts shackles on the seller and leaves the buyer to do as he pleases," the witness replied.

"Can you make any suggestion that will work both ways?" the chairman asked.

"I would vote for Mr. Kent's suggestion that you put the same shackles on the exhibitor as you do on the distributor," Mr. Schaefer said.

"If your industry can live in a situation where many buy less than 26 pictures, how can you argue that without block booking the industry cannot live?" Representative Pettengill continued.

"The greatest revenue this industry gets is from the larger situations," the witness explained, "and this bill would deny me the right to go to a customer of long standing and offer my entire product. He would say, 'Under this bill you cannot sell me all your product. I want to take my selection.' If I refuse to let him select, it is unlawful, even though another exhibitor is willing to buy. The mere fact I have offered him my product in accordance with a practice as old as the industry and he says 'I won't buy,' becomes an unlawful act."

Much of Mr. Schaefer's testimony on Monday was directed to an explanation of the method of handling percentage films and classification. He explained that percentage was adopted when the cost of pictures became heavy and many exhibitors felt they could not pay the higher prices.

Mr. Schaefer aroused the resentment of the chairman when he said that a provision was included in contracts calling for Saturday and Sunday showing of percentage films because of "sharp practices" by a few exhibitors, who ran the pictures on the poor days because they could fill their houses over the weekend with any sort of film.

He admitted that originally the contracts did not specify the play days, but pointed out that contracts with the big circuit houses required them to play a certain proportion of films on weekends and contended that general adoption of that provision merely put all exhibitors under the same restrictions and gave the distributor a chance to get back the best return for the picture.

Pictures are not changed in classification when an exhibitor cancels, he declared in answer to a charge that such shifts were made. Exhibitors frequently do not cancel because of moral objections, he said, but to get from under a high priced picture. Further, he added, a picture may be in different classifications in different territories because it may be a big hit in one and a flop in the other.

Mr. Schaefer also discussed the question of pictures which are distasteful to nationals of other countries, particularly a suppositional film which the chairman had referred to, showing Italian and African scenes, which might be offensive to Italian populations and to colored audiences.

Mr. Schaefer touched upon testimony that United Artists had refused $75,000 for New York showing of the latest Chaplin film, and explained that the offer had come from people who proposed to exhibit simultaneously in a burlesque house and a legitimate theatre and that the company did not think such outlets were proper. He disclosed that the company actually got about $134,000 for the picture when it was placed in New York.

A letter from Mary Pickford, president of United Artists, opposing the bill on the ground that the picture industry is not one which can be regulated like a mass-production trade, was put into the record by Representative Peyser of New York.

The flareup over the threat of Department of Justice action came Tuesday when Mr. Schaefer gave members of the subcommittee copies of what he said was a stenographic version of a decidedly "off color" stage show which he charged had been played by two of the independent exhibitors who were among the strongest advocates of the Pettengill bill as a moral measure, one of them Nathan Yamins.

A heated colloquy between Abram F. Myers, general counsel for Allied States; C. C. Pettijohn, counsel for the Motion Picture Producers and Distributors of America, and Representative Cooper of Ohio followed Mr. Schaefer's suggestion that the committee might not wish to have the material appear in the record.

Declaring that the hearings had degenerated to a new low level, Mr. Myers took issue with Mr. Schaefer's statement and promised that "when it comes to our turn, we are not going to pull our punches in regard to Mr. Schaefer and we are going to put in matter which should be called to the attention of the Department of Justice."

"How can any man appear before this committee and advocate decency when he permits any such show as this to go on in his theatre?" Representative Cooper demanded.

"I feel very confident that if anything like

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Federal Trade Commission's New Views on Block Booking Question

(Continued from page 32)

Amendment means not only the right of a citizen to be free from the mere physical restraint of his person, as by incarceration, but the term is deemed to embrace the right of the citizen to be free in the engagement of all his faculties; to be free to use them in all lawful ways; to live and work where he will; to earn his livelihood by any lawful calling; to pursue any livelihood or avocation; and for that purpose to enter into all contracts which may be proper, necessary, and essential to his carrying out to a successful conclusion the purposes above mentioned. In the privilege of pursuing an ordinary calling or trade, or of acquiring, holding and selling property, must be embraced the right to make all proper contracts in relation thereto.'"

Third:

The last paragraph of Section Four reads:

"If a motion picture film which has been leased in commerce is substantially different from the synopsis hereinabove required, whether in respect of the outline or the manner of treatment, the exhibitor may cancel the lease as to such film without liability for breach of contract and may recover all damages suffered by him because of such difference, or he may retain the lease and recover damages as for a breach of warranty."

We merely point out that the creation of such new right of action is customarily accompanied by designation of machinery for its exercise. (Sec. 7 Sherman Act; Sec. 209 Packers and Stockyards Act.)

The injunction procedure of Section Five, while fitting Anti-Trust cases, seems out of place and of doubtful practical value for the conditions toward which this bill is directed. The commodity, while one of quickly depreciable values, involves no such monetary value to call for the court procedure specified.

We conclude by calling attention to a general incongruity of the bill. Defining the new unfair trade practices, the bill pursues the principle of law initiated in the case of Federal Trade Commission v. Beech-nut Packing Co. 257 U. S. 441, at 454:

"If the 'Beech-nut System of Merchandising' is against public policy because of its 'dangerous tendency unduly to hinder competition or create monopoly' it was within the power of the Commission to make an order forbidding its continuation."

Following which there is a long line of cases recognizing monopolistic acts violative of the Sherman Law, as being unfair methods of competition coming within the purview of Section Five of the Federal Trade Commission Act. This is recognized jurisprudence, having in mind the Federal Trade Commission as a body "neither punitive, nor corrective, but rather preventive." The current bill, however, takes a business method which has grown up with this two billion dollar industry during the past twenty years, stamps the business method as a monopolistic practice, and overlooking available experienced administrative machinery for treatment of such practice, proceeds to definite it as a crime. The present legislative designation of those current extensive practices as being unfair, ought not to brand them as being inherently more malum in se than the classification of unfair competition cases defined by volumes of court decisions. They would seem very properly to come within the competence of the Federal Trade Commission and its precedents, rulings, and decisions on price, sales promotion, and trade relation policies.

Respectfully submitted,
W. T. KELLEY, Chief Counsel.

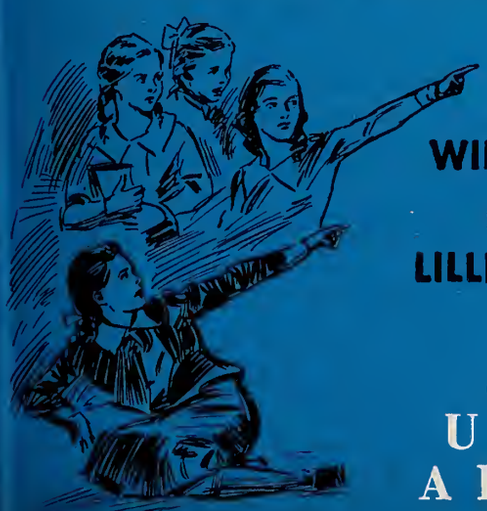


SAMUEL GOLDWYN presents

These Three

MIRIAM HOPKINS · MERLE OBERON

JOEL McCREA



Directed by
WILLIAM WYLER

Screenplay by
LILLIAN HELLMAN

Released thru
UNITED ARTISTS

HELD OVER IN TWO LOS ANGELES THEATRES

Pantages and RKO Hillstreet Theatres report most sensational word-of-mouth advertising after tremendous opening has sent first week's gross into record class.

Certainly it's being held over.

HELD OVER IN NEW YORK

THESE THREE should affectionately be called the old builder-upper . . . Second day better than opening . . . Third day $650 over second; fourth day the biggest yet.

No wonder THESE THREE is now in its second sensational week with many weeks of playing time ahead.

This one looks like it will hold over a month, not just an extra week.

HELD OVER IN CHICAGO

Thunderous opening of THESE THREE accompanied by critics' acclaim, piles up three days gross equal to normal full week's business.

Held over indefinitely, of course.

HELD OVER IN MIAMI

The sun-tanned winter tourists may be leaving Miami by the train load but there are still enough thousands of ticket buyers crowding the State Theatre and giving THESE THREE a new high, and even topping the previous highs set by Goldwyn pictures.

PETTENGILL BILL CALLED DECEPTIVE

(Continued from page 34)

that was said on the stage and came to Mr. Yamins' attention he would not permit it to go on," Mr. Myers responded.

Pettijohn Accepts Challenge

"Since Mr. Myers has made the statement that he is going to call matters to the attention of the Department of Justice and is not going to 'pull his punches,'" Counsel Pettijohn interjected, "we won't do so, either. There are some things that I have that I was not going to put into this hearing, but I am going to put them in. I want to say right now we accept Mr. Myers' challenge."

"I am not in the least intimidated by what Mr. Pettijohn said, but in the interest of fair procedure I will withdraw what was said about the Department of Justice," Mr. Myers said after the committee had refused to accept the script.

Demand by Ed. L. Kuykendall of Columbus, Miss., president of the Motion Picture Theatre Owners of America, for a cancellation privilege of "at least 20 per cent" elicited from Mr. Pettijohn a statement that "So far as I am concerned, I would take the position of Sidney Kent that for moral and social reasons the exhibitor should have a 100 per cent cancellation privilege, but when it comes down to the question of canceling because of the lack of box office attraction the matter must be settled within the industry."

Tells of Projected Conference

The interchange of views came after Mr. Kuykendall told the committee that as a result of action at the recent Miami meeting of the MPTOA board, a conference was planned with representatives of the producers and distributors at which it was hoped a number of disputed points would be ironed out. The organization already has drafted its demands, which he promised to provide for the record.

The MPTOA head attempted to clarify the confusion which existed among members of the committee as to the difference between independent, affiliated and circuit houses, declaring that those names never have been clearly defined, even within the industry. There are a number of theatres which are neither affiliated nor unaffiliated, he said, in which the distributor's interest runs from a majority interest to as little as one-half of one per cent of the stock, but where the management is completely outside the control or influence of any distributor. The term "independent" is even more confused, sometimes meaning it is not subject to any distributor control and other times that it is not a part of a circuit of four or more houses under the one management.

There are over 400 circuits with a total of 5,656 theatres, he told the committee, only five of which, with 1,094 houses, are national affiliated circuits. These are also 1,098 houses under local management in which a distributor has a minority interest.

The average seating capacity of all theatres in the country is 610, ranging from an average of 515 for theatres individually operated to 897 for independent circuits and 1,445 for national circuits.

The industry was aware of the deplorable condition of its pictures before the Legion of Decency was formed, Mr. Kuykendall said, and was planning as long ago as 1933 to improve the quality of the films.

He made to clear that he was opposed to "compulsory" block booking, but said that the various trade practices which the exhibitors do not like can best be settled within the industry and are not matters in which the public or Congress has any real interest.

No improvement in these respects can be achieved by the Pettengill bill, he argued, nor can the moral tone of films forcibly be improved. He pointed out that practically all pictures are shown in every town of any size, for competitive reasons and without regard to any block booking or other abuse, and the objectionable pictures will not be eliminated merely by changing the method in which films are to be sold.

The bill itself, he said, "is a deceptive and misleading piece of legislation" which will not end block booking or "actually accomplish any of the purposes set forth by its advocates." It will increase film rentals for the smaller theatres and lessen the possibility of a continuous supply of pictures, "provide a Roman holiday for the lawyers in endless costly litigation" and rapidly spread unfair and disastrous non-theatrical competition throughout the country, he argued.

The provisions for control of the differential on a picture when sold separately or as part of a block will be unworkable, he contended, and will throw upon the courts the burden of determining what is a fair price for a picture. So drastic is the bill, he told the committee, that "no distributor could afford to put his head in the noose" by offering a lower price per film on group buys.

As a result, it will force the sale of pictures one at a time and the exhibitor will have to pay more, as he does in the case of United Artists pictures, which are sold singly.

Opposes "Full Line Forcing"

"We are opposed to full line forcing, think that it is a short-sighted, stupid business practice that should be abandoned," he said, and most theatres would still buy pictures in blocks and just as many pictures would be played and box office receipts and rentals would certainly increase.

But, he added, "we are opposed to the legislative cure-alls that have been proposed, which would perhaps cure block booking, but would impose such severe hardships and burdens on the small exhibitor that he would be destroyed. This commercial practice cannot be improved through legislation, any more than censorship laws can improve pictures.

"We propose to continue our determined efforts to bring about an unconditional minimum rejection privilege in all exhibition contracts of at least 20 per cent of the number of pictures licensed. We firmly believe that this is the only practical solution of the problem.

"If this bill becomes a law, we are convinced not only that it will not work, but that it positively will completely destroy any possible chance to secure a minimum rejection privilege to the exhibition contracts by a voluntary modification of sales podicy. We think the distributors, brought under a rigid criminal statute such as this, will certainly follow the statute as best they can, and will have every reason to refuse to go beyond the statute itself in granting any rejection privilege or selective contracts."

Mr. Kuykendall submitted for the record briefs in opposition to the bill on behalf of Hugh W. Bruen of Seattle, president of the Northwest Theatre owners; J. Emanuel, Philadelphia, film paper publisher, and M. A. Lightman, president of the Theatre Owners Association of Arkansas, Mississippi and Tennessee.

The privileges given exhibitors depend upon the reputation they have established with the distributors, it was declared by Ray Morrow, Malden, Ark., president of the Arkansas Theatre Owners Association.

Explaining that he never had been compelled to run a picture not fit for his audience and has been able also to eliminate many commercial failures, Mr. Morrow told the committee that so far as the exhibitor in the small town, who has no competition, is concerned, block booking and cancellation present no difficulties.

"If I can't get along with a distributor I have a good remedy," he said. "I do not have to buy from him next year." This might not apply to the larger communities where there is keen competition, he admitted, but it works out fine for the man who has the only house in town.

The Pettengill bill is designed to give the exhibitor the power to reject an objectionable picture, he pointed out, but it does not make rejection mandatory and therefore offers no assurance of improvement in moral quality.

Box Office First Factor

Exhibitors are interested mostly in the box office, it was agreed Wednesday by Judge Roy L. Walker of Lampasas, Texas, president of the Theatre Owners' Protective Association of Texas. They are not interested primarily in individual pictures, but in the star value of what they buy.

He discussed the question of sound equipment at the request of the committee, explaining that it can be bought outright or leased and that the sound companies are not connected with the producers.

The most colorful witness to appear, E. D. (Jack) Miller, president of the Chicago Association of Exhibitors, told the committee the bill will not stamp out immoral pictures and assailed the "weak-kneed exhibitor who doesn't have the nerve to admit he runs a picture because it makes money for him."

Immoral pictures would not bring in money for any length of time, he pointed out. Mr. Miller differed from Mr. Kuykendall on the

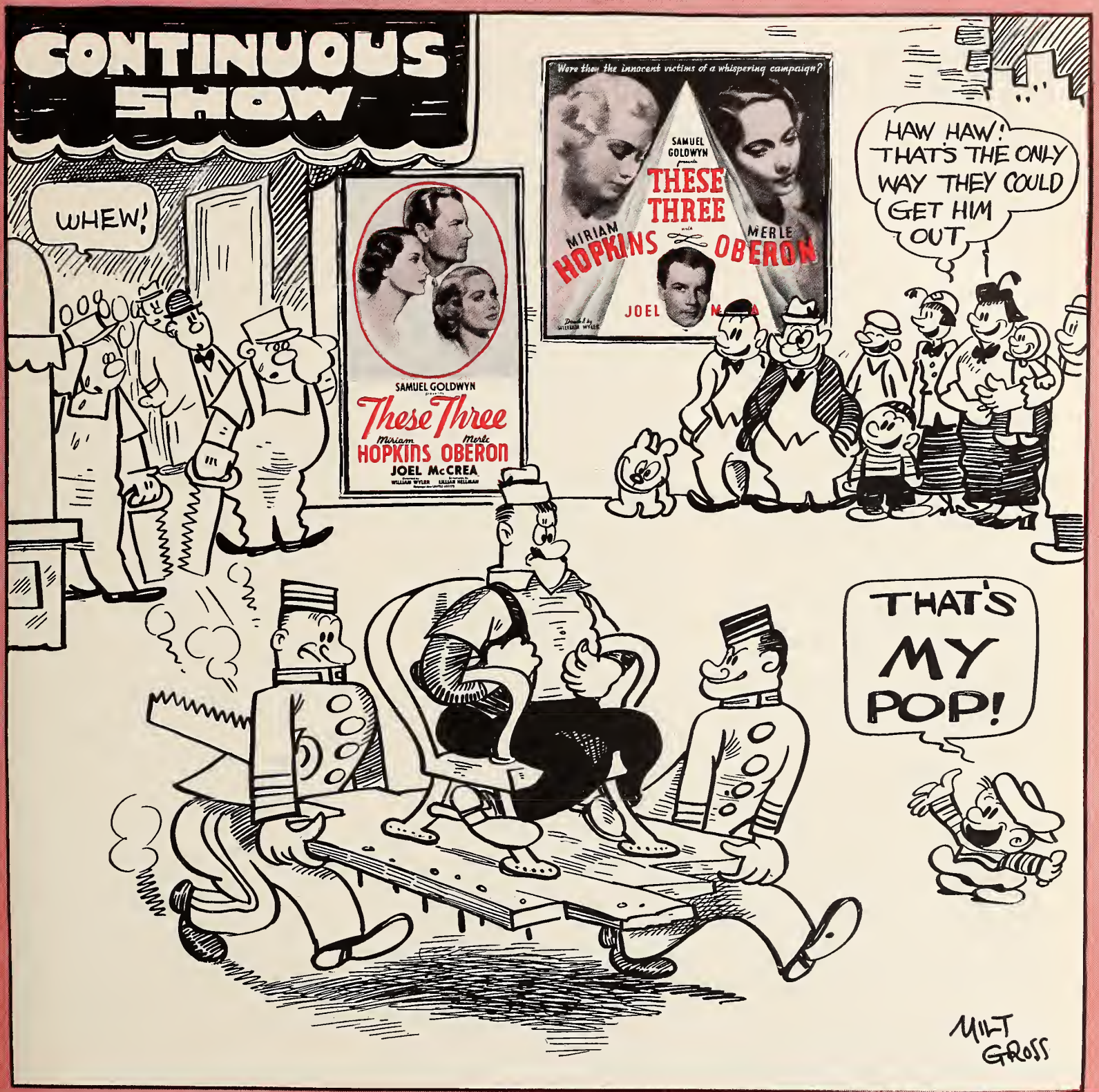
(Continued on page 38)

HITS VIEW FILMS ARE FOR JUVENILES

Arguments advanced against block booking by representatives of church and educational organizations at the Pettengill subcommittee hearings in Washington are "based on a totally false assumption, to wit, that motion pictures are manufactured chiefly for a juvenile market," declares Edward Carberry, film commentator of the Cincinnati Post.

"To hold that the cinema industry should be permanently confined to making pictures that are fitted to 12-year-old minds is little short of idiotic," Mr. Carberry believes.

"The overwhelming majority of regular movie-goers are not children. I think one look at an average audience in a downtown theatre will settle that point. Must adults then submit to being governed by rules fitted to youngsters merely because parents want to shirk their responsibilities?"



P.S. *Even though this picture is so good that your patrons will stay for 2 or 3 performances—you'll still make money... because* "THESE THREE" *is doing "builder-upper" business all over the country!*

Released thru
UNITED ARTISTS

INVADES BILL OF RIGHTS: PETTIJOHN

(Continued from page 36)

cancellation question, taking the stand that where a picture proves to be less of an attraction than expected, the exhibitor should share the loss with the producer.

A similar attitude was displayed by Morton Thalheimer of Richmond, president of the Independent Theatre Owners of Virginia, who said any cancellation clause which works a hardship on the producer will not be found practicable.

The work of the department of secondary education of the National Education Association was outlined by Dr. Ernest D. Lewis of New York, who declared that photoplay appreciation classes are spreading rapidly.

Stage Show Testimony Erased

Testimony by George Schaefer regarding the stage show played at Nathan Yamin's theatre was expunged from the record upon receipt by Mr. Myers of a wire from Mr. Yamins, now at Miami Beach, explaining that the Capitol Theatre, where the stage show appeared, was under the management control of William Purcell, who had changed the policy from all pictures to Saturday vaudeville while Mr. Yamins was away.

Immediately upon learning of the change, Mr. Yamins said, he had wired Mr. Purcell threatening to take possession of the house unless vaudeville was discontinued, which was done immediately.

"I had as much to do with the booking of 'Sunkist Review' or as much knowledge of it as Schaefer," he declared in his wire. "It is just another despicable German poison gas attack to come as a smoke screen to conceal the vicious effects of block booking."

Pettijohn Files Brief

A brief assailing the constitutionality of the four block booking bills now pending in Congress was filed by Mr. Pettijohn, in which he said:

"Motion picture producers and distributors are engaged in an entirely private business and in the absence of any purpose to create or maintain a monopoly have the right to select their own customers and dispose of their film in wholesale lots of two or more at prices which in their judgment are adequate and also to enter into contracts for the future delivery of such film in advance of either production or delivery. This right is denied by all four of these bills.

"The motion picture industry," he contended, "is not a public utility but a purely private enterprise engaged in furnishing the public a service of amusement and entertainment and is not affected with such a public interest as to justify federal regulation and control.

Called Unconstitutional

"I assert that the Congress does not have unlimited powers," he declared. "It has such powers and only such powers as are granted in the Constitution, among which is the power to regulate interstate commerce. But there are certain well defined limitations to these granted powers, among which is the Bill of Rights, and whenever in the attempted exercise of granted power the Congress invades the Bill of Rights, it will be stopped by the courts. The denial of the inherent right of motion picture producers and distributors to market their film in wholesale lots by future contracts at such prices as they themselves desire is such an unconstitutional invasion of the Fifth Amendment."

Meeting the charge that eight companies constitute practically the entire industry, he cited trade paper schedules showing that there are 86 distributors and that last year only about 340 of a total of 800 features were distributed by the "Big Eight"—which, he said, really number nine.

Witnesses advocating adoption of the bill, he declared, fall within one of three classifications: "Those who have no competition and are not concerned with what the competitors will get, if they can get what they want and how they want it. For example, Mr. Yamins, who has Fail River, Mass., tied up, and Mr. Samuelson, who has no competition in his town.

Calls First-Runs Vital

"Secretaries of exhibitor organizations who are not concerned with either the success or the future development of the business, few of whom have as much as five cents invested in the business itself, or:

"Those who love to wear badges and enjoy being president or general manager of anything that bears the semblance of an organization."

Mr. Pettijohn referred to charges that the first-run houses pick their pictures and pointed out that these houses use only from 40 to 52 films a year but pay from $5,000 to $25,000. "Without those theatres the producers could not make the pictures with which 16,500 theatres are kept open and permitted to exist each and every year," he declared. "The big first-run theatres must be successful. They are the real life blood of the business and without them the little theatres would have nothing but 'flickers' and 'cheapies' made for them."

Referring to the charge that contracts have been written prohibiting 10-cent admissions, he explained that this clause was in contracts of exhibitors who pay from $6 to $15 per picture, to protect the better theatres in the same town who are compelled to charge 25 to 50 cents for first-run showings and also to keep some theatres from advertising, "Why pay 25 to 50 cents to see your favorite motion pictures when you can see them a few weeks later at our theatre for 10 cents?"

"It sounds good for an exhibitor to stand here and say that he wants to pick and choose his pictures," he continued. "But what about his competitors? Most of these exhibitor witnesses have admitted that they were not philanthropists and that what they call a good picture is a box-office attraction and what they call a bad picture is one that did not bring the people in to their theatres. They did not claim that there was any moral or social problem involved. They are engaged in the motion picture business for profit."

Mr. Pettijohn submitted the Legion of Decency list for March 12, showing only three pictures in Class C, none of which were made or distributed by major companies. He also submitted trade paper lists showing 32 studios in Los Angeles engaged in production and 98 independent producers, and a table from Motion Picture Herald of January 25, last, showing the growth in the number of theatres.

Denying that block booking had reduced the number of productions, distributors or theatres, as claimed, he said: "Now let me discuss what would happen if this bill became a law in so far as exhibition is concerned.

"If pictures are to be sold one at a time that means the 'auction block,' and the big theatre will take away from the little fellow what he believes to be box-office attractions and without any moral or artistic standards involved. If the large theatre in a town is to be able to bid over all competition for the box-office attractions, you would have as much interest and competition in the exhibition of motion pictures as you would have in baseball if Babe Ruth, Lou Gehrig, the Dean Brothers and all the big stars were on one team."

Mr. Pettijohn called the attention of the subcommittee to a speech made on the floor of the House last August by Chairman Pettengill, expressing apprehension of the gradual extension of Government in the field of private enterprise, and declaring that private enterprise is leading the nation out of depression, referring to the automobile industry and to films, saying: "The development of sound and speech in motion pictures was wholly an American invention, worked out in American research laboratories and developed and adapted through the risk of many millions of American dollars."

The hearings were to be concluded on Thursday with the time divided between Mr. Pettengill and Mr. Myers for final argument.

HOOVER LAUDS FILMS' AID IN WAR ON CRIME

Meeting the attack on so-called gangster pictures, C. C. Pettijohn read into the record at the House hearing on block booking a letter to him from J. Edgar Hoover, chief of the Federal Bureau of Investigation, as nonpartisan testimony.

"At the beginning of this particular cycle of films," the chief "G man" wrote, "there were several that I thought could be improved upon from the viewpoint of the enforcement officer. I promptly took up my thoughts on that subject with the organized industry heads and I received their most prompt and splendid cooperation. You are, of course, familiar with those facts because it was largely through you that these very fine results were obtained.

"In my opinion, motion pictures were a most important factor in bringing home to the American people the facts that: (a) crime is an organized business; (b) a gangster is a rodent that must be eliminated from American life; (c) respect and cooperation of the public with law enforcement officers was materially advanced."

Reade Gets Mineola Lease

Surrogate James A. Delehanty has leased the Mineola theatre, Mineola, L. I., to Walter Reade for a term of 10 years. Matty Chrystamas formerly operated the house, which has been dark for two years.

Joins Supply Company

William Hawkins has been appointed by Manager Ken Douglas as the Vermont and New Hampshire sales representative for Capitol Theatre Supply Company in Boston.

Burgess General Manager

George Burgess has been appointed vice-president and general manager of the Eastern Service Studios in New York to succeed Captain G. McL. Baynes, resigned. Mr. Burgess has been associated with the Eastern Service Studios for the past two years.

Family Program or Legal Bridle Called Exhibitor's Alternative

Cooperation All Around Held Solution to Regular Family Shows

by EDWARD S. SCHWEGLER, D.D.
Director, Buffalo Council, Legion of Decency

"Cannon to right of them,
Cannon to left of them . . . "

"Forty - eight Motion Picture Bills Launched in Thirteen States."

There may be poetry in the first quotation, but there is certainly none in the second—at least not for the motion picture exhibitor.

And in the midst of the present renewed cannonading on the perennial legal front, a challenge of the writer to MOTION PICTURE HERALD that it present to its readers an article "outlining exactly what might be done in a cooperative program to provide suitable family entertainment" is lightly tossed back to him in the form of an invitation to do the article himself.

Said writer is neither a producer nor a distributor, nor an exhibitor, nor a trade journalist. However, he has had a good bit of contact with all elements and angles of the industry, and so offers the following sincere convictions, after much thought, for what they are worth.

We will only consider that type of legislation which has as its subject the attendance of children at the motion picture theatres.

Special Performances

Different states already have a certain amount of regulation along these lines. It takes the form mostly of prohibiting children under a certain age from attending the movies unless accompanied by an older person. This particular angle of the matter also we will not discuss. We will simply treat in general of legislation that would seek to regulate, or legalize, or both, special performances for children.

Such legislation is being considered in the state of New York at the present time. If it goes through, one may be sure that it will be followed by similar legislation in other states.

Let it be premised that in New York state, as things now stand, children under sixteen may not be admitted to a theatre without parent or guardian, and that the law is almost universally disregarded, especially at matinees. Of the current New York proposals, that of Assemblyman William T. Andrews provides a separate section reserved for children, a matron for each two hundred children, and written approval of the mayor, "or other similar official, or a commission," for the pictures shown. The bill introduced by Senator Lazarus Joseph and supported by Mayor LaGuardia stipulates local option, separate sections, one or more matrons, and the possibility of further local ordinances. In child welfare circles this second bill is looked upon as a minimum

CHURCH INITIATES PICTURE CAMPAIGN

The initiative in a campaign for "high class movies" in Maryville, Missouri, has been taken by the Winmore class of the First Methodist Episcopal Church.

This religious group is sponsoring a study guide which gives information to adults, young people and children, as to pictures especially worth seeing. The guides are posted in the entrance to the church and on the bulletin board of the YMCA building at the State Teachers' College, in Maryville.

—an opening wedge for more definite state or local regulation.

There are therefore two principal issues here, and they may be considered typical of the country at large as regards the problem of children at the movies. One is the segregation and supervision of the children at designated performances. The other is regulation of the programs shown to children

The former issue does not concern us here. It is the second issue which we wish to consider.

There is, by common consent, a definite difference between films suitable to all audiences, including children, or at least not morally or socially harmful to children, and those definitely for adults only (herein and hereafter to be called "family" and "adult" pictures respectively).

This difference is recognized by all thoughtful parents, teachers, clergymen and the like, and by all social groups previewing pictures. Even responsible elements in the motion picture industry concede that such a distinction exists.

Thus, if you will turn to the back of the very publication you are now reading, you will find "audience classification of production" designated by the symbols "(A) Adult" and "G (General)," in "The Release Chart." Similarly, the "Hays Office" has been publishing for some years now a booklet called "Selected Motion Pictures," which contains summaries of what some eight outstanding national preview groups think about the audience suitability of current pictures.

Distinction Founded on Fact

So the distinction between family and adult films is certainly founded on fact. Of course, there can be notable disagreement at times as to what constitutes suitable family fare in a given case; but more often there is a decided majority, and even a unanimous opinion, holding that a picture is for adults only.

And that leads directly to the point.

Exhibitors should give public and practical recognition to the undoubted distinction between family and adult pictures by regularly making available every week at least one family program. (We are talking now about neighborhood and small town theatres.) Please note the words: a *family program*, not a special children's performance or a "junior matinee." Which is not to say that there may not be, occasionally or regularly, special children's performances in addition—provided they are chosen with an eye to their suitability to the junior audience.

But it is here contended that the family program should exist regardless of whether there are such special performances or not. Further, the family program should be on a definite day each week, and should be available throughout the entire day's performance, including the matinee. If it happens that on this same family day there is a *special* program for children, so much the better. What is here set down is an irreducible minimum for family entertainment.

Now why?

For several reasons. Because children attend shows regularly outside of special matinees. Because parents who want to go with the children often cannot give the time in the morning or afternoon. Because a definite day each week makes attendance of children and family groups most simple and convenient. Because pictures precisely and particularly suited to children may not be available for children's matinees each week. And because many children *are apt to dodge* the special children's performance. One manager known to the writer had the utterly painful experience (for a manager), of watching "the kids," bless 'em, turn up their noses at his specially arranged matinee and go on to the house of his competitor "to see a real show." And the experience is frequent of finding the children staying over the matinee's conclusion and waiting to see the evening performance. The same show all day eliminates this, and automatically takes care of the matinee, if there is one.

Day for Family Program

But further: the family program, to be practical and effective, should be scheduled on a day when the family trade—and that means especially the children—usually go to the shows. Those days are without question Friday, no school next day, Saturday and Sunday, school holidays. On at least one of these days, which are and always will be the real family days, a family pro-

(Continued on page 46)

SHOWMEN'S REVIEWS

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public

O'Malley of the Mounted

(20th Century - Fox - Lesser)

Outdoor Comedy Drama

An outdoor action picture, dealing with the subject that the mountie always gets not only his man, but the girl and everything else he goes after, this production is full of the qualities that make thrill pictures perenially popular. Well directed, convincingly acted, the show is a spirited blending of drama, love interest, comedy, plenty of bad man villainy, quite a bit of dangerous adventure, a dab of mystery, the whole of which is held together by a well threaded vein of suspense as it develops thrill, excitement, surprise.

In the story, Mountie O'Malley, anticipating a vacation, arrives at headquarters to find that a fellow officer has been slain and that Bud Hyland is held on suspicion. To get the facts, O'Malley disguises himself as a criminal and is assigned as Bud's cellmate. There, after meeting Bud's sister Edith, he understands that the boy is just being sacrificed by a gang of bad men. Spurred on by love of justice and also a tender feeling for the girl, O'Malley worms himself into the confidences of Red Jagger's gang. Though Red is suspicious of him, his participation in a holdup sets him in right with the gang, but in wrong with the girl. A bank raid planned, O'Malley makes it possible for Edith to overhear plans. When the mob rides into town, police and citizens are awaiting them and all but Red are nailed. Taking up his trail, there's an action packed first fight before the bandit chief is subdued. Back in headquarters, Red's confession clears Bud, and as O'Malley is revealed as a resourceful Mountie to Edith, there's a romantic fadeout.

A different kind of action adventure, the picture seems to have plenty of the thrill and excitement quality that holds audience interest. In story content and production background, it also is suggestive of many good ideas on which the exhibitor should be able to base aggressive advance publicity.

McCarthy, Hollywood.

Twentieth Century-Fox release. Produced by Sol Lesser. Directed by David Howard. From the story by William S. Hart. Screen play by Dan Jarrett and Frank Howard Clark. Production manager, Edward Gross. Photographed by Frank Good. Art director, Lewis J. Rachmil. Assistant director, George Sherman. Film editor, Arthur Hilton. Sound, Hal Bumbaugh. Technical advisor, Dave Mason. P. C. A. Certificate No. 2077. Running time, when seen in Hollywood, 60 mintes. Release date, March 27, 1936. General audience classification.

CAST

O'Malley ..... George O'Brien
Edith Hyland ..... Irene Ware
Red Jagger ..... Stanley Fields
Bud Hyland ..... James Bush
Cabby ..... Victor Potel
Commissioner ..... Reginald Barlow
Butch ..... Dick Cramer
Lefty ..... Tom London
Brody ..... Charles King
Andy ..... Olin Francis
McGregor ..... Crauford Kent

Moonlight Murder

(MGM)

Mystery Drama

This picture, as the title graphically denotes, is murder mystery drama. It does not, however, follow the formula trend of this type picture. Plot of the story is different, although it does entail the idea of many persons being suspected of the principal crime. The background is unusual. Practically all the action takes place in the Hollywood Bowl during a rehearsal and presentation of an outdoor grand opera. This permits, as a pleasing contrast to the basic mystery and drama, the introduction of an elaborately staged choral sequence from "Il Trovatore." The feature was more or less a surprise and, judging by its enthusiastic reaction, a bit of diversity much appreciated by the preview audience.

In the story, D'Acosta, noted tenor, is warned that if he sings at the performance he will die, preliminary action being a buildup of D'Acosta's romantic philandering propensities and thus establishing motive for several to wish his death. As a supplemental element, a deranged composer, Bejac, threatens the singer because he will not read his score. D'Acosta dies upon the completion of the aria. Ambitious detective Farrell enters the case, brings with him a girl science assistant, Toni, to effect love interest contrast. With Bojac, the herring that is dragged across the trail to divert suspicion, it becomes evident that two women members of the company, Diana and Louise, together with their husbands, Pedro and Chiltern, have motives for and may have caused the man's death. Comedy is injected by the antics of Farrell, police chief Quinlan and valet William. When it looks as if Bejac, who has escaped officers, must be the culprit, there is a quick shift that reveals a totally unsuspected character as the killer and explains a novel motive for the crime and an equally novel method with which the murderer brought about the killing.

The basic showmanship of the picture is that it is one so told and produced that it defies solution until the last few minutes. At the same time, musical content and the unusual production effects it makes possible should not be ignored. It is more than possible that by paying some little extra attention to this, patrons not ordinarily interested in straight mystery thrillers may have their attention drawn to the attraction.

Previewed in Westwood Village Theatre, class neighborhood house. The picture kept the audience sitting on chair edges, paying careful attention, throughout.

McCarthy, Hollywood.

Produced and distributed by Metro-Goldwyn-Mayer. Produced by Lucien Hubbard and Ned Marin. Directed by Edwin L. Marin. Screen play by Florence Ryerson and Edgar Allan Woolf. Suggested by the original story by Albert J. Cohen and Robert T. Shannon. Music score by Herbert Stothart and Edward Ward. Operatic sequences arranged by Wilhelm von Wymetal. Recording director, Douglas Shearer. Art director, Cedric Gibbons. Associates, Gabriel Scognamillo, Edwin B. Willis. Wardrobe by Dolly Tree. Photographed by Charles Clarke. Film editor, Ben Lewis. Assistant director, Les Selander. Running time, when seen in Hollywood, 65 minutes. Release date, March 27, 1936. General audience classification.

CAST

Steve Farrell ..... Chester Morris
Toni Adams ..... Madge Evans
Gino D'Aosta ..... Leo Carrillo
William ..... Frank McHugh
Diana ..... Benita Hume
Dr. Adams ..... Grant Mitchell
Louisa ..... Katherine Alexander
Bejac ..... J. Carrol Naish
Godfrey Chiltern ..... H. B. Warner
Pedro ..... Duncan Renaldo
Ivan Bosloff ..... Leonard Ceeley
Quinlan ..... Robert McWade
Swami ..... Pedro de Cordoba
Stage manager ..... Charles Trowbridge

Little Miss Nobody

(20th Century - Fox)

Comedy Drama

Although the supposedly necessary element of romantic love interest is ignored in this picture, it does not suffer thereby. There's plenty of a different kind of love interest in it, as it concentrates audience affection and sympathy upon a little girl. It has comedy that provokes smiles and laughs. It has drama with a melodramatic tinge. Its underlying human interest is accentuated with a vein of pathos that mingles smiles with tears. In comparison with previous Jane Withers pictures it seems to retain all the factors necessary to capture juvenile enthusiasm; at the same time it provides much to engage the attention and interest of adults.

The picture is the comedy drama of Judy Devlin, orphan home inmate, who has a penchant for getting into mischief. There's fun in all the escapades that keep her in hot water with the institution's matrons, Teresa Lewis and Jessica Taggert. There's drama in the situations whereby, discovering her own identity, she contrives to have her orphan pal adopted by a Mr. Dexter, who she knows is her own father.

There's a combination of comedy, melodrama, human interest with its pathos accompaniment when, fleeing the home, she finds shelter in the care of John Russell, an ex-convict bent on going straight. All builds to suspense packed melodrama, when Russell's gangster mate, Dutch Miller, bent on forcing him into further crime and looting the home of Dexter, is partially baffled by Judy. The power of emotion stirring human interest hits its high spot in the district attorney's office when Judy, fearing to implicate Russell, refuses to snitch as to who the criminal is. It turns to a team shrouded happiness when Dexter learns that Judy is his own daughter, but she, unwilling to shatter Mary's happiness, insists that Mary be considered his child as long as she can live with her.

Not a big picture, but yet an interesting and entertaining one, the production makes possible a line of unusual appealing exploitation.

Previewed in Uptown theatre, Los Angeles, second-run neighborhood theatre. The audience gave demonstration that, though grasping the spirit of gayety that underlies the story, it was alternately moved by the comedy and drama.

McCarthy, Hollywood.

Produced and distributed by Twentieth Century-Fox. Producer, Sol M. Wurtzel. Directed by John Blystone. Screen play by Lou Breslow, Paul Burger and Edward Eliscu. Based on the story "The Matron's Report," by Frederick Hazlitt Brennan. Music by Jack Stern and Henry H. Tobias. Lyrics by Harry Tobias and Sidney Clare. Photographed by Bert Glennon. Art director, Duncan Cramer. Assistant director, Sidney Bowen. Film editor, Al De Kaetano. Costumes by William Lambert. Sound recorder, Donald Flick. Musical direction by Samuel Kaylin. P. C. A. Certificate No. 1979. Running time, when seen in Hollywood, 72 minutes. General audience classification.

CAST

Judy Devlin ..... Jane Withers
Martha Bradley ..... Jane Darwell
Gerald Dexter ..... Ralph Morgan
Teresa Lewis ..... Sarah Haden
John Russell ..... Harry Carey
Mary Dorsey ..... Betty Jean Hainey
Dutch Miller ..... Thomas Jackson
Junior Smythe ..... Jackie Morrow
Hector Smythe ..... Jed Prouty
Sybil Smythe ..... Claudia Coleman
Harold Slade ..... Donald Haines
Herman Slade ..... Clarence H. Wilson
Jessica Taggert ..... Lillian Harmer

Charlie Chan at the Circus

(20th Century-Fox)

Detective Mystery

To all the staple means of exploiting the sequence of Charlie Chan detective mysteries which Warner Oland has run into something of a record series in its class, showmen may add at this time special emphasis on the comedy aspect. In this production, to greater extent than previously, the laugh-producing potentialities of Detective Chan's numerous progeny are capitalized to the full and without in any degree detracting from the suspense or drama of the murder mystery which is, as usual, the basis of the story.

Exploitation may include also the whole range of vigorous and colorful stunts always on tap for use with circus pictures, because the circus setting in which this story is placed is big time in every respect and there is ample ring, tent and train stuff to back up advertising predicated on this phase of the attraction. Of course Warner Oland's characterization, which has become a screen standard, takes spot emphasis in all promotion.

This time Detective Chan takes his wife and fourteen children to the circus, holiday bent, and is called into consultation by Joe Kinney, one of the owners, who has been receiving threatening letters. He promises to look into the matter but Kinney (Paul Stanton) is murdered before he has an opportunity to tell Chan his story. Chan's eldest son, Lee, played by Keye Luke, attempts to solve the mystery by methods learned from his father but consistently follows erroneous leads.

Suspicion is directed first at John Gaines (Francis Ford), the dead man's partner, but this theory breaks down and confusion is multiplied when a discarded sweetheart of the dead man produces a marriage certificate and doubt is cast upon its authenticity. The younger Chan and a local police officer develop a theory that an ape known to have been out of his cage at the time the murder was committed is responsible. Then an attempt is made on the life of a trapeze performer with whom the dead man was in love and Detective Chan stages a pretended emergency operation on the circus grounds to trap the killer. This succeeds and the man who has been wearing an ape disguise in working out his evil designs is killed, clearing up all angles of the mystery.—WEAVER, New York.

Produced and distributed by Twentieth Century-Fox. Directed by Harry Lachman. Associate producer, John Stone. Original screen play by Robert Ellis and Helen Logan, based on the character, Charlie Chan, created by Earl Derr Biggers. Assistant director, William Eckhardt. Photographed by Daniel B. Clark. Art director, Duncan Cramer. Film editor, Alex Troffey. Costumes, William Lambert. Sound recording, Arthur von Kirbach. Musical direction, Samuel Kaylin. P. C. A. certificate No. 1,978. Running time, 71 minutes. Release date, March 27.

CAST

Charlie Chan ..... Warner Oland
Lee Chan ..... Keye Luke
Tim and Tiny ..... George and Olive Brasno
George Gaines ..... Francis Ford
Louise Norman ..... Shirley Deane
Marie Norman ..... Maxine Reiner
Hal Blake ..... John McGuire
Joe Kinney ..... Paul Stanton
Tom Holt ..... J. Carrol Naish
Dan Farrell ..... Boothe Howard
Nellie Farrell ..... Drue Leyton
Lieut. Macey ..... Wade Boteler
Su Toy ..... Shia Jung

Sutter's Gold

(Universal)

Biographical Drama

Essentially this is the biography of John Sutter, who fought his way from Switzerland to California to build an empire and become rich, only to have his world crumble about him with the discovery of gold on his land. Its secondary quality is a picturization of one of the most vivid chapters in the history of the state of California.

Edward Arnold portrays Sutter, other important cast positions being filled by Lee Tracy, Binnie Barnes, Katharine Alexander, Addison Richards and Montagu Love. Direction is by James Cruze.

Arnold's characterization is etched as sharply as his Diamond Jim. He makes the legendary Sutter's dream of empire real and compelling in the sequences which build up to the dramatic discovery of gold, and his pathetic struggle to regain his lost possessions in the final reel are emotion-stirring.

Arnold's work and the vivid chapter of American history involved in the picture are its principal selling points.

Falsely accused of murder in Switzerland, John Sutter flees his home and seeks refuge in America. In New York he learns of California and decides to settle there and start anew. But before making the trek west he throws in his lot with Pete Perkins, who later proved to be a true and fast friend.

A pause is made in the story of hardships and trials to relate Sutter's romantic adventure with a Russian Countess in the person of Miss Barnes.—BAEHLER, New York.

Produced and distributed by Universal Pictures. Produced by Edmund Grainger. Based on the novel by Blaise Cendrars and a story by Bruno Frank. Directed by James Cruze. Screen play by Jack Kirkland, Walter Woods and George O'Neil. Photographed by George Robinson and John P. Fulton. Running time, 100 minutes. P. C. A. Certificate No. 2007. Release date, March 30, 1936. General Audience classification.

CAST

John Sutter ..... Edward Arnold
Pete Perkin ..... Lee Tracy
Countess Elizabeth Bartoffski ..... Binnie Barnes
Mrs. Anna Sutter ..... Katharine Alexander
James Marshall ..... Addison Richards
Capt. Kettleson ..... Montagu Love
Gen. Juan Batista Alvarado ..... John Miljan
Gen. Rotscheff ..... Robert Warwick
Kit Carson ..... Harry Carey
King Kamehameha ..... Mitchell Lewis
John Sutter, Jr. ..... William Janney
John Sutter, Jr. (8 yrs. old) ..... Ronald Cosbey
Ann Eliza Sutter ..... Nan Grey
Ann Eliza Sutter (3 yrs. old) ..... Joanne Smith
General Ramos ..... Billy Gilbert
Senora Alvarado ..... Aura De Silva
Alvarado, Jr. ..... Allen Vincent
Lars ..... Harry Cording
Smythe ..... Sidney Bracy
Capt. Petroff ..... Bryant Washburn
Lieut. Bacalenakoff ..... Gaston Glass
Aide ..... William Ruhl
Gov. Felipe Vega ..... Frank Reicher
De la Cruz ..... Pedro Regas
Gen. Fremont ..... Morgan Wallace

Ring Around the Moon

(Chesterfield)

Domestic Drama

Showmen exploiting outstanding characteristics of features on a par with or above star names have opportunity here to advertise the element of the unexpected, for practically nothing in the picture works out in pattern manner and audiences accustomed to guessing how a picture is going to turn out will have to revise their guesses many times before the end comes. It would appear that avoidance of the usual was uppermost in the minds of all hands in production of the picture.

Donald Cook and Erin O'Brien Moore head the long cast, and other members may have special value in individual situations. The character of the story, which sets up and disposes of various matrimonial problems, also lends itself to unusual treatment.

Mr. Cook is cast as Ross Graham, a newspaper reporter, and Miss Moore as Gloria Endicott, his publisher's daughter, in love with him and intent on marrying him in spite of the fact that he is in love with Kay Duncan, a girl reporter. Gloria persuades her father to discharge Graham and he, while drowning his grief in drink, accepts her proposal of marriage. Kay takes poison but recovers.

Married to Gloria, Graham finds himself still in love with Kay and so informs his bride, who agrees to divorce him after a suitable interval during which they will pretend to live together. Meanwhile Kay falls in love with Pete Maitland, unsuccessful suitor of Gloria, and is happy.

Gloria's father loses his money and commits suicide, leaving her destitute, a fact she conceals from Graham, who has found success as a playwright. When, after many misunderstandings and misfortune, Gloria admits her poverty, Graham tells her he loves her and they begin their married life anew.—WEAVER, New York.

Produced by Chesterfield. Directed by Charles Lamont. Screen play by Paul Perez from a novel by Vere Hobart. Assistant director, Melville Shyer. Production manager, Lon Young. Photographed by M. A. Anderson. Art director, Edward C. Jewell. Film editor, Roland D. Reed. Recording engineer, Richard Tyler. P. C. A. certificate No. 1,792. Running time, 70 minutes. Release date, December 13. Running time, 64 minutes. Audience classification, general.

CAST

Ross Graham ..... Donald Cook
Gloria Endicott ..... Erin O'Brien Moore
Kay Duncan ..... Ann Doran
Pete Maitland ..... Alan Edwards
Ted Curlew ..... Douglas Fowley
Bill Harvey ..... John Qualen
Carla Anderson ..... Barbara Bedford
Baxter ..... Richard Tucker
Mr. Endicott ..... John Miltern
Brenton ..... Carl Stockdale
Emma ..... Mildred Gover
Charlie ..... Eddie Phillips
Mayme ..... Vera Steadman

You May be Next

(Columbia)

Drama

Radio, with its behind the scenes views of a national broadcasting station, its technical phases, all aided by detectives, G-men and authorities in general, keynote the exploitation of this picture. Although not a pretentious effort by any means, the picture does have several action and thrill packed sequences upon which showmen may well capitalize.

As the film opens, radio technicians, aided by the police, G-men, and Army and Navy authorities, are trying to locate the source of a mysterious interfering wave which turns the finest broadcasts into whistling, shrieking bedlam on the nations' receiving sets. The elusive master criminal mockingly informs them over their own studio instruments that he will continue jamming their programs until paid a staggering sum.

Suspicion points to Neil Bennett, a discharged employee of the great American Broadcasting Company, who has disappeared. Neil, however, is being held prisoner by the real culprit, Beau Gardner, and Gardner is using Neil's name. Gardner plans to kill Neil when the final payoff is made, especially since the radio engineer is his rival for the affections of Fay Stevens, blues singer.

But, although by means of a cleverly contrived message Neil gets a clue to his whereabouts through to his friend and former helper, Eddie, the jamming continues and no rescuers arrive. In desperation, the broadcasting company makes the demanded payment and as Neil is about to be murdered his pal unknowingly stumbles across his whereabouts.

With a portable sending set Eddie shoots a message to headquarters and several police radio cars are sent to the rescue. The real criminals are thus brought to justice, Neil is restored to his job as head engineer of the broadcasting chain as well as to the arms of Miss Stevens.

Exhibitors, by concentrating on the radio angle as well as on the typical material that is here as well as in other action dramas of this type, should obtain suitable exploitation campaigns.—BAEHLER, New York.

Produced and distributed by Columbia Pictures. Story by Henry Wales and Ferdinand Reyher. Screen play by Fred Niblo, Jr., and Ferdinand Reyher. Directed by Albert S. Rogell. Assistant director, William Mull. Cameraman, Allen G. Seigler. Sound engineer, Edward Bernds. Film editor, John Rawling. Costumes, Samuel Lange. Running time, 67 minutes. Release date, Feb. 6, 1936. P. C. A. certificate, No. 1786. General audience classification.

CAST

Fay Stevens ..... Ann Sothern
Neil Bennett ..... Lloyd Nolan
Beau Gardner ..... Douglas Dumbrille
Eddie House ..... John Arledge
J. J. Held ..... Berton Churchill
Miss Abbott ..... Nana Bryant
Dan McMahon ..... Robert Middlemass
Mitch Cook ..... George McKay
Ted Lane ..... Gene Morgan
Nick Barrow ..... Clyde Dilson

(Continued on page 44)

WILD HORSE COURAGE AND DOG DEVOTION . . THROBBING ON A SCREEN ABLAZE WITH ACTION AND THRILLS! . .



Brute love and conflict raging in the stalwart hearts of a horse and a dog whose story will move you to tears and lift you to cheers . . . . as you thrill to the romance of the only man and the only girl in a puzzling world who understood these "two in revolt" . . . . A drama as rugged and untamed as the glorious scenic backgrounds against which it is told!

TWO IN REV

RKO-RADIO PICTURE



JOHN ARLEDGE ★ LOUISE LATIMER
MORONI OLSEN ★ "LIGHTNING" the dog
"WARRIOR" the horse ★ DIRECTED BY GLENN TRYON
Associate Producer . . . Robert Sisk

Yellow Dust

(RKO-Radio)

Comedy Drama

In the key but not the manner of the William S. Hart western dramas that found response uniform in metropolitan and rural centers, "Yellow Dust" comes to the showman as a soundly commercial transcription of "Mother Lode," the stage play by Dan Totheroh and George O'Neil, with the names of Richard Dix, Leila Hyams and Andy Clyde for marquee purposes. By character and construction it is well suited for test purposes in situations where westerns have not been shown for some time, and to take strong billing in communities where the old west is staple program merchandise.

Gold and the quest therefor in the mid-sixties are, of course, the bases for the title. But in action and treatment the picture retains a temperate demeanor, neither dwelling unduly upon nor over-emphasizing the necessary gunplay, escapes, rescues and related incidents. Similarly influenced, the star achieves a naturalness welcome after his more deliberate, studied performances in past productions.

Exploitation logically may include all of the tricks in the barrel labeled "sure fire western," from stage coach ballyhoo to bullion lobby displays. Testimonials from local oldsters, to whom the picture should bring back plenty of memories, might prove especially valuable. Performances by the three players named above warrant any reasonable use of their names. Also, Cliff Reid, associate producer of the medal-winning "The Informer," is likewise associate producer of this picture.

Richard Dix is Bob Culpepper in the picture, a Tennesseean come west to seek gold, who saves the life of prospector Solitaire (Andy Clyde) and shares with him discovery of a rich gold vein. Starting to town to file claim, they come upon a stage coach holdup and rescue Nellie Brian (Leila Hyams), who has come west to sing at a hotel and gambling house operated by one Hanway (Onslow Stevens), plotting head of the stage coach robbers and the community's outlaws generally.

Hanway and Culpepper compete for Nellie's favor. Hanway tries to jump Culpepper's claim but is prevented by Nellie, who files it herself to protect falsely imprisoned Culpepper's interest. Culpepper, learning of this and misunderstanding her motive, breaks jail, abducts Nellie and takes her to the mine, where they are met by Hanway and his gang, who hold Culpepper while Hanway takes Nellie back to town and attempts to force her to marry him. Solitaire effects Culpepper's escape. He returns to town, shoots it out with Hanway and wins Nellie.—WEAVER, New York.

Produced and distributed by RKO-Radio. Directed by Wallace Fox. Associate producer, Cliff Heid. Adapted from stage play by Dan Totheroh and George O'Neil. Screen play by Cyril Hume and John Twist. Photographed by Eddie Cronjager. Musical director, Alberto Colombo. Art director, Van Nest Polglase, assisted by Field Gray. Recorded by Earl A. Wolcott. Edited by James Morley. P. C. A. Certificate No. 1799. Running time, 68½ minutes. Release date, March 13. General audience classification.

CAST

Bob Culpepper ..... Richard Dix
Nellie Brian ..... Leila Hyams
Missouri ..... Moroni Olsen
Mrs. Brian..... Jessie Ralph
Solitaire ..... Andy Clyde
Hanway ..... Onslow Stevens
Jugger ..... Victor Potel
Bogan ..... Ethen Laidlaw
McLearney ..... Ted Oliver

Going Places No. 20

(Universal)

Very Good

With Lowell Thomas as usual commentating, No. 20 of this series takes the audience to the beautiful city of Havana. From Morro Castle, guarding the harbor, the camera travels through the streets of the city. The well made buildings are all constructed of limestone, the backbone of the island, since laws passed in 1772 required it. Shown also are such points of interest as the monument to the battleship Maine, "Sloppy Joes," famous during prohibition as the stamping ground of tourists, the Country Club, and a party for children given by Cuba's man of the hour, Colonel Batista.—Running time, 9 minutes.

For the Love of Pete

(Vitaphone)

Competent Comedy

Robert Norton as Joe Palooka and Shemp Howard as Knobby, his ring manager and trainer, are nicely balanced principals in a smoothly paced, effective, rural comedy good for a number of laughs in most communities. The comedy starts slowly in a small town where Joe is employed as baggage smasher at the depot and handy man at Knobby's haberdashery, until a boxer scheduled to meet heavyweight champion McSwatt becomes ill and Knobby commissions Joe as a challenger. In the fight McSwatt punishes the laconic Joe unmercifully until Joe is reminded of the champion's needless cruelty to a dog on his arrival in town, after which Joe knocks out the champion and wins the title. Shemp Howard as Knobby carries the burden of comedy ably and the fight sequence generates dramatic as well as humorous interest. Lloyd French directed.—Running time, 21 minutes.

Stranger Than Fiction No. 19

(Universal)

Oddities

In keeping with the high standard of this series of news events that are novel as well as instructive, No. 19 brings to the screen such novelties of the day as: a church in Columbia, Cal., every brick of which contains gold to the value of 80 cents; a ferry between Needles and Boulder Dam, which consists of $25,000 worth of cable and an old automobile chassis; a man in King County, Wash., who is barber, insurance agent and justice of the peace to the county; a miniature four-cylinder gas engine, built by a nineteen-year-old boy; a geyser by the seaside, a collector of salt shakers, an airplane constructed barrel fashion and a man who deals in wildcats.—Running time, 9 minutes.

Wash Your Step

(Vitaphone)

Satisfying Musical

Combining the best devices of stage and screen musical comedy, Director Joseph Henabery has managed to endow this short feature starring Hal Le Roy with rich program value. Most or all of the six principal musical numbers are originals. Settings are well above standard for the short feature field. The story has point and plausibility in addition to humorous possibilities and is logically, effectively worked out.

Hal Le Roy's singing and dancing is the best content item, naturally, although the Eton Boys are prominent in vocal support and a competent dancing chorus attends. Cherry and June Priesser, an oncoming sister act, have speaking roles in addition to doing their singing and dancing routine. Nanette Flack, Harry Lang and Charles Martin are other participants. The plot has to do with the competitive merits of two washing machine lines sold in turn by salesman Le Roy, whose ability wins him the girl and the job and so forth. The feature, a Broadway Brevity, deserves special mention in program advertising.—Running time, 22 minutes.

Playing For Fun

(Universal)

Good

Taking advantage of the country's current craze, the game of Monoply, this Mentone production presents a group of vaudeville acts introduced by players of the game. Seated at a table, the players throw the dice and move their positions. The first player pays the penalty of going to jail. In jail White and Jones, dancers, do their act. The next player is required to play the radio. Peter Higgins, tenor, is singing. Taking a chance results in a song and dance by Armida. Others introduced by way of the game are The Varsity Sight, a double male quartet; the Robbins family, tumblers, and slapstick comedy by the team of O'Donnell and Blair. The short is entertaining and is further aided by the novel introduction.—Running time, 15 minutes.

Stranger Than Fiction No. 18

(Universal)

Of Interest

Interesting novelties in No. 18 of this series include the "House of Haunts," an unfinished ranch house owned by an eccentric and rich old lady who kept carpenters busy building odd doors and stairways for fear she would die if the house was completed. A startling sight is a comber of foaming water that rushes up the narrow bay at Hangchow, China, to the Chientang river during certain seasons. The harnessing of the sun's rays to produce power is accomplished by banks of mirrors, arranged in an arc to follow the sun's course and concentrate them. Other oddities are a church encased in glass, a woman plying the art of blacksmithing and the process that produces gold leafs.—Running time, 9½ minutes.

Winter Sports

(RKO-Radio)

Seasonable Review

To the many who prefer seeing winter sports to taking part in them, Bill Corum's comments on the rigorous activities photographed for this Van Beuren subject are calculated to supply adequate vicarious exhilaration. The high spot, as to skill, is reached in closeup shots of figure skating, although the subject also contains shots of curling, dog sled racing and other winter interests.—Running time, 10 minutes.

The Vaud-O-Mat

(Universal)

Fair

In this Mentone production the set is arranged to resemble an automat. Biglow and Gerald, a tumbling team, visit the Vaud-O-Mat and by dropping their coins in the various slots are recompensed with a variety show consisting of Toto, the clown; the Donatella Brothers, accordian duets; the Smart Set Foursome, singers; Adele Lawrence, singer; Edith Mann, dancer, and their own Biglow & Gerald tumbling act.—Running time, 16 minutes.

An Oldfashioned Movie

(RKO-Radio)

Reminiscent Humor

The Easy Aces, she with a toothache and he with little or no sympathy, take their place in a theatre audience as the screen reveals a silent drama of the 1912 vintage (which seems older) and their comments footnote the stilted acting and halting action of the picture. The coincidence of modern wisecrack with old-fashioned melodrama is conducive to chuckle rather than guffaw and a closing flash-back to the Aces affords an unexpected laugh finish. It is among the better offerings of the Aces under the Van Beuren insignia.—Running time, 12 minutes.

Paris in New York

(Vitaphone)

Musical Comedy

Elaborately staged, intelligently directed by Roy Mack and effectively performed by a numerous and able cast, this Broadway Brevity is top grade. Irene Bordoni appears in it as a bored musical comedy star who misleads a producer, George Franklin, into believing the

boat they are on has docked at Paris and, instead, stages for him in Greenwich Village, New York, a Parisian revue which he incorporates into a show he is producing. The illusion is handled in adequate manner and Miss Bordoni has opportunity to sing three of her songs, "There's Danger in Your Eyes," "Maybe, Perhaps" and "Pompadour," in her best manner. Pansy Sanborn, John Guy Sampsel, Ames and Arno, Will Aubrey and Frank Mazzone and company appear in the Greenwich Village revue. In character, production value and screen quality the subject is well above par.—Rnnning time, 22 minutes.

Gentlemen's Sports
(RKO-Radio)
Average Topical

Bill Corum's series of sports reels for Van Beuren has touched considerably higher levels than registered here in a summary of gentlemen's sports predicated on an inquiry to the narrator as to what he would do first if he inherited a million dollars. As scenes of sulky racing, skeet shooting, speed boating, glider riding, billiards, hunting and polo are run off, some of them from previous Corum subjects, the sports editor speculates as to which he would take up and concludes with an inconclusive remark about derby winners.—Running time, 11 minutes.

Beauty Shoppe
(Universal)
Average

An average Oswald the Rabbitt cartoon. Here Oswald, employed as a keeper at the zoo, sets about capturing three AWOL monkeys. The monkeys meanwhile have taken possession of a beauty shoppe. General havos is wrought before Oswold succeeds in outsmarting the monkeys after their excursions among the curlers, cosmetics and other paraphernalia of the shoppe.—Running time, 6½ minutes.

Jack Little and Orchestra
(Vitaphone)
Average Revue

Jack Little and his orchestra are costumed as sailors for the purposes of this unit in the Melody Master series and to their justly popular music are added the singing and dancing talents of Mildred Fenton, Dot, Donna and Teddy, and Jack Smith. Bandleader Little does a lot of leading and singing before getting down to the keyboard for the best bit in the picture. Six members, none original with this subject but all hits in their day, are played or sung or both.—Running time, 11 minutes.

The Land of Evangeline
(RKO-Radio)
Interesting Travel

Introduced and narrated by Alois Havrilla, this Van Beuren travel picture reveals in its present status the region around Grand Pré, scene of Longfellow's poem from which the subject derives its title, presenting descendants of the Acadians in their present not greatly changed occupations and going on to depict contemporary Nova Scotia in interesting detail. The photography is excellent and the selection of material careful and intelligent. Narrator Havrilla is at his best.—Running time, 10 minutes.

Vitaphone Spotlight
(Vitaphone)
Routine Vaudeville

Staged without particular distinction and with "dumb acts" predominating, this subject may supply a useful program element in theatres where lack of stage entertainment is source of audience demand for material of the kind. In it the Five Elgins, the Balabanow Accordeon Revue, Frank Conville and Sunny Dale and Helen Reynolds' Skating Champions do their acts in routine fashion. There is no attempt to correlate their offerings by other means than sequence.—Running time, 10 minutes.

The Blow-Out
(Vitaphone)
Commonplace Cartoon

Less humorous than speedy and less inspired than labored, this Looney Tune cartoon may have a proper place on a certain kind of program at a certain time or for a certain purpose. It is not a subject to combine recklessly with other items assembled for a juvenile audience. The central figure is Porky, the pig, and his major activity consists in pursuing a sinister figure, an anarchist addicted to bombing buildings, to return to him an infernal machine the dynamiter has planted. The chase results in capture, but the treatment of the subject doesn't afford sufficient comedy to offset the nature of the material.—Running time, 7 minutes.

Tomorrow's Halfback
(RKO-Radio)
Football Sidelight

Sports columnist-commentator Bill Corum early in this Van Beuren subject gives way to Lou Little, Columbia University football coach, who intercedes in behalf of a small boy (tomorrow's halfback) whose mother will not let him play football or own a pigskin until persuaded by the coach, who invites the family to witness squad practice and learn the training precautions against injury. Corum resumes the narration as big plays in famous games are projected and as training table diet, gym preparation of player for field and related data are pictured. Some of the material is unfamiliar and all of it is pertinent.—Running time, 9 minutes.

I'm a Big Shot Now
(Vitaphone)
Technicolor Cartoon

Singing "I'm a Little Big Shot Now," the gangster boss of Birdville engineers a bank robbery, hides out from the winged bluecoats, engages in a terrific gun fight with them and, captured, sings a dolorous paraphrase of the same chorus plainly indicating contrition. The subject, a merrie melody, is brilliantly colored and smoothly, intelligently animated, making its points in orderly dramatic sequence and clinching the conclusion so that the juvenile mind cannot escape its significance. It is equally diverting for adult eye.—Running time, 7 minutes.

Neptune Nonsense
(RKO-Radio)
Color Cartoon

Krazy Kat and King Neptune share prominence in this unterrifying but colorful, as well as colored, imaginative flight wherein Krazy Kat invades the deep and brings up, after numerous adventures, a companion to share his goldfish bowl with its until then lone and lonesome occupant. Nothing in this Van Beuren Rainbow Parade Cartoon will disturb the dreams of its juvenile observers and no attempt is made to shoot subtly over their heads at adult comprehension. It warrants place on almost any kind of program.—Running time, 8 minutes.

Beery Sued for $80,000

Wallace Beery has been sued in Los Angeles for $80,000 by the agency of Berg, Stebbins, Allenberg and Lamb, Inc., for commissions claimed by the latter company which it is said the actor refused to pay.

TRAVELERS

Miriam Hopkins sailed on the *Paris* for a vacation in England.

Ned E. Depinet and Jules Levy returned to New York from the RKO studios on the Coast and several stopovers en route where they held regional sales meetings.

Joe Vogel returned to New York from Pittsburgh.

Bill Savage of RKO's legal staff is in Chicago.

Bob Mochrie left New York on a trip to the Warner branches at Washington, Pittsburgh and Cincinnati.

Ed Finney, Republic advertising director, returned to New York from the Coast.

Jeffrey Bernerd is due back in New York April 1 from Hollywood.

Neil F. Agnew returned to New York from the south.

Harry H. Thomas is back in New York after a week in Boston.

S. Charles Einfeld is planning to leave New York this week for Hollywood.

Harvey Day left New York on a tour of Educational exchanges in the west. He will be gone five weeks.

Roger Pryor arrived in New York from the Coast.

Al Lichtman returned to New York from Bermuda.

Percy Phillipson, managing director of Automaticket, Ltd., of London and president of the General Register Corporation of New York is in America for a two weeks stay.

William Wyler plans to leave New York this week for the Coast.

Joseph M. Schenck arrived in New York from the Coast.

S. Barret McCormick, RKO advertising and publicity head, is en route to New York from Hollywood.

Arthur Lee returned to New York from the Coast.

Maury M. Cohen, president of Invincible, arrived in New York from the Coast for conferences with George R. Batcheller, head of Chesterfield, on next season's lineup.

Laudy Lawrence sailed on the *Paris* for France.

Aaron Schusterman, exhibitor, returned to New Jersey after a four weeks vacation in Miami.

Harry Shiffman sailed on the *Lafayette* for a 12-day cruise.

Marion Luporini, Italian representative of United Artists, left Hollywood for New York en route to Italy.

Hal Horne arrived in Hollywood from New York for discussions with Walter Wanger.

Harry Goetz sailed on the *Berengaria* for England.

Jack Connolly, Pathe News general manager, sailed on the *Paris* to arrange for filming of the Olympic Games.

William E. Raynor is on a Coast-to-Coast trip selling two films for Dominion Productions on a state rights basis.

E. C. Grainger left New York for Miami and a month's vacation.

Joseph Seidelman, head of Columbia's foreign department, and Joseph Friedman, in charge of England and the Continent, left New York for the Coast and production conferences.

Richard Arlen with Mrs. Arlen (Jobyna Ralston), and son, Richard, Jr., arrived in New York from Hollywood and sailed on the *Manhattan* Wednesday for England.

Dolores Del Rio arrived in New York from the Coast and plans to sail Friday on the *Aquitania* for London.

Claudette Colbert arrived in New York from the Coast.

Mr. and Mrs. Jack Oakie left Hollywood for Miami and Palm Beach by way of New York on their honeymoon.

Marc Connelly arrived in New York from the Coast.

FAMILY SHOWS OR LAWS

(Continued from page 39)

gram should be regularly and definitely scheduled.

If the program changes on each of these days, Friday might be chosen as family day. If, as in many places, the Friday and Saturday programs are identical, then they could be of the family type.

But what of Sunday? Undoubtedly, often more children attend the Sunday performances than the Friday and Saturday shows combined. Should we not therefore insist that Sunday be entirely devoted to family pictures?

Exhibitor's Problem

Suggest that to an exhibitor and he immediately begins to get white around the gills. He will tell you that he cannot take the suggestions of amateur screen experts in making up his Sunday program. Sunday, says he, brings him forty per cent of his business! He must put into his Sunday program what he thinks will draw the most people. Any consideration about family entertainment, film suitability, etc., is just so much gibberish to him. Do you want to put him out of business? (If, anywhere, Sunday shows are illegal, apply the argument to the other best days of the week, financially speaking).

There is also another side of the story to be considered. Since Sunday is the biggest day for box office grosses, distributors naturally try to have as many of their own pictures shown on that day as possible. Sometimes exhibitor and distributor do not see eye to eye, and then there is an argument, and an eventual compromise.

Meanwhile, the socially minded advocate of family programs has not been given even a thought.

Here again there is need of a parenthesis, as also, probably, in other parts of this paper. Due to the extremely varied and complex nature of motion picture exhibition, what is true of one place or circumstance may not be true of another. Thus, some exhibitors may get such a reaction from their audiences that they simply cannot show a certain type of picture on Sunday.

Generally speaking, therefore, Sunday as a consistent day for family pictures seems hopeless.

So much the more reason for concentrating on another day or days! If the exhibitor does so, he gains the good-will of parents, authorities and social groups in his community. If he does not, he will cause them eventually to throw up their hands in despair and trek to the legislative halls.

With a regular family program the exhibitor can say to parents and social groups: "If you want to be sure of family entertainment for yourself and the children, or for the children alone, come or send them on Friday (or Saturday, or both). On other days you must use your own judgment." And he can say to the lawmakers: "We don't need any law. We put on family programs regularly, approved by representative people in our community. They're satisfied and we're satisfied. Fold up you law till it's proved to be necessary."

But now let's paint the whole picture and put in the background and all the subordinate elements. A program for definite and regular family entertainment by voluntary action calls for cooperation all around.

The Producer

The cooperation of producers in voluntarily elevating the moral level of their product has been remarkably manifested during more than a year and a half by their adherence to the Production Code. One evidence of this is the large number of family pictures now being shown. For instance, the current Legion of Decency list places over half its titles in the family class. As further evidence of good will the producers might try to be especially careful about eliminating matter objectionable for children from pictures otherwise strongly appealing to them, for instance, Eddie Cantor and "Strike Me Pink." The children hear Eddie on the radio continually and are just "rarin' to go" when he comes to the neighborhood house. But this picture had once dance scene that, in the opinion of a number of sane and influential previewers, made it objectionable for family entertainment.

The Distributor

When there is a decided opinion from groups or elements in the community that a given picture is not in the family category, the distributor should not insist on a preferred playing date if that date conflicts with the presentation of family programs. By agreeing to another date he may be losing money in the particular instance; but he should remember he is gaining a great deal of goodwill for the industry of which he is an important element, and that he is doing his part to ward off possible legislation, the expense of which would be paid for by the industry.

The Exhibitor

His part has already been indicated. Further, with regard to programs other than those on the regular family days (for these also will enter the general question of family entertainment at times), he should try not to annex to a program containing a picture of outstanding appeal to children, shorts or another feature which could be considered harmful for them. There is nothing more exasperating to parents and socially minded people than to take children to see something particularly appealing from the childish point of view, and then to come across something else on the same program that is "simply awful!"

Outside Individuals and Groups

These should be sensible and reasonable. They should not make themselves pests. They should remember that the motion picture is the product of an industry employing many thousands of workers, and intended primarily to entertain. They should not insist that family films are only those of the "Alice in Wonderland" or "Skippy" variety. They should have their information at their fingers' ends, and be ready to produce it whenever called upon. They should help advertise the family program and encourage it by their attendence.

So there, gentlemen, is a program. It is not an attempt to tell you how to run your business, but a friendly suggestion from a tremendously interested outsider. It is based upon community responsibility, social consciousness, voluntary cooperation, public sentiment.

It is representative, fair, practical and wholesome.

It is not the legislative way.

It is the American way.

NEW HAVEN CRITERIA FOR FILM VALUE SET

New Haven film study groups in the public schools criticize current pictures, as follows: (1) Does the picture come up to the boasts of their producers? (2) If it is a well-known novel, are the familiar characters portrayed as the author had intended? (3) Are minor points over-emphasized; are major points treated with indifference? (4) Do we find in the picture that the moral viewpoint, if there is any, is put across in the right way?

The criticisms are combined into a recommendation which is posted so that the school may be guided in its choice of current films.

Swiss Home Industry Moves Toward Action

The much-discussed project of establishing a local film producing industry in Switzerland may be settled in the next few months, according to a report from the American consulate general in Zurich to the United States Department of Commerce.

Proposals include a plan to erect large studios with the aid of Government and cantonal funds and, for the present, rent them to foreign producers, eventually creating a home industry. The highest type of equipment would be utilized, according to the report.

Establishment of a domestic industry through collaboration with a French producer has an impetus in the filming of a typical Swiss subject, intended to have an international appeal, in a French studio.

First Egyptian Film Out

According to a report received by the Department of Commerce in Washington from Leys A. France, acting Commercial Attache, Cairo, Egypt, advises that the studio near the pyramids recently constructed by the Societe Misr pour le Cinema et le Theatre, a subsidiary of Banque Misr, a semi-government institution, has released its first film, "Wedad," in Arabic dialogue and English subtitles.

Columbia Signs Selman

David Selman, director of "Fighting Shadows," "Gallant Defender" and other Columbia productions, has signed a long term contract.

ASIDES & INTERLUDES

By JAMES CUNNINGHAM

They say that competition is the spice of life. Sometimes it can be quite humorous, too, as in Philadelphia where the Casino and Colonial theatres, neighborhood competitors, unknowingly ran into a situation where each had a George Arliss picture booked for the same day, "Mr. Hobo" playing the Colonial and "The Last Gentleman" holding forth at the Casino. A tooth-and-nail publicity fight between the two houses came to a climax when the Casino sent a sandwich sign bearer into the streets carrying this message: "Why see George Arliss as a hobo when you can see him as a gentleman?"

▽

Louis Sobol sends back from Hollywood Gregory Ratoff's story about Warner Baxter and his double, Frank McGrath. Mr. Baxter, it appears, made the assertion that he would like to plunge heavily in stock of Twentieth Century-Fox but the only thing which held him back was the fact that, in his opinion, it is "practically a one-man organization — Darryl Zanuck." And if Zanuck died, then, Baxter inferred, he would lose. "Go ahead and make your stock investment in Fox," comforted McGrath, "and then take out life insurance on Zanuck."

▽

Lowell Thomas told us the other noon that he could not understand why MGM's Billy Ferguson and Si Seadler had invited him, a Fox employee, who narrates for Movietonews, to be one of three judges in their "Mutiny on the Bounty" ship-modeling contest. "Looks to me like Mutiny in Metro-Goldwyn-Mayer, observed Thomas, as he walked into the judging room at the Hotel Astor.

▽

Someone has misinformed the management of Dartmouth College in New Hampshire as to the present status of motion pictures. Dartmouth is offering, for the first time, a course on motion pictures and has placed its supervision under the department of archaeology—Archaeology being the study of antiquities. Dartmouth's faculty must have drawn its conclusions from the age of some of the movie plots now going around.

▽

Mr. Nels Rosberg, in Hollywood, is scheming to win the aid of California producers in extending economic unrest. He would replace all corn flakes as snow with real snow from a snow-making machine. The corn flake manufacturers will resent bitterly Mr. Rosberg's claim that with his mechanics the temperature of a studio set where winter atmosphere is required can be kept sufficiently low so that the breath of persons or animals will be visible at all times. Mr. Rosberg even promises to provide "icicles of clean water frozen in place." Corn flakes have been used for years in Hollywood to resemble snow falling, but, of course, they could not be hung for an icicle, nor could their atmospheric radiations ever be made to make the breath visible at any time.

'Round and around the world in search of authentic natural process backgrounds, Mr. Tay Garnett, for instance, will probably be disturbed if he ever hears of anyone in Hollywood succumbing to Mr. Rosberg's prospectus of snowy superlatives.

▽

Ed Wynn's shoes cost him $2,005. *This fantastic extravagance is founded in sentiment. Ed bought them for* $5 *in* 1907 *and has worn them in every radio, stage and screen appearance since. He says they're lucky. And so for* 29 *years he has kept them repaired, spending some* $2,000 *for patchings. They're size* 16 *and altogether amazing.*

THEY'RE TELLING US

Universal Pictures has for weeks been busily engaged preparing for production a feature story by Louis Foster. Two days after J. Cheever Cowdin gave "Uncle Carl" $5,500,000 *for the purchase of the company, with indications that Universal henceforth will have smooth financial sailing, the title of the Foster story was changed from "It's A Small World" to "Money from Heaven."*

When Carl Laemmle walks for the last time through the exit of Universal City in California, turning the keys over to Mr. Cowdin's people, as he will on April 2nd, he will pass under a huge sign that he had erected years ago bearing this message: "Use the Brains God Gave You and You Will Surely Come Out Ahead." —(Signed) Carl Laemmle.

ODD McINTYRE was resurrecting the other day some of his impressions of the splendor of the footmen who stood in the doorways of New York's Fifth Avenue mansions in the 1900's. Mr. McIntyre's reminiscing took him through Memory Lane from the haughtiest butler he ever encountered to the experience of our own Will Rogers in a related incident.

The very Odd McIntyre's haughty-butler story had as its setting the Fifth Avenue mansion of Charles F. Morse. It was the sort of mansion, he remembered, where they draw up the portcullis swinging iron gate and let down the drawbridge to get the morning paper or put out the cat. McIntyre had been sent there as a reporter; Mr. Morse had fallen afoul of the law and his fortune and honor were tottering. McIntyre's zing at the bell was answered by a Bolton and Wodehouse musical comedy Parkins with side whiskers, braided tail coat and elbowed starchiness. He inquired for the master. The butler wanted his name, got his card, squinted at it and murmured: "Low pressman," and closed the ponderous brass door in McIntyre's face. And maybe Odd didn't feel low. He "could have walked under the foot-scraper on the bottom step, wearing a high silk hat and stilts."

Next to a full-blown English butler nothing is so awe-inspiring to a gawk as those night clerks in full dress in de luxe hotels, which brought Mr. McIntyre to the Will Rogers story. Will, in the days when he was not so well known, stepped up to one of those overdressed hotel clerks to inquire if a Senator from Kansas was stopping there. After a little nail polishing, necktie adjusting and mirror peeking, the clerk looked Rogers over again. "Was there something?" Rogers gave a little start, cuffed back his forelock and replied: "There was something I came for, but you've prettied me out of it," and he turned on his heels and walked out.

▽

Ted Cook simile: Out of date as a fan dancer with fans.

Andrew Garth, of Philadelphia, will attempt to organize a symphony orchestra composed entirely of whistlers.

If it works out, other novelty organizations should be attempted, such as Ted Cook's recommendations:

An audience composed entirely of program rustlers.

An opera company which sits in the pit while the members of the orchestra wrestle and stumble all over the stage in a rage.

Or, perhaps, let the fat ladies in the boxes sing the arias, while the heavy-bosomed dramatic sopranos peer over the footlights through lorgnettes.

▽

Ho Hum Department:
"My pleasures and happiness are no different than if I were a secretary or working behind a counter."—Jean Harlow.

▽

A customer in Virginia writes to J. A. Tanney, of the SOS equipment company in New York, inquiring as to the price of "low intention" automatic lamps, instead of low intensity. But then, maybe the customer does think that the lamps really are low in intention. The same client wants to "agosheate" a contract with Mr. Tanney.

▽

This department recently explained that the origin of "Mark Twain" as Sam Clemens' pen name came from the late Sam's habit of telling the bartender of his favorite barroom to "mark one," but, more frequently, "mark twain" on a blackboard behind the bar on which were listed the names of customers asking for credit—the "mark twain" meaning chalk up two drinks on the credit board in the picturesque lingo of the river days.

Now Roy Adams writes from his Mason theatre, at Mason, Michigan, that this is at variance with Mark Twain's own account of the matter, as related in chapter 50 *of Mark's "Life on the Mississippi." Mark Twain himself, in his book, Mr. Adams advises, says he borrowed the name from Captain Sellers, dean of all Mississippi River pilots, who had arrived when Mark started on the river. The captain wrote short comments on river navigation, predictions as to high water, etc., which were published in the newspapers over the pen name "Mark Twain," a phrase that the captain had borrowed from the leadman's call when taking soundings on the river.*

"Sam Clemens wrote a skit over the same name, 'Mark Twain,' burlesquing the captain's style of composition, which earned the veteran pilot's undying hatred for young upstart Clemens. When Clemens was doing newspaper work in a western mining town after the Civil War, he read of the death of the original 'Mark Twain' river pilot, and adopted the title as his own pen name," quotes Mr. Adams from Sam Clemens' book.

▽

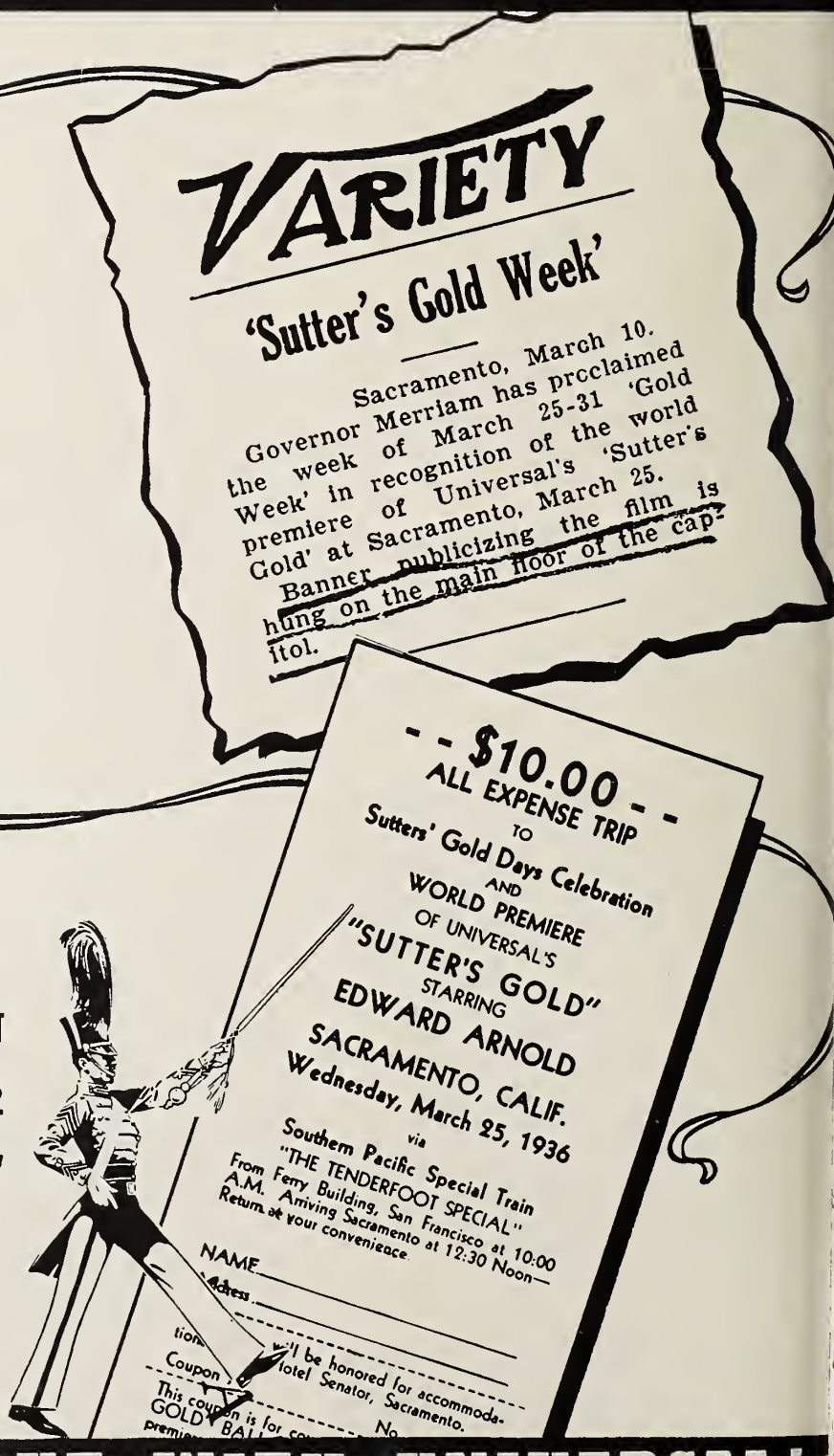
AVERAGE FILM ACTRESS HAS 4/5 OF A HUSBAND, headlined an Associated Press dispatch from Hollywood. We were flabbergasted at the idea of a husband shortage causing a division of husbands into five equal parts in order to give each lady an even allotment of the available supply. However, further investigation disclosed that "the average" Hollywood actress's husband is a fraction because in computing averages many Hollywood ladies were found never to have been married, while several others have had more than the "usual allotment" of husbands. Associated Press did not establish what the Hollywood standard is for "the usual allotment."

SUTTER

RATES HISTORY'S

GOVERNOR MERRIAM PROCLAIMS "GOLD WEEK" FOR "SUTTER'S GOLD" PREMIERE IN SACRAMENTO!

RAILROADS RUN SPECIAL TRAINS FOR "SUTTER'S GOLD" CELEBRATION!



STEP OUT WITH UNIVERSAL!

'S GOLD

BIGGEST PREMIERE!

$10.00

ALL EXPENSE TRIP
TO
SUTTER'S GOLD DAYS CELEBRATION
AND
WORLD PREMIERE
OF UNIVERSAL'S
"SUTTER'S GOLD"
STARRING
EDWARD ARNOLD

SACRAMENTO, CALIF.-WED., MAR. 25-1936
via Southern Pacific Special Train
"THE TENDERFOOT SPECIAL"
Leaving Ferry Bldg., San Francisco, 10 a.m. Return at your Convenience.

MAKE THIS TRIP TO SACRAMENTO WITH THE HOLLYWOOD STARS!

TICKETS ON SALE AT:
TOM C. GIRTON BOX OFFICE, THE EMPORIUM, SAN FRANCISCO

NOTE: This ticket includes Round Trip Transportation, Meals and Accomodations at Hotel Senator, Sacramento, Admission to World Premiere of "Sutter's Gold" at the Alhambra Theatre, and Cover Charge to "Sutter's Gold Ball" at Hotel Senator following Premiere Performance.

HUNDREDS PAY $10 EACH TO ATTEND "SUTTER'S GOLD" OPENING!

THE SACRAMENTO UNION

'49-er Parade Is Planned at Film Premier

An old-fashioned Sacramento reception in which it is planned to have at least 1,000 persons dressed in '49 costumes greet a special train from Los Angeles and the bay region arriving for the world premier of the film "Sutter's Gold" was described last night at a dinner meeting of the Sacramento Junior Chamber of Commerce.

On authorization from the board Superintendent Charles C. Hughes probably will close schools March 25 so that school children may attend the ceremonies and parade incident to the premiere showing here of the motion picture, "Sutter's Gold."

ALL SCHOOLS CLOSE IN HONOR OF "SUTTER'S GOLD"!

'FORTY-NINERS PARADE TO HONOR "SUTTER'S GOLD" PREMIERE!

LONDON'S 124-ACRE HOLLYWOOD AT DENHAM IMPROVES ON NAMESAKE

Alexander Korda's Five Million Project Includes 30 Acres of Buildings, Laid Out on "Feed" System for Immediate Utility

by JACK OKEY*
in London

Hollywood has come to London. Its name here, though, is Denham. Denham is a property of 124 acres about 20 miles west of London. There are barren hills and tree-covered hills, meadows, a lake and a trout stream. There are wide lawns in front of an old mansion with walled rose gardens (there are 2,000 rose trees on the property) and tree-lined avenues which provide almost endless ready-made situations for an unforeseen variety of exterior shots. On this property was constructed a replica of "Everytown," the city which is destroyed in the earlier sequences of H. G. Wells' picture, "Things to Come." Also constructed on this property was a tower 100 feet high from which shots were made of the "Space Gun" and various other modern architectural constructions which are seen in the world of the future as shown in "Things to Come."

Studios on "Feed" System

On one part of the grounds a complete Scottish castle was built for the Robert Donat picture, "The Ghost Goes West." Other exteriors have been taken on the property for "The Man Who Could Work Miracles" and "Conquest of the Air."

The studio buildings themselves will be the core of the new Hollywood. In and around them will be made an average of 30 pictures a year.

With unlimited funds available (the total cost may reach an estimated $5,000,000) these studios will be the very best in the world. They have been laid out on the "feed" system. One department will feed another in closeknit cooperation. Dressing rooms will adjoin the stages so that even the humblest "extra" will have only to walk through a door to be on the set. There will be one great shop for trick effects alone, and it will have its adjoining departments for wood work, steel work, model buildings, plastering, and so on.

Eight Diesel Engines

Eight Diesel engines, each of 1,000 horsepower, will generate electrical power, and they will be erected in a special power house with its own staff. The staff in turn will have their own quarters arranged for their particular convenience.

There will be a building for color film development where cameramen, chemists and other experts will be able to work without disturbance.

There will be a complete negative developing and printing factory.

There will be a dozen small projection rooms, a small theatre for the showing of films to small groups of exhibitors, salesmen and others connected with the film trade.

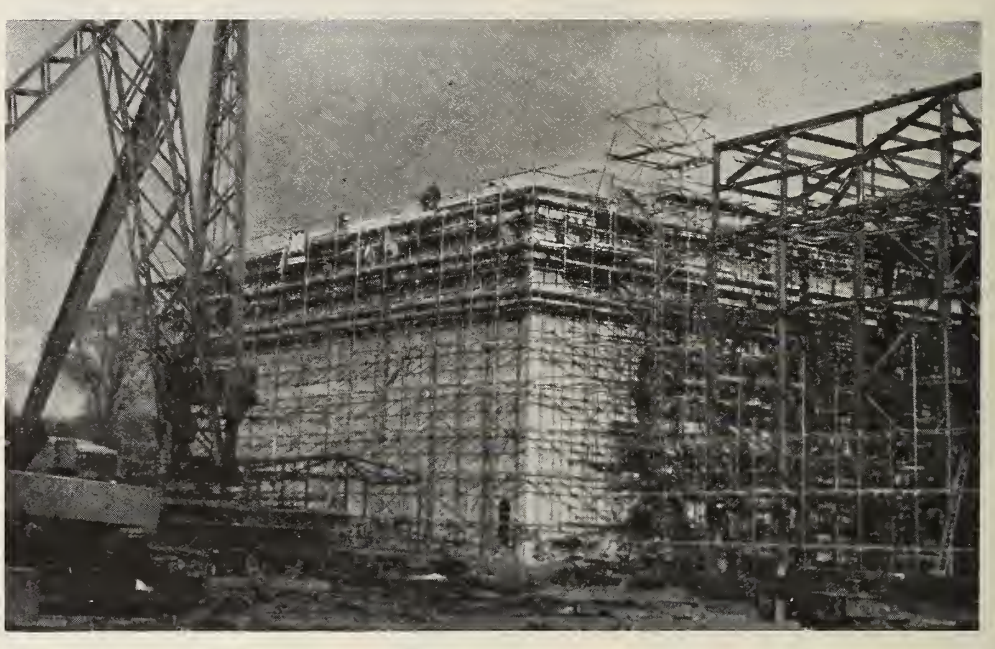
There will be a complete cinema in which all the previews of London Films productions will be held after this year.

30 Acres of Buildings

About thirty acres of the Denham property will be covered by the buildings, the most important of which, of course, are the four sound stages, each 200 feet wide and each large enough to house the Graf Zeppelin. These stages will incorporate every modern film device. They will have great galleries along which camera cranes will be able to run for traveling overhead shots. The ceilings will support equipment for lifting and moving every set as easily as a man lifts a chair. There will be cables and lighting equipment more than sufficient to flood the entire indoor space to a degree of blinding brilliance. There will be enough light and power available at the entire studio to illuminate a town of 100,000 inhabitants.

Thus will Hollywood come to London, a Hollywood which I can truthfully say will be superior in many respects to the California film capital because its planning and construction will embody all the values and none of the shortcomings of the West Coast film center.

* Jack Okey, American studio construction engineer, for nearly a year has been at work on the building of Denham studios for London Films, an enterprise which Alexander Korda is sponsoring.



THE $5,000,000 DENHAM PROJECT IN WORK

American Films Lead In Czechoslovakia

American producers regained their former strong position in Czechoslovakia in the past year, supplying 53 per cent of the total number of pictures passed for entry by the Pre-screening Commission, according to a report to the Department of Commerce in Washington from the commercial attache in Prague.

Advisory Group is Named for Library

John Hay Whitney, president of the Museum of Modern Art Film Library in New York, this week announced the formation of an advisory committee consisting of Will H. Hays, president of the Motion Picture Producers and Distributors of America; Jules E. Brulatour, president of J. E. Brulatour, Inc.; Stanton Griffis, trustee of Cornell University and member of the firm of Hemphill, Noyes and Company; Dr. Irwin Panofsky, professor of Fine Arts at the Institute for Advanced Study at Princeton University; David H. Stevens, director for the Humanities of the Rockefeller Foundation, and Irving Thalberg, vice-president and production head of Metro-Goldwyn-Mayer.

The committee will meet once a month to discuss the activities and future plans of the library with the Museum's trustee committee, composed of Mr. Whitney, A. Conger Goodyear and Edward M. M. Warburg, and with the director of the Film Library, John E. Abbor, and its curator, Iris Barry.

Drama Class Recruits Screen Enthusiasts

In urging motion picture enthusiasts to join drama study classes conducted Wednesday and Friday evenings by Professor Robert E. Rogers of the Massachusetts Institute of Technology, the instructor has declared, "It becomes apparent that a broad background of knowledge of the legitimate theatre and its leading playwrights can add immeasurably to the individual's pleasure in the cinema." Among the subjects to be discussed is whether Boston needs censorship.

20th Century-Fox Triples Profits; Eastman Net Up

The financial condition of the motion picture continues healthy, as reflected in the following developments of the last week:

Twentieth Century-Fox reported $3,563,087 net for 1935 after all charges, compared with $1,273,069 profit in 1934. Income in the last 1935 quarter increased to $1,566,763 from a loss of $233,143 for the same 1934 quarter. Earnings for 1935 were $2.62 a share on preferred and $1.24 a share on common. Gross business in 1935 was $43,942,678, or $6,396,092 over 1934's $37,546,586 gross. Current and working assets are $26,644,572, of which $7,110,003 is cash, against current liabilities of only $5,173,847, a ratio of five to one. Worth of the corporation was placed at $49,615,461.

Eastman Kodak reported $15,913,251 net for 1935, compared with $14,503,247 profit in 1934, earning $6.90 per common share against $6.28 the year before. Business volume rose 8.5 per cent and income from operations 11 per cent.

Keith-Albee-Orpheum Corporation reported $403,073 net for 1935, compared with $176,316 loss in 1934, earning $6.27 a share on preferred stock.

Marcus Loew's Theatres, Inc., declared a preferred stock dividend of $1.75 a share on account of accumulations of the seven per cent issue, payable March 31st.

In his annual report, Sidney R. Kent, president of Twentieth Century-Fox, said:

"There are outstanding 1,359,041 shares of $1.50 dividend cumulative convertible preferred stock and 1,226,530 shares common stock. Dividends on the preferred stock are cumulative from Jan. 1, 1936.

"No earnings are included in the foregoing figures from the National Theatres Corporation

(Continued on following page)

20TH CENTURY-FOX'S CAPITAL STOCK CHANGES

In accordance with the plan of recapitalization of Twentieth Century-Fox, dated July 22, 1935, presented to and consummated at a special meeting of stockholders on August 15, 1935, the following changes were effected:

(a) the increase in the number of authorized shares of stock without par value from 2,816,650 shares to 4,600,000 shares and

(b) the reclassification and change of Class A Common Stock and Class B Common Stock outstanding to new Preferred Stock and new Common Stock without nominal or par value on the basis of ½ share Preferred Stock and ¼ share Common Stock for each share of Class A Common Stock; and on the basis of 1 share Preferred Stock and ½ share Common Stock for each share of Class B Common Stock and

(c) the issuance of shares of new Preferred Stock and new Common Stock to Twentieth Century Pictures, Inc.

20th Century-Fox Capital Stock And Paid-In Surplus Statement

Year (52 Weeks) Ended December 28, 1935 Including Wholly Owned Subsidiaries.

	Number of Shares After Reclassification Preferred	Common	Stated At
Reclassification of capital stock (see [b] bottom adjoining column) Shares outstanding: December 29, 1934: Class A . . †2,419,759 Class B . . †16,650	.....	.....	$12,182,045.00
Reclassified into	1,226,529.5	613,264.75	$12,182,045.00
Shares issued to Twentieth Century Pictures, Inc., stated at $5.00 per share (see [c] adjoining column)	132,513.	613,264.75	3,728,888.75
	1,359,042.50	1,226,529.5	$15,910,933.75
Conversion of preferred stock into common stock during year . .	1.25	1.*	.....
Balance, December 28, 1935, carried to balance sheet	1,359,041.25	1,226,530.5	$15,910,933.75

*Scrip certificates are outstanding for 562/1000 of a share of common stock, convertible into full shares only. †Prior to reclassification.

	Number of Shares Preferred	Common	Stated At
Capital Stock Reserved for Issue, December 28, 1935:			
Reserved for possible exercise of subscription warrants expiring March 21, 1936 . .	12,500	6,250	
Reserved for possible conversion of 6% Convertible Debentures expiring April 1, 1936	17,257	8,628	
Reserved for possible conversion of Preferred Stock on the basis of 1¼ shares of Common for each share of Preferred	.....	1,735,998	
Reserved for issuance against options to officers at a price per share equivalent to the average price of all shares sold on the New York Stock Exchange during the first 90 days after listing, as part payment for services rendered	.....	60,000	
Reserved for issuance against options to officers at a price not less than $10.00 per share as part payment for services rendered	.....	40,000	
	29,757	1,850,876	

PAID-IN SURPLUS

Year (52 Weeks) Ended December 28, 1935

Balance, December 29, 1934	$21,329,170.14
Add credit resulting from the excess of net assets acquired from Twentieth Century Pictures, Inc., over stated amount of the new stock issued therefor	342,071.77
Balance, December 28, 1935, carried to balance sheet	$21,671,241.91

EASTMAN KODAK NET $15,913,251

(Continued from preceding page)

in which Twentieth Century-Fox Film has a 42% interest. Consolidated net income of National Theatres Corporation and its voting controlled domestic subsidiaries was $2,192,194 for the entire year ended Dec. 28, 1935, irrespective of dates within the year when some of the subsidiaries were acquired. If the portion of net income applicable to periods prior to ownership of such subsidiaries were eliminated the net income would be reduced by $408,135 to $1,784,058. The 42% interest of Twentieth Century-Fox net earnings for the entire year of $2,192,194 would be $920,721. If this amount were added to the consolidated net earnings of Twentieth Century-Fox aggregating $3,563,087 for the fiscal year, the resulting figure of $4,483,808 would be equivalent to $3.30 for each share of preferred stock outstanding and after deducting a full year's dividend on the preferred stock would leave $1.99 per share on the presently outstanding common stock.

"Gross revenues for the 52 weeks ended December 28, amounted to $43,942,678 compared with $37,546,586 for the previous year, an increase of $6,396,092.

"Twentieth Century-Fox Film's consolidated balance sheet shows current assets of $26,644,572 which includes cash—$7,110,003; receivables —$1,840,968; inventories—$15,701,643 against current liabilities of $6,260,522. The current liabilities include $1,696,600 five year, 6 per cent, convertible debentures maturing April 1, 1936.

"Investments and advances to affiliated companies, after deducting the reserve for revaluation of $14,500,000, stand at $16,721,446.

$10,179,300 Fixed Assets

"Fixed assets after deducting reserves for depreciation total $10,179,300. The only long term debt is the funded indebtedness of subsidiary realty companies which totals $2,023,200.

"The net worth of the corporation, as shown by its consolidated balance sheet at December 28, was $43,679,123 including earned surplus accumulated since April 1, 1933 of $6,096,947."

Commenting on the acquisition of Twentieth Century Pictures, Inc., during the year, Mr. Kent reported: "As a result of this transaction your corporation was strengthened by the addition of an executive management of production and studio personnel of high standing and proven ability. This has been demonstrated during the period since reorganization by increased demand for our pictures both in the United States and in foreign countries."

Eastman Net $15,913,251

The Eastman Kodak Company and wholly owned subsidiaries reported yesterday for the fifty-two weeks ended on December 28 last a consolidated net profit of $15,913,251 after taxes and reserves. After dividend requirements on the preferred stock the earnings were equal to $6.90 a share on the outstanding common. The year before the company earned $14,503,247, or $6.28 a share on 2,250,921 common shares. Income from operations totaled $18,461,416, compared with $16,646,475 in 1934.

Current assets on December 28 were $95,177,147 and current liabilities $17,312,176, compared with $91,522,873 and $15,109,870, respectively, at the close of the previous year. Cash was increased to $20,975,501 from $14,683,443. Inventories of $39,758,980 compared with $39,076,080. Earned surplus was $83,763,345 against $80,600,101.

"The volume of business continued to increase during 1935, sales showing an increase of 8.5 per cent over 1934 and 24 per cent over 1933," F. W. Lovejoy, president, said in his letter to stockholders.

"The greater part of the improvement in 1935 occurred in the United States. Income from operations increased $1,814,940, or 11 per cent. Earnings for 1934 were benefited by a substantial profit from sales of securities, whereas only a small amount from this source was realized in 1935.

"In the report for 1934, reference was made to the delivery of a substantial portion of the silver bullion stocks of your company to the United States Assay office under the Silver Purchase Act of 1934. This transaction resulted in a profit of $1,550,045, which was carried to general and contingent reserves. Following the reduction in the silver stocks of your company, they were replaced to a considerable extent, but at somewhat higher prices, the market price of silver ranging from 55 cents an ounce on Jan. 2, 1935, to a high of 81 cents in April, 1935.

"A sharp decline in the London silver market during December brought about a reduction in silver prices in this country from 65 cents an ounce to 49¾ cents. It was, therefore, necessary to revalue the bullion on hand at current market prices on Dec. 28, 1935. This resulted in a net write-down of $626,689, which, following the

(Continued on page 54)

Fox Consolidated Profit and Loss; Earned Surplus Since April 1, '33

Year (52 Weeks) Ended December 28, 1935
Including Wholly Owned Subsidiaries

Operating Profit:		
Income:		
Gross income from sales and rentals of film and literature		$42,447,609.15
Dividends		291,14287
Proportion of profits of controlled subsidiaries (not consolidated)		320,743.64
Other income		883,183.14
		$43,942,678.80
Expenses:		
Operating expenses of exchanges, head office and administration expenses, etc.	$10,594,456.75	
Amortization of production costs	22,065,898.10	
Participation in film rentals	6,482,658.31	
Proportion of losses of controlled subsidiaries (not consolidated)	199,131.75	
		39,342,144.91
Net operating profit before interest and depreciation		$ 4,600,533.89
Deduct:		
Interest expense	$ 289,722.87	
Amortization of discount and expenses of funded debt	58,491.14	
Depreciation of fixed assets, not including depreciation of $533,563.26 on studio buildings and equipment, absorbed in production costs	289,190.35	
		637,404.36
Net operating profit before federal income taxes		$ 3,963,129.53
Provision for federal income taxes		400,041.57
Net operating profit after federal income taxes		$ 3,563,087.96
Other Charges:		
Reorganization expenses	$ 475,455.76	
Less profit on foreign exchange	2,503.10	
		472,952.66
		$3,090,135.30
Earned Surplus, December 29, 1934		3,006,812.13
Earned Surplus, December 28, 1935, carried to balance sheet		$ 6,096,947.43

CARTHAY CIRCLE
THEATRE
HOLLYWOOD, CALIF.
MARCH 24th, 1936

Flash!

ACE EXHIBITORS . . . TOP-FLIGHT PRODUCERS . . . WORLD'S GREATEST STARS . . . ROSE EN MASSE AT PREVIEW TO CHEER . . . . . .

"THE BEST PICTURE OF THE YEAR"

FRANK CAPRA'S

GREAT NEW PRODUCTION

•

GARY COOPER

"Mr. Deeds Goes To Town"

with JEAN ARTHUR

SCREEN PLAY BY ROBERT RISKIN

COLUMBIA PICTURES



With all the magic of CAPRA'S genius!

Read what America's Important Showmen Have to Say About "MR. DEEDS GOES TO TOWN" in Next Week's Issue of Motion Picture Herald

KAO EARNS $6.27 ON PREFERRED

(Continued from page 52)

treatment of the extraordinary gain in 1934, has been charged to general and contingent reserves.

"Investments in affiliated companies not wholly owned and not consolidated amounted to $776,084 at the close of the year, and advances to these companies aggregated $529,719. The minority interest previously outstanding in two of the affiliated companies was acquired during the year, and these companies are now consolidated. The equity value of the interest of your company in the remaining investments has, since acquisition, increased by $2,474,556.

KAO Net Is $403,073

Report of Keith-Albee-Orpheum Corporation and subsidiaries for year ended Dec. 31, 1935, certified by independent auditors, shows net profit of $403,073 after depreciation, amortization, interest, taxes, provision for losses of affiliated companies, minority interest and other charges. This is equivalent to $6.27 a share on 64,304 shares of 7 per cent cumulative convertible preferred stock on which there is an accumulation of unpaid dividends, and compared with net loss of $176,316 in 1934.

Consolidated balance sheet as of Dec. 31, 1935, showed total assets of $26,203,333, against $27,173,439 at close of 1934. Capital surplus was $8,939,800 and deficit from operations was $2,772,441, compared with capital surplus of $9,342,154 and deficit from operations of $2,936,213 on Dec. 31, 1934.

Current assets, including $1,999,421 cash, amounted to $2,131,429 and current liabilities were $1,495,630, compared with cash of $1,380,085, current assets of $1,532,946 and current liabilities of $543,776 at end of 1934. Funded debt amounted to $10,213,625 against $11,885,000.

Capital stock consists of 64,304 shares (par $100) of 7 per cent cumulative preferred and 1,206,381 shares (par value one cent per share) of common.

Consolidated income account for year 1935 compares as follows:

	1935	1934	1933
Admissions, rents and other income	$14,601,060	$13,823,731	$13,612,674
Expenses	12,757,431	12,306,971	12,208,551
Depreciation and amortization	799,497	925,549	1,132,614
Balance	$1,044,132	$591,211	$271,509
Other income	240,858	168,529	163,623
Total income	$1,284,990	$759,740	$435,132
Interest and discount	678,453	734,874	791,296
Loss on capital assets, etc.	27,602	73,793	85,403
*Prov losses affiliated companies	27,230	68,500	205,500
Settlement of lease	65,826	.....	.....
Other deductions	24,581	21,160	10,080
Federal taxes	64,250	47,500	.....
Minority interest	†6,025	†9,771	†14,854
Net profit	$403,073	‡$176,316	‡$642,203

*Unrealized profit of affiliated companies have not been taken up. †Credit. ‡Loss.

B. F. Keith Nets $464,645

Report of B. F. Keith Corporation and subsidiaries for the year ended Dec. 31, 1935, certified by independent auditors, showed net profit of $464,645 after federal taxes, depreciation and amortization of capital assets, interest, loss on capital assets, provision for losses of affiliated companies and other sundry deductions. This is equivalent to $1.16 a share on 400,000 no-par shares of capital stock and compares with net loss of $136,035 in 1934. The company is controlled by Keith-Albee-Orpheum Corporation.

Current assets as of Dec. 31, 1935, including $759,752 cash, amounted to $866,097 and current liabilities were $1,087,345, compared with cash of $775,861, current assets of $882,010 and current liabilities of $346,693 at end of preceding year.

Total assets as of Dec. 31, 1935, aggregated $18,573,365, compared with $21,046,423 at end of 1934. Capital surplus was $1,127,714 and operating surplus was $367,625, against $1,532,677 and $784,981, respectively, on Dec. 31, 1934. Funded debt amounted to $7,288,000 against $9,679,000.

Rescinded Charters

One hundred and twenty-three film, theatre, amusement and radio corporations had their charters rescinded by Governor C. Douglas Buck and the Delaware State Tax Department for failing to pay taxes for the last two years. The following charters were declared repealed at Dover:

Radio-Keith-Orpheum Western Corporation, RKO Southern Corporation, Fox-New England Theatres, Inc., Skouras-Publix Theatres Co., Publix-Dubinsky Brothers Theatres, Inc., Publix-Iowa, Inc., Publix-Lorraine Corporation, Publix-Missouri, Inc., Publix-Nebraska, Inc., Publix-Ohio Corporation, American Theatres Corporation, A. H. Black Theatre Corporation, Adams Productions Corporation, Aeradio Corporation of America, Allied Motion Picture Advertising Corporation, Allied Producers, Inc., Allied Television Industries, Inc., Alpar Theatre Enterprises, Inc., Amber Projection Screen Corporation.

Amusement World Corporation, American Radio System, Inc., American Radio and Sound Advertisers, Inc., American Theatres Corporation, American Television Laboratories, Incorporated, Apex Amusement Company, Arthur Theatres Corporation, Atlantic Amusement Company, Bergers Enterprises, Limited, Inc., Birmingham Theatrical Amusements, Inc., Black Cat Amusements, Inc., Chain Theatrical Enterprises, Inc., Chilean Cinema Corporation, Coast-to-Coast Features, Inc., Coliseum, Incorporated, Color Corporation of America, Colonial Theatre Company of Boston.

Commonwealth Plays, Inc., Consolidated Sound Equipment Corporation, Co-Operative Theatres of America, Inc., Cosmos Theatres, Inc., D. E. W. Amusement, Delaware Amusement Supplies, Inc., Educational Films Exchange, Inc., of Pittsburgh, Electric Record Publishing Co., Inc., Electric Television and Broadcast Corporation, Famous Story Pictures, Inc., Federated Theatres, Inc., Fifth Avenue Theatre Corporation, First Pictures Securities Corporation, Frankford Amusement Company, Fred Stone Concerts, Inc., Fulton R. Gordon Productions, Inc.

General Television Manufacturing Corporation, Gibson Theatres, Incorporated, Globe Amusement Company of Wilkes-Barre, Pa., Gold Seal Television and Supply Corporation, Gould Television, Inc., Grand Haven Radio Corporation, Gregory Ratoff Theatrical Enterprises, Inc., Guided Radio Systems, Inc., Indiana-Ohio Theatre Corporation, International Television and Broadcasting Corporation, J. Wesley Ash Amusement Company, Inc., Jefferson Beach Amusement Company, Loizeaux Studios, Inc., Lyric Amusement Company, Inc., Madcine Theatre Corporation, Manos Theatres, Inc., Martin News Pictures, Inc., Med Theatre Company, Merchant-Theatre Corporation, Milwaukee Theatre Circuit, Inc., Mosby Amusement Company.

Motion Picture Corporation of America, Mountain States Theatre Corporation, Movie Stamps, Inc., National Film-Ad Service, Inc., National Studios, Inc., Orchestraphone Company, Oxford Amusement Company, Overall Radio Corporation, Pajo Amusements, Inc., Pan-American Broadcasting System, Inc., Pennsylvania Radio and Television Institute, Inc., Penn Theatre Ticket Company, Peoples Theatre Company, Pleasure Pictures, Inc., Popular Motion Pictures Corporation, Postal Radio Corporation, Presentation Productions, Inc., Progress Players, Inc., Radio Chamber of Commerce of the United States, Inc., Radio Networks Surveys, Inc., Radio Productions Corporation, Raymer Pictures, Inc., Sioux City Theatre Corporation.

Skouras Securities Company, Soundform Corporation, Superior Enterprises, Inc., Sun-Gazette Broadcasting Co., Tabloid Productions, Inc., Tennessee Enterprises, Inc., Television Manufacturing Company of America, Inc., Television Sales and Service Corporation, Theatre Service Corporation, U. I. Theatre Circuit, Inc., United Art Productions, Inc., United Artcraft Productions, Inc., United States Clariphone Corporation, United Television and Communications Company, Incorporated, Urban Publications, Inc., Variety Productions, Inc., Victoria Amusement Corporation, Visual Radio Corporation, Ware Radio and Television Corporation, Washington Enterprises, Inc., Western Television Corporation, White Studios, Inc., Wilmington Radio Laboratories, Inc., World Theatres, Inc., World Wide Pictures, Inc., Yiddish Amusement Company.

Perfected Reduction Of Color Film Claimed

That the reduction of 35 mm. color and sound films to 16 mm. has been perfected for theatre and non-theatrical use is claimed by Mervyn R. Dowd, president of Color-Art, Lt. Miniature sound projectors for reproduction of the 16 mm. color and sound pictures are now on the market, he said, with single coated and ordinary panchromatic stock used.

Atlantic Feature Trailers

Atlantic Screen Service of Pittsburgh has entered the production of feature trailers and has enlarged its plant to handle the increased production. The trailers, president Charles Stanton explains, will be approximately three-quarters of a minute long.

Cantor Joins WMCA Staff

Buddy Cantor, the "Film City Reporter," has been appointed motion picture commentator for radio station WMCA in New York and will be heard every Tuesday evening.

Sichelman in New Job

Jack Sichelman has taken over the duties formerly handled by William Sussman, promoted to eastern division head for Twentieth Century-Fox.

Master Art Branch

A New England branch has been established in Boston by Master Art Corporation with R. Rosenblatt in charge. Phillip Markell is the sales manager for the new office.

SYRACUSE UNIVERSITY REACHING OUT FOR A UTOPIA IN MOTION PICTURES

Educational Institution Plans to Go Into Picture Production on Its Own with Objective An Unrestricted Screen Policy

Sixty-six-year-old Syracuse University, ranking 34th among America's 270 principal colleges, demands a "free screen" and a better one and will move to gain a cinema Utopia by producing theatrical motion pictures on its own. Too, a complete revolution of trade practices is in mind.

Percolating through the usual campus gossip at Syracuse and into the university's timeworn halls and corridors is the chatter of some 4,750 enrolled students on the subject of the school's invasion into the domain of Hollywood for the stated purpose of furthering the cause of "essential truth" through an uncensored and unrestricted screen. It is the first instance on record in recent decades where a university will attempt to uplift the motion picture by producing its own.

Syracuse, though its dramatic activities department, of which the energetic, enthusiastic Professor Sawyer Falk is director, will immediately produce a full-length talking picture.

Selected for the experiment is "Big Lake," Lynn Riggs' study of adolescent youth in Oklahoma. The scenario is being written by the dramatist, whose "Russet Mantle" is now a Broadway play success. If possible, Mr. Riggs will forsake Broadway for a brief spell to assist the university in the task of translating his brainchild into motion pictures.

Encouraging "Free Screen"

Chester Bahn, motion picture editor of the Syracuse *Herald,* reporting on the invasion of production, quotes Professor Falk as reflecting, among other things, a "desire to encourage a 'free screen' in much the same way that there is a 'free stage.'"

The Professor's experiences as exhibitor-showman-educator, at Syracuse, are explained by Mr. Bahn as "attracting national attention, in educational circles no less than in the amusement world."

"We believe as well-bred citizens we have taste and discrimination and we resent the dictation of groups either from the Left Wing or Right," Professor Falk told Mr. Bahn for his newspaper. Furthermore, "We believe it is a fundamental in the credo of true Americanism to evaluate intellectually and emotionally attitudes, moods and points of view which are different from ours." The Falk school of thought at Syracuse University evidently thinks little of Hollywood's performance in this connection, for, he adds, if the "essential . . . artistic justification" be lacking, "no matter how valid the cause nor how cogent the argument, we are not interested,"

Revolution of Practices Sought

"Of course," he continued in his explanation to Mr. Bahn, "we must as practicing showmen necessarily avoid deliberate controversy; it is better not to arouse, intentionally, any sleeping dogs. On the other hand, it is impossible for us to submit to the conditions which the commercial (movie) houses must of necessity follow. It is part of our function (at Syracuse University), as a vital theatre, to arouse, disturb and frequently aggravate an audience."

The Professor appears to have in mind, too, an eventual revolution of motion picture trade practices. He said:

"We hope, by force of opinion, to show that certain films of merit are 'good box office'; we hope to break down the double bill policy; we hope to discourage the 'road-showing' (so-called) of film at exorbitant prices ($1.65 is too much to charge for any film, any time, anywhere, Max Reinhardt or no Max Reinhardt).

"We hope, too, to express our disapproval of block booking; we hope to encourage a better advertising of commendable short subjects; we will use our opinion against 'Monte Carlo,' 'Banko,' 'Screeno,' free china, free turkeys, free groceries. In a word, we will fight with and against the theatre managers for a better theatre. It will be a long fight and a hard one and we are going to suffer innumerable bruises.

"We have a job on our hands," Professor Falk dramatically admitted, "but as Mattie in the play 'Ethan Frome' says, 'That's a very interesting thing to think about.'

"For a university theatre to follow slavishly at all times the 'accepted and approved' is a sign of impotence," the Professor continued in explanation of the university's reasons for moving productionwise. "Moreover, we should strive to make our audience as international minded as possible."

The Professor said, "We detest the smug chauvinism of our local Hearst newspaper which said in substance: 'There is no need to bring foreign films to Syracuse. There are plenty of good American ones.' It is just because the commercial theatres are definitely conditioned by this type of reasoning that we feel obligated to exhibit foreign films. It is, briefly, our responsibility to bring to our community worthwhile cinemas that the other houses will not dare (for box office and other reasons) to bring. The films they present we have no interest in presenting—nor any reason for presenting.

"And still these same commercial theatres cry 'Competition.' We are not wittingly competing with them; we are offering items which they have for years denied our university community. We are fostering a social need by taking the situation into our own hands."

Professional Standard Set Up

While essentially a laboratory project, Chester Bahn reported, utilizing students enrolled in a special summer cinema appreciation course for both players and technicians, Professor Falk proposes to make every effort to meet professional standards. Leads in all probability will be selected from the University's Summer School Players personnel, while the camera work will be supervised by William Stanmyre, Syracuse alumnus. Mr. Stanmyre, formerly with Paramount as a cinematographer, is the inventor of several sound camera devices, according to Mr. Bahn.

"Big Lake" will be filmed on professional 35 mm. stock, and will be six reels in length. The story is adapted to the University's needs, being largely set in exteriors. One of Central New York's picturesque lakes which best meets the background requirements will be the "location."

In disclosing the University's entry into the cinema production field, Professor Falk also announced that the dramatic activities department would continue to operate the Civic theatre for a second year, despite the admitted trials and tribulations such expansion has brought.

Theatre Lease Renewed

Discussing the forward policy which saw the University acquire the Civic under lease from the Albany Savings Bank and its operation as a social manifestation and not a sheer money-making enterprise, Professor Falk told Mr. Bahn:

"We have advanced beyond the status of a little theatre with honor pins and buttons given for extracurricular activity. We have aimed to establish a laboratory for the study, in an adult way, of a very definite social institution which daily affects the lives of millions of people. We believe it is a function of a university to conduct such a laboratory. We believe further, that a university should influence and be a part of (in so far as this is possible) the development of a concept for an American Theatre.

"Without the least condescension we have chosen to widen the scope and meaning of the word 'Theatre' to embrace this most modern of the arts, the cinema. The drama is one art; the cinema another. Still they are both 'Theatre.' The rehabilitation of the American stage depends on this recognition. The theatre of the future in communities such as Syracuse will more and more demand that drama and cinema be under one roof."

In selecting pictures for exhibition, the University has had perhaps greater freedom of choice than the commercial showman, yet this in itself has evolved not one but several knotty problems. Drawing upon his experiences as an exhibitor, Professor Falk observes, "Freedom

(Continued on page 58)

FANS AND CRITICS TO DECIDE STAR'S FUTURE

The future of stars, how many pictures a year they should make, the type and also the characters they should portray will be left entirely to fans, critics and the theatre owners, according to the plan of Jesse L. Lasky, president and production chief of Pickford-Lasky Productions.

This will be done in the form of a questionnaire Mr. Lasky is sending out from Hollywood for Francis Lederer asking how many pictures the star should appear in, if too many pictures are apt to hurt a star's standing, what kind of parts are best liked, what specific story would the public like to see filmed and last but not least, was the star's latest film liked.

Broadway Dramatist Is Writing Scenario; Revolution of Industry's Trade Practices Is Another Aim of School Officials

Box Office Champions for February



ROSE MARIE M G M



A TALE OF TWO CITIES M G M



EXCLUSIVE STORY M G M

(1) Rose Marie: Produced by Hunt Stromberg. Directed by W. S. Van Dyke. Screen play by Frances Goodrich, Albert Hackett and Alice Duer Miller. Based on the stage production of Arthur Hammerstein. From the play by Otto A. Harbach and Oscar Hammerstein II. Music composed by Rudolf Friml and Herbert Stothart. Musical direction by Herbert Stothart. Additional lyrics by Gus Kahn. Totem pole dance staged by Chester Hale. Photographed by William Daniels. Recording director, Douglas Shearer. Art director, Cedric Gibbons. Film editor, Blanche Sewell. Cast: Jeanette MacDonald, Nelson Eddy, Reginald Owen, Allan Jones, James Stewart, Alan Mowbray, Gilda Gray, George Regas, Robert Greig, Una O'Connor, Lucien Littlefield, David Nivens. Released January 31, 1936.

(2) Modern Times: Produced by Charles Chaplin Film Corp. Directed by Charles Chaplin, from a story by Charles Chaplin. General production manager Alfred Reeves. Assistant production manager, Jack Wilson. Settings by Charles Hall. Music composed by Charles Chaplin. Musical director, Alfred Newman. Assistant directors, Carter de Haven and Henry Bergman. Photographers, Rollie Totheroh and Ira Morgan. Portrait photographers, Max Munn Autrey. Film editor, Charles Chaplin. Cast: Charles Chaplin, Paulete Goddard, Henry Bergman, Chester Conklin, Stanley Sandford, Hank Mann, Louis Natheux, Allen Garcia. Released February 21, 1936.

(3) The Story of Louis Pasteur: Directed by Wm. Dieterle. Assistant director, Frank Shaw. Story and screen play by Sheridan Gibney and Pierre Collings. Dialogue director, Gene Lewis. Photographed by Tony Gaudio. Supervisor, Henry Blanke. Film editor, Ralph Dawson. Art director, Robert M. Haas. Gowns by Milo Anderson. Musical director, Leo F. Forbstein. Cast: Paul Muni, Josephine Hutchinson, Anita Louise, Donald Woods, Fritz Leiber, Henry O'Neill, Porter Hall, Raymond Brown, Akim Tamiroff, Halliwell Hobbes. Released February 22, 1936.

(3) A Tale of Two Cities: Produced by David O. Selznick. Directed by Jack Conway. Screen play by W. P. Lipscomb and



MODERN TIMES United Artists



THE STORY OF LOUIS PASTEUR First National



FOLLOW THE FLEET RKO Radio



THE GHOST GOES WEST United Artists

S. N. Behrman. Musical score by Herbert Stothart. Photographed by Oliver T. Marsh. Art director, Cedric Gibbons. Cast: Ronald Colman, Elizabeth Allan, Edna May Oliver, Reginald Owen, Basil Rathbone, Blanche Yurka, Henry B. Walthall, Donald Woods, Walter Catlett. Released December 27, 1935.

(3) Follow the Fleet: Produced by Pandro S. Berman. Directed by Mark Sandrich. Screen play by Dwight Taylor and Allan Scott. Founded on the play, "Shore Leave," as produced by David Belasco. Photographed by David Abel. Photographic effects by Vernon Walker. Musical director, Max Steiner. Musical numbers by Irving Berlin. Ensembles staged by Hermes Pan. Art director, Van Nest Polglase. Gowns by Bernard Newman. Edited by Henry Berman. Technical advisor, Harvey Hiaslip, Lt. Commander, U. S. N. Cast: Fred Astaire, Ginger Rogers, Randolph Scott, Harriet Hilliard, Astrid Allwyn, Ray Mayer, Harry Beresford, Addison Randall, Russell Hicks, Brooks Benedict, Lucille Ball, Betty Grable, Joy Hodges, Jennie Gray, Tony Martin, Maxine Jennings, Edward Burns. Released February 21, 1936.

(3) Exclusive Story: Produced by Lucien Hubbard. Directed by George B. Seitz. Screen play by Michael Fessier. From the story by Martin Mooney. Musical score by Edward Ward. Recording director, Douglas Shearer. Art director, Cedric Gibbons. Associates, Arnold Gillespie, Edwin B. Willis. Wardrobe by Dolly Tree. Photographed by Lester White. Film editor, Conrad A. Nervig. Assistant director, Sandy Roth. Cast: Franchot Tone, Madge Evans, Stuart Erwin, Joseph Calleia, Robert Barrat, J. Farrell MacDonald, Louise Henry, Margaret Irving, Wade Boteler, Charles Trowbridge, William Henry, Raymond Hatton, J. Carol Naish. Released January 17, 1936.

(3) The Ghost Goes West: Produced by Alexander Korda for London Film Productions. Directed by René Clair. Camera, Harold Rosson. Trick effects, Ned Mann. Art director, Vincent Korda. Cast: Robert Donat, Eugene Pallette, Ralph Bunker, Jean Parker, Everly Gregg, Elsa Lanchester, Morton Selten, Hay Petrie, Elliot Mason, Patricia Hilliard. Released February 7, 1936.

SCHOOL TO PRODUCE

(Continued from page 55)

of choice is frequently a vexatious thing, especially if there happen to be certain tacit restrictions inherent in a situation, that one does not realize exist until they are well upon him."

Protests and Films

Elaborating, the University dramatics department head said:

"How was I to know, for instance, when I book 'Chapayev' that the earth would rumble and shake under my feet? How was I to guess that the American Legion would protest so violently, that the mayor of the city and even the Governor of the State would be involved. All I wanted to show was the aesthetic and technical differences between the first and fourth periods of Russian cinematography.

"But in view of that circumstance would it be prudent (call it good showmanship) for me to offer 'The New Gulliver' to my people, even if I believe it's essential to their souls' good that they see it?

"If we exhibit Emil Jannings in 'The Making of a King' we will be picketed, as sure as fate, by anti-Nazi delegations; if we show 'The Youth of Maxim' we will be boycotted by ultra-patriotic organizations, of which there are many in our district.

"Or take a film that is outside the realm of politics—Dreyer's beautiful treatment of the Passion of Joan of Arc. To me this is one of the few true tragedies (in the Aristotlian sense of the word) that have been brought to the screen. It exalts and clarifies; it makes spiritual assertion. But the teacher of French did not think so. She threatened to protest to the French Ambassador at Washington.

" 'It was bad enough,' she asserted, 'to give us Rene Clair a few weeks ago with his insults and jibes at French middle class living, but this film is positive sacrilege. It destroys for the students and town folk the concept of the maid as a beautiful blonde in flaming armor on a white charger and substitutes for it an ugly brunette with a shaved head.' (As if anyone could call Falconetti ugly!) . . . So the French teacher went out actively to campaign against the film and did much harm.

"Or if these cases aren't difficult enough, what would you do with Dr. Watson's beautiful film 'Lot in Sodom?' It certainly should not be kept from an adult-minded audience, but what about the phallic symbolism, the homosexuality, the incest—abstract and stylized as these items may be?

"I cite these instances to draw your attention to the policy that one must pursue when he brings a cinema project to town and campus. Exactly what such a policy should be in all points I do not as yet know. I lack sufficient data to make arbitrary generalizations. However, I should like to call to your attention major considerations which govern the choice of films for our Civic-University Theatre.

Cultural Values First

"It is our first business, as a university, to stress cultural values. Every film we choose, therefore, must without question have distinct artistic merit. Every film must reflect favorably upon the camera-screen device as a medium of aesthetic consequence. We reject absolutely the postulate of the box-office showman that the cinema is incapable of rising persistently to an artistic level. Many American and foreign films disprove this challenge and assert beyond doubt that aesthetic consideration can and should enter into one's appraisal of films.

"We believe that an audience can be gathered for these films—an audience naturally smaller than the one which supports the 'mass' films but an influential audience none the less. In our own case, in eight months' time we have increased our potential audience from 300 to 2,000 and at the same time have increased its capacity to absorb the type of film we offer it. It should be remarked that this audience is composed of college students, faculty members and their families, high school students, a certain segment of the townfolk trained in the arts, and last but not least in this reckoning, the man on the street."

Miggins Heads Fox European Division

Ben Miggins, former European director for Fox Movietone newsreel, will become Continental director for Twentieth Century-Fox, in charge of all European business.

Russell Muth, editor of Fox Movietone German news, takes Mr. Miggin's former position, and, in turn, is succeeded in the German post by Robert Hartmann.

Submit Reorganization Plan

A plan of reorganization under which the holders of $4,447,000 in defaulted first mortgage bonds would acquire the lease to the Fox Theatre and the fee to the adjoining Humboldt Building in St. Louis has been submitted to Federal Judge George H. Moore by a committee representing about 75 per cent of the bondholders. A hearing on the plan will be held April 3 before Judge Moore.

Admits Owing on Tax

Marion Davies has filed a stipulation with the Board of Tax Appeals in Washington conceding she owes the government $30,000 plus interest in additional income taxes for 1931. The Internal Revenue Bureau had charged her with a deficiency of $52,044. She had paid an income tax of $100,292 for 1931.

Disney Men Seek Talent

Carter Ludlow, publicity director, Don Graham, art instructor, and George Drake, head of animation instruction of Walt Disney Productions, Inc., are en route to New York from Hollywood on a search for talent. Headquarters will be set up in Manhattan and Mr. Graham and Mr. Drake will interview applicants.

Named City Manager

Frank M. Boucher of Lynchburg has named city manager of the Paramount and Lafayette theatres in Charlottesville, Va., succeeding Willis Grist, Jr., who has been transferred to Lynchburg.

Town to Remove Theatre

The Elm, which has been taken over by the town of North Attleboro, Mass., because of non-payment of taxes, will be torn down, according to an edict of town officials. Bids for the work are being received.

RKO Sales Forces Meet in New York

Ned E. Depinet, president of RKO Distributing Corporation, and Jules Levy, vice-president and general sales manager, presided over a meeting of the company's eastern division in the Perroquet Suite at the Hotel Waldorf-Astoria Tuesday at which current sales problems of the company were discussed.

Among those attending the meeting were E. L. McEvoy, eastern sales manager; Harry Michalson, short subjects sales manager; Leo DeVaney, Canadian district manager; Nat Levy, and the managers of the Albany, Boston, Buffalo, Cincinnati, Clevelaid, Detroit, Indianapolis, New Haven, New York, Philadelphia, Pittsburgh and Washington branches. The entire sales force of the New York office attended.

Mexico to Produce Series for Science

A series of shorts depicting Mexico's beauty spots, places of tourist interest and activities of the people is to be made by the Ministry of Public Education, which accepted the suggestion of a group of congressmen that these pictures would be excellent publicity abroad to attract visitors.

The first picture is being made in Michoacan, President Cardenas' home state. This film, which is featuring the activities of the Michoacan women's organization, is being directed by Eleanea Sanchez Valenzuela, local journalist, and the first native woman to direct a picture. The productions will all have musical accompaniments played by the famous state orchestra.

Lina Basquette Sues

Lina Basquette, through her attorney, George S. Fishel Ryal, has filed suit for $100,000 in the United States district court of Boston against Harry and Fisher Zeitz, New Bedford theatre operators. Miss Basquette charges illegal use of her photograph which later appeared in a newspaper advertisement of a colored troupe.

Incorporate New Studio

Incorporation papers listing 2,000 shares of no par value have been filed in Sacramento, Cal., by Associated Cinema Studios. Victor Ford Collins, Arnold M. Caman, Claire Jordan, Vida Lee Debona and William Manns, all of Los Angeles, are named as directors.

Form LPG Amusement Company

LPG Amusements Company has been organized to operate the Layton Park, Pearl and Grace theatres in Milwaukee, acquired from Charles Washicheck. Officers are George L. Levine, president and treasurer, E. L. Weisner, vice-president, and B. J. Miller, secretary.

Virginia Censors Report

Edwin S. Reld, director of the State Division of Motion Picture Censorship of Virginia, said this week in Richmond that no films have been rejected in full within recent months.

FIELD REPORT

GIVES MARCH OF TIME No. 1 RATING

A year ago some showmen questioned the idea of audiences liking the March of Time and its hard-hitting drama of real life. Its worth in small rural theatres was doubted. Questioned, too, was the importance the public and the press would place on the monthly issues. But with its second year now under way, these questions have answered themselves.

DO PICTURE AUDIENCES WANT TO SEE THE MARCH OF TIME?

Here is one answer from a large suburban house in a big mid-western city.

*"Recently I attended the.....theater here to enjoy the March of Time. After the so-called feature a 'Screeno' game was conducted. Finally the feature began **again**.

"Leaving my seat I asked the usher when I might see the March of Time. In a characteristic gush of courtesy he showed me the manager. This tuxedoed dignitary explained that the March of Time was omitted to save time. But this was the last show! **He offered me a refund and I refused it.**

"By this time a **large group** had gathered and they took up the argument. **None would accept refund** or invitation to leave. Some became angry and the super-manager was called. He wailed that the cost of running extra time was too great; that the contest had taken too long. Receiving no sympathy he offered to show our request after the feature now on.

"Leaving the unsatisfied crowd I returned to my seat. Presently the house lighted and an announcement made that through an error the March of Time had been omitted and would be shown immediately. It was."—H. M.

And another from one of the largest first run houses in the Southwest.

*"Our weather here has been pretty severe, but the March of Time, **proven by figures, has meant an awful lot of money for us at the box office** and has been established in the minds of our patrons as one of the greatest film features the theater has ever seen."—P. S.

HOW IMPORTANT AN EXPLOITATION MEDIUM IS THE MARCH OF TIME?

This letter is from the General Seafoods Corporation to its branches and dealers all over the country.

*"The March of Time during the past month has been filming a picture of the New England Fishing Industry. It impressed us so greatly that we are writing this letter to advise you of the March of Time play dates in the theaters in your territory with their names and addresses.

"It is quite possible that you may wish to **incorporate this news in your local advertising,** and we feel sure that such action will be of material benefit to you."

WHAT IS THE MARCH OF TIME WORTH TO THE SMALL-TOWN THEATRE?

The operator of a 200-seat house in this Montana town (pop. 468) says:

*"Being a comparatively new subscriber to the March of Time I have been **noticing the increased interest my patrons are taking in your news** and look forward eagerly to the next issue.

"I admire the courage and bravery of the March of Time in giving the public unbiased facts. We want more leaders like you in the motion picture industry."—H. O. E.



Radio City's Center Theater displays the March of Time and its three exciting episodes on a huge lobby easel as well as on its Sixth Avenue marquee.

RELEASED BY RKO RADIO PICTURES

From a 500-seat house in an Idaho town (pop. 1500) comes this letter.

*"In my opinion this is THE greatest item in short subjects available to exhibitors today.

"I feel that this subject has not only added prestige to our program presentation but has also **built our business on the days of its showing** to the extent of bringing patrons to our theater who do not come at any other time.

"The exhibitor of today who has the March of Time available for his screen and does not use it, is not doing his duty to his community."

HOW IMPORTANT DOES THE PRESS CONSIDER THE MARCH OF TIME?

This review is from the Washington, D. C., News.

"Showmen are pretty well agreed that only two short subject series have any influence on the box office. One- and two-reel films enhance programs. **But the only shorts that consistently affect prospective patrons' choice of theaters are the March of Time** and Walt Disney's cartoons."

Australia's famed Smith's Weekly finds it important too:

"The greatest sensation in the moving picture world since the advent of the 'Talkies' has arrived in Australia—a series entitled 'The March of Time.'

"They are 'The Thinkies'—the term is 'Smith's'.

"They deal with subjects of world interest in a manner which sends the audience away with something to ponder."

As does London's Observer:

"March of Time is, on every count, the most lively, intelligent, and important departure of the recent screen."

* * *

*All letters reproduced here were written in the course of regular business, and the originals are on file in the March of Time's Advertising Department in New York. Not having been intended as testimonials, their signatures and theater names have been deleted.

BATTLES OVER CHANCE GAMES IN NINE STATES

Kansas Attorney General Threatens Action; Massachusetts Prohibition Move Fails

The legality of chance games as a box office stimulant still stands in question in the courts of the land, developments this week occurring as follows:

Connecticut legislation banning cash awards was predicted, the while Connecticut courts (1) reserved decision in a test case; (2) were to receive a second test case, as police elsewhere in the state approved the practice.

Georgia police hit cash awards.

Kansas planned to move against chance games.

Louisiana is to receive a bill taxing chance games $500.

Massachusetts killed an anti-chance-game measure, and at the same time state courts were weighing legality of the practice.

Missouri courts had a chance-game test on its calendar, and an arrest.

Nebraska ruled chance games a lottery.

New York courts still have chance-game tests on their calendars.

Wisconsin exhibitors won their chance-game court test.

Chance-game insurance for patrons is spreading, as fresh suits were filed by copyright owners of Bank Night against alleged infringers and as Houston theatres voluntarily dropped the plan, the while its first use at Pittsburgh first runs was noted.

In New Canaan a forecast that the 1937 Connecticut legislature will enact a law banning cash awards in theatres of the state has been made by Judge Stanley P. Mean, who said, "There is no law against it now, but there will be when the legislature meets again."

Greenwich Ruling Reserved

Meanwhile, in Greenwich a decision in the first Bank Night test case in the state has been reserved by Judge L. Paul Burke in the Town Court. Henry C. Dreyer, manager of the Pickwick, was arrested when he refused to discontinue cash awards and is at liberty under bail of $500. In Waterbury, on the other hand, Roy E. Haffner, New England representative of Bank Night, cited state supreme court opinions in Massachusetts, New Hampshire and Iowa to the effect that the game is not a lottery and announced his intention to seek a court test in the state of the ban placed on such theatre promotions by Waterbury, Bridgeport and other towns. As this was being done, Chief of Police Philip T. Smith and Assistant City Attorney M. Edward Klebanoff of New Haven agreed to approve Bank Night, Cash Night and all other games in which free participation is possible.

In Savannah, Ga., city police have ordered a local theatre operator to stop Broadway Handicap, a cash night feature, in their crusade against gambling. The operator contended in defense that the stunt is no more gambling than the cash awards at other houses.

Attorney General Clarence V. Beck of Kansas announced at Topeka that he plans to move against Bank Night and other promotions following complaints that have been reaching his office complaining that some of the schemes were becoming rackets. On the heels of this, however, comes the announcement that Wichita, free of giveaway troubles all through the depression, will join the procession within the next few weeks when Fox Midwest introduces Bank Night at the Miller, Palace and Orpheum, first run houses there.

In New Orleans, opponents of giveaways are expected to ask the legislature when it convenes in May to set a license tax of $500 on each theatre for each night a game is used. A special tax will be asked on the companies handling the games and on local salesmen.

A bill introduced into the state legislature at Boston by Senator McCarthy of Lowell to make Bank Night illegal in Massachusetts has been killed. Another bill, this one to amend the lottery laws so that Bank Night, now before the state supreme court, would be specifically legal, is pending following a committee hearing at which no opposition was advanced.

The Missouri supreme court has rejected the application for a writ of habeas corpus filed by George E. McKean of St. Louis, Bank Night representative, who sought to ascertain whether his giveaway games violate the Missouri lottery laws. He was arrested last December for operating Bank Night at a theatre in Fredericktown.

In Nebraska the game suffered a blow, however, under a definition given in Lincoln by Assistant Attorney General Paul Chaney, who ruled that the game, as conducted by many Nebraska theatres, is a lottery because of the prize value, the drawing to determine the winner and payment of a consideration for the opportunity to participate.

In Albany the court of appeals has reserved decision on the appeal of the Winthrop theatre, Brooklyn, from a decision of the lower courts holding that Farmer Miller, giveaway game used by the house, was a lottery. At the same time the lottery complaints scheduled for hearing in New York's special sessions court in the Bronx of the lottery complaints against Loew's Grand and Elsmere were postponed until March 27.

In Milwaukee local exhibitors won their third victory on charges of violating lottery and gambling ordinances when a district court jury decided Hollywood was not a gambling game. The case was against Earl Williams, manager of Fox's Oriental, which police raided recently.

Bank Night Insurance

In Tampa, Fla., it is reported that a company is to be formed to offer insurance on Bank Night drawings, the plan to operate under state insurance regulations and calling for the insuring of patrons at the theatre at a rate of five cents for each $100. The policy is to be good for only one week. Meanwhile, the Iowa Insurance department has refused to sanction a plan for Bank Night insurance in Des Moines following the report from Houston that insurance as offered in Texas has been declared a lottery and ruled illegal by Attorney General McGraw.

Bank Night finally has reached the first run sector of Pittsburgh with the installation of the game recently at the Alvin, in conjunction with five other houses of the Harris Circuit, but located in neighborhoods. The Alvin has used an automobile giveaway and will replace it with the cash award in the future.

Maryland Re-elects Hornig; MPTO Unit Alters Name

Outstanding developments this week in organized exhibitor quarters were an annual election by the MPTO of Maryland, the change of identity made by independent Philadelphia exhibitors, and, the furtherance of the merger of New York independent units, now expected to be completed by May 1st.

Too, Allied States national association changed the dates for its annual convention from June 2nd to June 3rd to 5th, at Cleveland's Hotel Hollenden, where a committee headed by H. H. Richey, of Detroit, will function as convention pilot.

In Baltimore, Frank A. Hornig was re-elected president of the Motion Picture Theatre Owners of Maryland, Allied affiliate, at the annual election attended by approximately 60 members. Other officers named were: Arthur B. Price, vice-president; Herman A. Blum, secretary; Helen Connelly, secretary. The board of directors includes: Mr. Hornig, Mr. Price, Mr. Blum, Walter Pacy, J. Louis Rome, Elmer Nolte, Jack Levine, Sam Soltz, Bill Hicks, Lauritz Garman and Louis Schneider.

The Independent Motion Picture Theatre Owners in Philadelphia will be known hereafter as the Independent Theatre Owners, Inc., it was revealed this week, following a meeting held in the Quaker City attended by 53 members.

In New York it was learned that negotiations for merging the Theatre Owners Chamber of Commerce and the Independent Theatre Owners Association are expected to be completed by May 1. Charles L. O'Reilly and Harry Brandt, heads of both organizations, have virtually agreed upon a deal, final details being left to the memberships of both organizations.

Sam Rinzler, partner with Louis Frisch in the Randforce Circuit, and Sam Rosen of the Fabian Circuit, emphasized the need of a strong exhibitor unit at the regular meeting of the ITOA at the Hotel Astor. The theatre leaders also pointed out the necessity for a permanent committee, to be composed of representatives from every major and independent circuit, to take care of legislative, labor and other problems confronting the exhibitors.

Schaefer Honor Guest At Dinner on Monday

George J. Schaefer, vice-president and general manager in charge of sales at United Artists, will be honored at an informal dinner to be held in the Grand Ballroom of the Hotel Astor on Broadway on Monday evening, March 30. The event will be in celebration of Mr. Schaefer's advent to the head of the sales department at United Artists.

The committee in charge of the dinner, consisting of Austin Keough, Charles Freeman, Sidney Kent, Harry Kalshein, Joseph Bernhard, Paul O'Brien, Leon Netter, Marvin Schenck, Edward Raftery, George Skouras and Monroe Greenthal, are now completing arrangements.

WELL-NAMED

SUPER X . . . as unusual as it sounds, and well-named too. For it passes superlatively excellent photographic quality on to the screen. Producers, exhibitors, the public . . . everyone benefits. No wonder that cameramen choose Super X Film for the majority of the big feature pictures. Eastman Kodak Company, Rochester, N. Y. (J. E. Brulatour, Inc., Distributors, Fort Lee, New York, Chicago, Hollywood.)

EASTMAN *SUPER X*

PANCHROMATIC NEGATIVE

THREE THEATRE BILLS INTRODUCED, ONE DIES

Maryland Senate Votes 10 Per Cent Admission Tax; Massachusetts Kills Censor Bill

The few remaining state legislatures still in session continue to embroil motion pictures in legislative arguments:

Maryland's senate has voted a 10 per cent admission tax to collect $1,000,000 annually from theatres in the state.

Massachusetts killed a state censorship law.

Mississippi was understood to be expecting the presentation of a censorship bill.

New Jersey was considering a new theatre tax of one cent on each 25-cent admission.

New York's Assembly passed a bill permitting bars at theatres.

Despite opposition put up by exhibitors, including a delegation headed by A. Julian Brylawski of Washington, who appeared before the Senate finance committee to make formal protest against an admission tax, the Senate at Annapolis passed by a vote of 24 to four the bill to levy a 10 per cent tax on all amusement admissions in Maryland. The bill has been sent to the House and a fight is planned.

The program previously adopted by the Senate finance committee sought $1,000,000 from theatres alone toward a total requirement of $2,700,000.

One new proposal advanced is for a levy of three-quarters of one per cent on gross receipts. It is estimated that this would raise $425,000.

Censor Bill Shelved

An important censorship measure has been shelved in Massachusetts with the sidetracking of the bill introduced into the legislature at Boston by Representative Dorgan of Dorchester. The measure sought legislation against theatres showing productions of low moral standards or employing subversive propaganda. Mr. Dorgan in the past has fought a losing legislative fight to prevent children of 14 and under attending all but strictly religious and educational pictures. The putting of the present bill over to the next annual session is regarded as a virtual defeat of the measure in industry circles.

In Jackson, Miss., a censorship bill and another on tax reduction are expected to be presented to the Senate this week, with action favorable to independent theatre operators included in the latter measure.

New Jersey Tax Considered

New Jersey is considering a new amusement tax program of one cent on each 25-cent admission bracket with no exemptions as part of a broad-base tax, it has been revealed. Veteran legislators wanted to bring the thrice-defeated amusement-luxury tax bill to a vote again this week before turning to the far-reaching new levy, the legislature adjourned for a few weeks.

The amusement tax in the present bill is four per cent on gross admissions, to be absorbed by exhibitors who, they say, could raise their scale to cover the tax or absorb the loss.

If this bill is defeated again, plans are to abandon it and turn to a general state tax.

Meanwhile, the Assembly in Albany has passed the Brownell Bill which permits theatres in New York City to be licensed as sellers of alcoholic beverages. The bill now goes to the Senate, where it must be also passed before becoming a law.

Tax Writ Ruling Reserved

The appellate division of the New York supreme court this week reserved decision following a hearing on the Independent Theatre Owners Association-sponsored application for an injunction to restrain the City of New York from levying a two per cent sales tax on film rentals, and distributors from collecting it.

It was argued by attorneys for the theatre interests that the city already has ruled that film rentals are subject to the sales tax and that the injunction procedure is immediately necessary to prevent the collection of a "discriminatory" tax. They further stated that an Illinois sales tax had been held unconstitutional for similar discriminatory levies.

Morton Baum, representing the city comptroller's office, opposing the application for the injunction, contended that the tax legislation itself provided a remedy for its rulings by making them subject to certiorari proceedings in the appellate division.

Meanwhile, arguments on appeal of United Artists from the city finance department's board of review decision upholding the two per cent tax will be reached in April in the appellate division.

Personnel Changes In Effect at FWC

Resignations, promotions and other changes in the Fox West Coast operating setup became effective on Monday under orders from Charles Skouras in Los Angeles.

Milton Hossfeld, senior booker, moved into the newly created job of field man working between Los Angeles and New York. He is succeeded by Charles Piercy, who, in turn, is succeeded by Edward Solig. Edward Smith takes the latter's place, turning over his post to David Boyd.

Soviet Signs Chaplin Picture for Russia

The Soviet Motion Picture Industry, acting through its American agents, the Amkino Corporation, has acquired from United Artists the Russian distribution rights to "Modern Times," Charles Chaplin's latest production, according to a joint statement issued by V. Verlinsky, president of Amkino, and officials of United Artists. The distribution agreement also includes "City Lights."

Alec J. Braid Dies

Alec J. Braid, director of advertising and publicity for Gaumont British, died in London March 24th. Mr. Braid came from the newspaper field to join Gaumont in 1913 and founded the company's house organ. He later handled publicity for Stoll Film Company and W. & F. and was appointed in 1931 to the position he held at the time of his death.

Dave Mountain Resigns

Dave Mountain has resigned as New York representative of the George A. Hirliman Enterprises.

Independents Ask Protection in Suit

Eight exhibitors in Kansas City have filed a petition in federal district court to intervene in the "restraint of trade" suit filed February 25 by a group of local independents against Fox Midwest circuit and major distributors.

Intervenors seek to protect themselves against the possibility of being without film, and against loss of availability rights under their contracts with defendant distributors, should an injunction be granted, and the present system of clearance by zones, set up last fall by Fox Midwest, become inoperative.

Judge Returns Friday

Judge Merrill E. Otis will not return to Kansas City before Friday, date of the first hearing on the conspiracy suit. Consequently a ruling on the petition to intervene cannot be had before that time.

Those seeking to intervene are the Belmont (Rube Finklestein); Ashland Theatre Corp. (Clarence A. Schultz, who also heads Commonwealth Amusement Corp.); Bijou (J. W. Cotter); Oak Park and Bagdad (Jay Means); Westport (J. F. Rigney); Aladding (William Parsons), and Liberty (Ed Dubinsky).

Intervenors allege that they are independent, unaffiliated; that they compete with each other, with the plaintiffs in the conspiracy suit, and with Fox Midwest theatres, and that no common relationship exists between them except each has a contract or contracts with defendant distributor or distributors. They further allege that none of them owns, operates, or controls more than two theatres in Kansas City, Mo., and that most of them operate but one.

In asking that the court allow the intervention, the petitioners point out a possible consequence of an injunction, temporary or permanent. Distributor defendants may be required to release all pictures in Kansas City, Mo., simultaneously so that each of the approximately 60 theatres could exhibit them on the same date. However, distributors could not supply duplicate prints in sufficient number for such simultaneous release, at least not promptly enough to comply with such requirements.

Sees Loss to Intervenors

Thus, if distributors should be precluded by injunction from furnishing pictures in accordance with established trade practices, known as "clearance" and "availability," and should be precluded from simultaneous release to all theatres by the physical inability of providing an adequate number of prints, then the intervenors would be in jeopardy of not having any pictures, and would be forced to close their theatres at heavy expense and loss, including good will and patronage incident to and dependent upon continuous operations of a movie theatre.

Intervenors would, the petition alleges, suffer irreparable damage if distributors are precluded from releasing pictures at successive intervals in accordance with present releasing procedure, and if an injunction should fail to except from the operation thereof the contractural rights of the intervenors with respect to protection and clearance.

Equipment Stolen

Theft of the following specified equipment from the projection booth of Consolidated Amusement Enterprises' U. S. Theatre, New York, is reported as of March 20th: Intermittent mechanisms No. 15434 and 15441; Lenses No. 116017 and 116018.

213 FILM SALARIES FROM $15,000 TO $325,000 LISTED IN U.S. REPORT

Employees of 16 Companies and Their Salaries Are Made Known by the Federal Bureau of Internal Revenue Officials

The public spotlight was focused this week, for the edification of Congressmen at Washington, on the incomes of some 213 motion picture persons in the higher earnings brackets, receiving $15,000 or more annually. The information was submitted by the United States Bureau of Internal Revenue, in making its customary periodical report of salaries to the Ways and Means Committee of the House of Representatives. It covers salary payments by corporations whose fiscal year ended during 1935. These salaries, then, for the most part, are earnings for the year of 1934-35.

The new report, as usual, does not embrace all film companies, revealing salary payments made only by Fox Film Corporation, Twentieth Century Pictures, Twentieth Century-Fox Film Corporation, Columbia Pictures, United Artists Studio Corporation, Crosby Productions, Inc., Samuel Goldwyn, Inc., RKO Service Corporation, Fox West Coast Theatres, Fox Midwest Theatres, Renraw, Inc., Movietone News, Inc., General Theatres, Boston Theatres Operating Corporation, Wisconsin Amusement Enterprises Corporation.

Outstanding amounts paid included $103,499 to Lew Ayres, $185,000 to Warner Baxter, Janet Gaynor, $252,583; Will Rogers, $324,314; Fredric March, $157,458; Wallace Beery, $100,000; Ronald Colman, $108,284; Maurice Chevalier, $150,000; George Arliss, $125,000; Henry King, $156,192; Jesse Lasky, $156,000; Al Rockett, $117,000; Sol Wurtzel, $104,000; George White, $124,235; Frank Capra, $156,000.

Sidney R. Kent's salary at Fox was reported at $166,000 and the same company reported $300,000 paid to Winfield Sheehan during the last of his tenure in that studio.

Other large bracket payments were made as follows: Samuel Briskin, $139,750; Harry Cohn, $182,000; Darryl Zanuck, $104,333; Bing Crosby, $152,142.

Well over 30 per cent of the 213 salaries reported ranged from $15,000 to $20,000.

Salary Range	Number of Employees	% of Total Reported
$15,000 to $20,000	64	30
20,001 to 25,000	37	17
25,001 to 30,000	20	9
30,001 to 35,000	11	5
35,001 to 40,000	19	9
40,001 to 45,000	5	2
45,001 to 50,000	10	5
50,001 to 55,000	5	2
55,001 to 60,000	6	3
60,001 to 65,000	2	—1
65,001 to 70,000	3	1
70,001 to 100,000	9	5
100,001 to 125,000	8	4
125,001 to 150,000	2	—1
150,001 to 200,000	9	5
200,001 to 300,000	2	—1
Above $300,000	1	—1

Employees and salaries reported by the Revenue Bureau are listed in adjoining columns.

Salaries in 16 Film Companies Listed by U. S. Revenue Bureau

Following are names of individuals in 16 companies and their salaries as reported by the United States Board of Internal Revenue. The figures are, for the most part, for the 1934-35 year.

Columbia Pictures

JOSEPH H. AUGUST, $16,158.
SIDNEY BUCHMAN, writer, $40,016.
JOHN BUCKLER, actor, $18,916.
S. J. BRISKIN, general manager, $139,750.
EDWARD N. BUZZELL, director, $28,666.
IRVING BRISKIN, supervisor, $16,466.
HARRY COHN, president, $182,000.
FRANK CAPRA, director, $156,000.
DONALD COOK, actor, $22,010.
JOHN FORD, director, $50,000.
THERESA HELBURN, writer, $33,166.
LAMBERT HILLYER, director, $15,137.
WILLIAM HOLMAN, studio manager, $18,050.
ETHEL HILL, writer, $16,258.
ARTHUR HOHL, actor, $22,387.
JACK HOLT, actor, $48,408.
VICTOR JORY, actor, $17,383.
BENJAMIN KLINE, cameraman, $18,200.
ERLE KENTON, director, $23,208.
S. M. LAUREN, writer, $31,325.
PETER LORRE, actor, $16,702.
BRUCE MANNING, writer, $19,500.
R. WILLIAM NEIL, director, $22,476.
HARRIET PARSONS, writer, $15,300.
ROBERT NORTH, supervisor, $35,750.
GERTRUDE PURCELL, writer, $26,000.
WILLIAM P. ERLBERG, casting director, $19,733.
EVERETT RISKIN, supervisor, $19,600.
ROBERT RISKIN, writer, $100,000.
SID ROGELL, supervisor, $20,300.
LOUIS SILVERS, music director, $20,800.
VICTOR SCHERTZINGER, director, $55,666.
J. O. SWERLING, writer, $63,000.
LEE TRACY, actor, $39,588.
JULES WHITE, director, $17,200.
MAX WINSLOW, supervisor, $24,100.
NANCY CARROLL, actress, $49,583.
CLAUDETTE COLBERT, actress, $36,666.
GREGORY LA CAVA, director, $35,000.
ANN SOTHERN, actress, $26,661.
GRACE MOORE, actress, $35,000.
B. P. SCHULBERG, supervisor, $19,038.

Fox Films, California

ROSEMARY AMES, actress, $18,483.
ANNABELLA, actress, $27,510.
LEW AYRES, actor, $103,499.
RICHARD ARLEN, actor, $22,499.
J. G. BLYSTONE, director, $76,634.
GEORGE L. BAGNALL, studio treasurer, $20,800.
WARNER BAXTER, actor, $184,000.
REGINALD BERKLEY, writer, $43,783.
JOHN BOLES, actor, $53,750.
CHARLES DOYER, actor, $35,576.
LEW BROWN, producer, $21,250.
EDWIN BURKE, writer, $91,500.
EDWARD BUTCHER, producer, $26,000.
DAVID BUTLER, director, $79,384.
NIGEL BRUCE, actor, $29,918.
LESTER COLE, writer, $16,191.
WILLIAM COUNSELMAN, writer, $49,666.
JAMES COWAN, executive, $26,000.
JAMES CRUZE, director, $24,000.
IRVING CUMMINGS, director, $54,160.
JAMES DUNN, actor, $35,307.
ALAN DINEHART, actor, $18,395.
LOUIS DE FANCESCO,, music director, $27,850.
GEORGE DE SYLVA, producer, $39,333.
LOUISE DRESSER, actress, $16,750.
ALICE FAYE, actress, $20,375.
STEPIN FETCHIT, actor, $18,216.
CHARLES FARRELL, actor, $55,000.
GEORGE FITZMAURICE, director, $29,750.
JOHN FORD, director, $99,807
NORMAN FOSTER, actor, $32,933.
JANET GAYNOR, actress, $252,583.
J. J. GAIN, executive, $34,200.
JAY GORNEY, song writer, $19,950.
JAMES GLEASON, actor, $53,833.
HARRY GREEN, actor, $46,138.
BERT GLENNAN, cameraman, $15,581.
LILLIAN HARVEY, actress, $43,583.
RALPH HAMMERAS, technician, $20,800.
SAM HELLMAN, $32,025.
SAMUEL HOFFENSTEIN, writer, $20,500.
JULIAN JOHNSON, scenario editor, $41,600.
VICTOR JORY, actor, $15,800.
JASON S. JOY, executive, $49,583.
HENRY KING, director, $156,192.
LEW KING, director, $22,400.
PHILIP KLEIN, writer, $34,250.
HUNTER LOVELACE, writer, $19,600.
SAMMY LEE, dance director, $32,650.
HENRY LACHMANN, director, $47,000.
EDMUND LOWE, actor, $24,750.
ARTHUR LANGE, composer, $15,600.
JESSE LASKY, producer, $156,000.
SONYA LEVIEN, writer, $58,600.
FRANK L. LLOYD, director, $62,000.
ARTHUR MILLER, cameraman, $16,718.
AL MOHR, cameraman, $22,650.
HERBERT MUNDIN, actor, $17,706.
JOE MAY, director, $31,137.
GEORGE MARSHALL, director, $26,000.
SEATON I. MILLER, writer, $19,516.
JOSE MOJICA, actor, $18,000.
PHILIP MacDONALD, writer, $25,308.
VICTOR McLAGLEN, actor, $30,000.
NORMAN McLEOD, director, $17,083.
DUDLEY NICHOLS, writer, $24,933.
JAMES O'KEEFE, executive, $16,616.
W. L. O'CONNELL, cameraman, $16,017.
WARNER OLAND, actor, $37,499.
ERNEST PASCAL, writer, $55,199.
ERNEST PALMER, cameraman, $18,577.
AL ROCKETT, producer, $117,000.
SAMSON RAPHAELSON, writer, $28,833.
WILL ROGERS, $324,314.
GILBERT ROLAND, actor, $24,250.
PAUL ROULIEN, actor, $16,700.
SEIGFREID RUMAN, actor, $18,000.
MARJORIE RAMBEAU, actress, $33,808.
NED SPARKS, actor, $25,546.
HANNS SCHWARTZ, director, $25,166.
FRED SERSON, technician, $15,500.
JOHN STONE, producer, $45,500.
GEORGE SCHNEIDERMAN, cameraman, $21,085.
JOHN SEITZ, cameraman, $23,515.
SPENCER TRACY, actor, $82,566.
SHIRLEY TEMPLE, actress, $23,064.
JAMES TIMLING, director, $18,750.
FRANK TUTTLE, director, $35,000.
HELEN TWELVETREES, actress, $46,311.
RAOUL WALSH, actor, $53,347.
HUGH WILLIAMS, actor, $18,461.
SOL WURTZEL, producer, $104,000.
JACK YELLEN, songwriter, $28,133.
HOWARD YOUNG, writer, $19,800.
PAUL GREEN, $19,500.

Fox Films, New York

SIDNEY R. KENT, president, $166,450.
W. R. MICHEL, executive vice-president, $35,504.
W. R. SHEEHAN, vice-president, $300,000.
SIDNEY TOWELL, treasurer, $21,890.
FELIX A. JENKINS, secretary, $17,990.
JOHN A. MICHEL, special representative, $20,800.
DAN MICHALOVE, special representative, $18,200.
JOHN NOLAN, special representative, $17,900.
D. A. DORAN, JR., scenario department, $23,750.
JOHN D. CLARK, general sales manager, $48,031.
E. C. GRAINGER, division manager, $16,471.
W. J. KUPPER, division manager, $15,713.
Z. P. SHEEHAN, foreign sales manager, $39,000.
W. J. HUTCHINSON, British manager, $19,500.
CHARLES E. McCARTHY, publicity director, $23,400.
E. I. SPONABLE, resident engineer, $17,990.

(Continued on following page)

SALARIES LISTED BY U.S.

(Continued from preceding page)

SAUL K. ROGERS, attorney, $15,600.
J. R. GRAINGER, sales department, $18,720.
S. S. BUXBAUM, branch manager, $18,720.
HERMAN WOBBER, district manager, $39,000.
HARRY BALLANCE, district manager, $20,800.
TOM BAILEY, district manager, $18,200.
EDGAR MOSS, district manager, $26,000.
C. W. ECKHARDT, branch manager, $16,224.
ROBERT KANE, associate producer, $91,000.
ERICH POMMER, associate producer, $80,915.
ALFRED WRIGHT, attorney, $20,800.
ARCH SELWYN, supervisor, scenario department, $16,083.
ERICH CHARRELL, director, $35,000.
GEORGE WHITE, associate producer, $124,235.

Twentieth Century

DARRYL ZANUCK, vice-president, $104,333.
WILLIAM GOETZ, vice-president, $65,208.
RAYMOND GRIFFITH, production manager, $56,750.
EDWARD EBERLE, assistant production manager, $16,841.
HARRY BRAND, publicity manager, $18,004.
FREDRIC MARCH, actor, $157,458.
WALLACE BEERY, actor, $100,000.
RONALD COLMAN, actor, $108,284.
MAURICE CHEVALIER, actor, $150,000.
CLARK GABLE, actor, $94,666.
GEORGE ARLISS, actor, $125,000.
CHARLES LAUGHTON, actor, $65,000.
ADOLPHE MENJOU, actor, $27,083.
EDWARD ARNOLD, actor, $23,125.
JACK OAKIE, actor, $24,208.
LORETTA YOUNG, actress, $36,952.
CONSTANCE BENNETT, actress, $40,077.
ROY DEL RUTH, director, $56,999.
RICHARD BOLESLAWSKI, director, $34,270.
ROLAND LEE, director, $20,000.
WILLIAM WELLMAN, director, $65,000.

Crosby Productions, Inc.

H. L. CROSBY, JR., president, $152,142.
E. N. CROSBY, secretary-treasurer, $42,120.

Fox West Coast Theatres

E. L. ALPERSON, film buyer, $25,350.
K. M. BOWLES, division manager, $24,700.
CHARLES A. BUCKLEY, vice-president, $28,200.
F. I. METZLER, treasurer, $15,600.
J. J. SULLIVAN, vice-president, $29,120.

Fox Midwest Theatres Missouri

E. C. RHODEN, president, $32,050.

United Artists Studio Corp.

ALFRED NEWMAN, music director, $39,000.
ALEANDER KIAM, costume designer, $36,166.

Renraw, Inc.

HARRY WARNER, $23,333.
ALBERT WARNER, $23,333.
JACK WARNER, $23,333.

Movietone News, Inc.

TRUMAN H. TALLEY, vice-president, $35,100.

Associated Theatres, Inc. (Colorado):

RICK RICKETSON, division manager, $20,225.

General Theatres, Colorado

HARRY E. HUFFMAN, president, $15,500.

Boston Theatres Operating Corp., Massachusetts

AL SOMERBY, treasurer, $15,600.

Wisconsin Amusement Enterprises Corp.

H. J. FITZGERALD, vice-president and general manager, $17,681.

Samuel Goldwyn, Inc., New York

JAMES A. MULVEY, secretary, $18,200.

RKO Service Corp.

L. E. THOMPSON, president, $25,000.
NATE J. BLUMBERG, vice-president, $23,750.
JOSEPH R. McDONOUGH, 2nd vice-president, $20,300.
P. M. STERN, attorney, $23,490.
A. E. REVCH, vice-president, $18,000.

U.S. to Use Own Legal Talent in St. Louis Action

It has been indicated in Washington that the Department of Justice has given no consideration to the employment of outside attorneys in the Government action against Warners, RKO and Paramount, now pending in the federal court of New York.

Officials said specifically that Ben Golder, Philadelphia attorney, had not been retained by the government in its New York action. Mr. Golder recently was named by the Philadelphia federal court to determine whether a conspiracy existed among distributors to restrict the showing of double features by contract provisions. He had been attorney for Harry and Louis Perelman in the case which resulted in the federal court's declaring illegal dual prohibition clauses in contracts. The distributors' petition for a rehearing is pending in Philadelphia.

Meanwhile, in St. Louis, Fanchon and Marco will close the Ambassador theatre March 26 for an indefinite period. Harry C. Arthur, vice-president, stated his company was forced to close the house because of an inability to obtain suitable product.

The theatre figures in the Government's action against the three major distributing organizations, charging conspiracy. In recent weeks the house has been grossing approximately $13,000, considered fair. The weekly rental of $2,350 has been paid by the St. Louis Ambassador Theatre, Inc., of which Mr. Arthur is president, but it is understood the bondholders' committee for the property has indicated that it would declare a default.

Symphony-on-Film Device Is Evolved

Ivan Ivanovich Eremeeff, Russian radio and sound engineer, has devised a method of bringing entire symphonies to the screen, with the cooperation of Leopold Stokowski, conductor, and the members of the Philadelphia Symphony Orchestra. Each instrument is recorded on a strip of sound film, the final film being nine inches wide, the strip for each instrument 1½ inches. The 60 strips pasted together represent the entire orchestra. The film is placed in a device having a keyboard of 88 notes, which is the full scale of the piano, and light shutters are so arranged that as a key is pressed a light beam passes down the 1½ inches of sound track and an equivalent note is produced. Each man could take care of two or three instruments on a like number of keyboards.

Paramount Signs Frank Lloyd

Frank Lloyd has been signed to a three-year contract with Paramount to head his own unit as a producer. His contract calls for the production of four pictures a year and Mr. Lloyd personally will direct several of these.

RKO Purchases Building

RKO has bought the two-story building in Los Angeles that has been used for some time as the company's exchange there on South Vermont St. Gore Brothers, Realtors, sold the structure, which will be remodeled.

Big Gain in Seating Is Seen in South America

Approximately 40,000 seats will be added to the South American total as soon as 36 new theatres, now in various stages of construction, are completed, according to Walter Gould, in charge of Latin America for United Artists, and now visiting the home office in New York for conferences with executives there.

A dozen theatres are planned for Chile, 14 for the Argentine and 10 for Brazil, Mr. Gould said. Metro-Goldwyn-Mayer has practically completed its new houses in Lima, Peru, and Santiago, Chile. The MGM house in Montevideo, Puruguay, is expected to be finished in about three months and another theatre in Rio de Janeiro will be ready for opening in about six months, Mr. Gould concluded.

Bombay Has Theatre-Hotel

Construction has been completed on the building of the new theatre-hotel in Bombay, India, by Mr. S. Cambata, and the structure will be open to the public late next month. The building will combine, all under one roof and one management, a motion picture theatre, restaurant, shops and large hotel.

Palmer Casting Head

Bob Palmer has been appointed casting director at the Hollywood RKO studios to succeed Fred Schuessler, now casting director at Paramount.

New Roumanian Tax

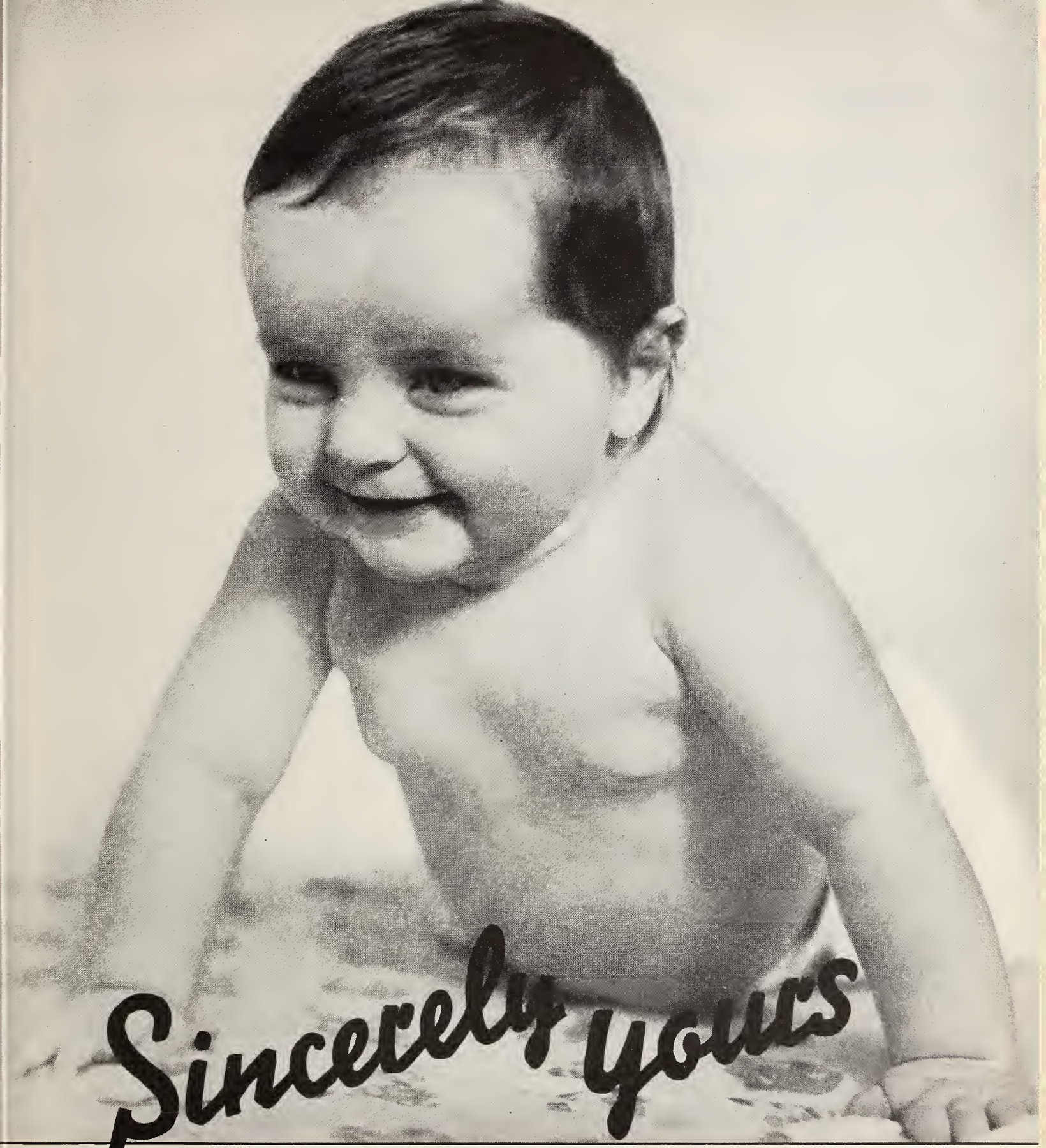
Under a new Rumanian tax, motion pictures are subject to a turnover tax of 12.5 per cent on an arbitrarily established "average value of $2.04 per kilogram," according to a report to the United States Department of Commerce from Foy D. Kohler, American vice-consul in Bucharest. He also reports that a total of 860 pictures were imported into Rumania in 1935, compared with 948 in 1934 and 647 in 1933. Of the 1935 total, 360 were features, 350 shorts and 150 newsreels. The feature totals for 1934 and 1933 were 340 and 331, respectively.

Rifkin Takes Theatres

Charles W. Rackliffe, owner of the Suffolk and Majestic theatres in Holyoke, Mass., has leased both houses to Herman Rifkin of Boston, who takes over operation of the houses this week. Mr. Rifkin is the owner of the Republic exchange in Boston and has interests in several other New England theatres.

Columbia in Dutch Deal

Loet Barnstyn of Standard Film of Holland has closed a one-year deal with Columbia Pictures to distribute the company's current season's product in Holland. Standard also has the releasing rights in Holland for "Modern Times."



We say it and mean it every time we send you a trailer because we've put into that trailer the best we've got for your good and ours. . . .

A real selling idea . . . footage that fits your needs . . . and the best kind of service our trained and tested far-flung organization can possibly give you. . . .

Yes sir . . . the emphasis is on *service* in

NATIONAL SCREEN SERVICE

. . . prize baby of the Industry!

FORMAL "U" TRANSFER TO COWDIN ON APRIL 2

Interchange of Talent and Stories with General Film Distributors in London Provided

Universal Pictures formally will pass from Carl Laemmle to the J. Cheever Cowdin interests on the morning of Thursday, April 2. The purchasers had asked that the transfer be made on April 3, but the new date was agreed upon after communicating with Mr. Laemmle.

The $4,000,000 balance of the $5,500,000 option price will be paid to Mr. Laemmle in cash in Manhattan on the day of the transfer. A meeting of stockholders to elect a new board of directors will be held shortly thereafter, with the new board members to include Mr. Cowdin and Lawrence Fox of Standard Capital, Charles R. Rogers, C. M. Woolf and Herbert Wilcox. Mr. Woolf and Mr. Wilcox will be representatives of the British financial syndicate which is participating in the purchase.

Meanwhile, word comes from London that there will definitely be an interchange of stars, directors, story material and technicians between Universal and General Film Distributors there. This is provided for under the terms of the Mr. Woolf's organization's participation in the deal.

The reciprocal production terms are in addition to the arrangements for the distribution of all Universal product, including the newsreel, by General Film Distributors throughout the United Kingdom and the worldwide distribution by Universal of a selected number of the British company's films.

The production arrangements also provide for use of the Universal studios in California by producing units of General Film Distributors when desirable. Mr. Wilcox will be in charge of the production liaison in London. Frank Ditcham, head of Universal's London office, will continue with the company there as an associate of Mr. Woolf. Identified with the latter in the syndicate participating in the Universal acquisition are Lord Portal, J. Arthur Rank, Paul Lindenberg and L. W. Farrow.

It was further reported from London that a private holding company with a capital stock listing of 1,225,000 shares is being formed there to acquire the syndicate's Universal holdings. The company will be similar to the Universal Corporation which was formed in America by Standard Capital Corporation as a voting trust to acquire the holdings which are being taken over from Universal Pictures Corporation. The British interests also will be represented on the board of the new Universal Corporation by Mr. Rank and Mr. Farrow.

RKO Employees End Bowling Season

RKO home office employees wound up a highly successful bowling season last week at the Radio City alleys. Forty bowlers, the largest aggregation representing any motion picture company on the New York alleys, participated in the official list of 63 games, with first honors for a five-man team going to Captain Art White's Capitol theatre five. Second place went to the Columbia outfit with the Majestics third. George Ronan of Pathe News won individual high average for the season with 180.

Hirliman to Patent A New Color Process

George Hirliman, in Hollywood, has applied for patents on the new color process which is being used for the first time in his "Captain Calamity," now in production. The new process, "Hiracolor," is the result of five years of experiment and is a two-color process which depends upon a device affixed to the camera, and not upon specially prepared film.

Mr. Hirliman claims that his process reduces color photography costs materially, and expects within a year it will be as low as black and white. No extra lighting is required, according to Mr. Hirliman, and any color laboratory can do the developing and printing.

Abeles Warner S. A. Head

Arthur S. Abeles, who has been managing the Mexico City branch for Warner, has been promoted to supervisor of South America with headquarters at Rio de Janeiro, Joseph S. Hummel, head of Warners' foreign sales, said on his return last week from an extended tour.

Richey To Handle Ball

H. M. Richey, business manager of Allied States Exhibitors of Michigan, has been named general chairman for the third annual Variety Club Ball to be held at the Book-Cadillac Hotel in Detroit on April 25. He succeeds M. Gottlieb, who resigned because of business pressure.

Hornstein Has Motiograph

Joe Hornstein has closed a three-year deal with Joseph B. Kleckner, president, and Walter Hirschfeld, vice-president, to handle Motiograph projectors exclusively in northern New Jersey, southern New York and eastern Connecticut.

Another Company

The Cinecolor Company of America, Inc., whose charter at Wilmington, Del., was rescinded recently by the state tax department for failure to pay assessments, was in no way connected with Cinecolor, Inc., of Hollywood.

Robert Jones Honored

Robert Edmond Jones has been awarded the Fine Arts Medal for his work in the field by the American Institute of Architects in New York. Mr. Jones is also color director for Pioneer Pictures.

Merchants to Use Oldtime Pictures

Showing of oldtime films in department stores are becoming a vogue since a recent two-weeks test of such programs at the McCreery and Company store in New York proved that they attract large crowds, according to Dorothy T. Stone of the Stone Film Library.

The merchandising trade has shown considerable interest and the plan is being extended to a number of cities. Among stores which have contracted for the "Flicker Frolics," as they have been dubbed, are Gimbel's in Philadelphia, for the entire month of May; Kaufman's, Pittsburgh, beginning June 1, probably for the month; the O'Neill store, Akron, April 25 to 27, and Famous and Barr, St. Louis, April 20 to 25. Boston and Chicago will also see them.

For these exhibitions, which are given free, the Stone library has assembled programs of films dating back to 1910, reducing them to 16 mm. to comply with fire regulations. They are presented in the spirit of the came-the-dawn era, with merchandising trailers interspersed, the show taking two hours.

The Stone library is arranging for national theatrical release of a series of 12 one-reelers titled "Twenty-five Years Ago," documentary films of an historical nature, with narration by Ford Bond and musical background.

The library has named Abe Mayer at General Service Studios, Hollywood, as coast representative.

New York Schools Add To Screening Facilities

While visual aid instruction in the public schools of New York City—"the largest school system in the world"—consists largely of still pictures, the facilities gradually are being changed to motion picture projection.

Present equipment consists of 200 auditorium and 470 classroom projection machines and 1,270 stereopticon machines, according to the annual report of the Board of Education, issued last week.

A total of 1,700 reels of film are available for showing in the school system, and 314,030 slides. Nature study films are the most popular with children, says the report.

Gerald Brooks Passes

Funeral services were held in New York Wednesday for Gerald Brooks, member of the board of Paramount, who died Tuesday following a cerebral attack. He was 52 the company was chosen again to serve on board of Paramount Publix from 1929 to 1933 and following the reorganization of the company was chosen again to serve on the board for a two-year period that was to have expired in 1937. He was connected with the firm of E. F. Hutton and Company, members of the New York Stock Exchange.

Batson to South America

Alfred Batson, author of "African Intrigue," purchased by Walter Wanger as a vehicle for Henry Fonda, will tour South America in search of new story material.

Allowances of RKO Creditors Set by Court

Stipulations providing for the allowance of 18 creditors' claims against RKO for a total of $2,427,000 have been approved by Federal Judge William Bondy in New York.

The stipulations were entered into by the Irving Trust Company, as trustee of RKO, after lengthy negotiations with the creditors, conducted by Donovan, Leisure, Newton and Lumbard, counsel to the trustee. The claims were originally filed for a total of slightly more than $3,000,000 and comprise the largest single claim group disposed of in the RKO reorganization proceedings to date.

Judge Bondy took no action on an amended stipulation for the allowance of the late S. L. (Roxy) Rothafel's claim against RKO, which was originally filed for $231,500 plus the value of 10,000 shares of RKO Class A stock. A stipulation for the allowance of this claim at $179,271 had been made at the time of Mr. Rothafel's death last January. However, inasmuch as the claim was based on an uncompleted contract, the settlement stipulation was submitted to Judge Bondy for amendment to cover the period of the contract only up to the time of Mr. Rothafel's death. The amendment is still under consideration by the court.

Pathe still owns $248,000 of RKO gold notes, it was disclosed last week in another stipulation entered into with the RKO trustee. The holding represents the last of more than $3,000,000 in notes issued in 1930 when RKO acquired the Pathe assets.

The Memphis Orpheum Company, an inactive subsidiary of RKO, also filed a voluntary petition in bankruptcy in the federal district court in New York, it was further revealed. The company formerly operated the Orpheum at Memphis, which had the distinction of showing the heaviest individual losses of any theatre in the RKO fold, company officials said.

"Ziegfeld" Opening Set for New York

The first showing of Metro-Goldwyn-Mayer's "The Great Ziegfeld" is scheduled for the Astor on Broadway, opening April 8 for an extended two-a-day run. Bernard Sobel, general press representative for Mr. Ziegfeld during the last 10 years of his producing career, has been engaged by MGM to handle the publicity and exploitation of the picture during its New York run.

Republic in Swiss Deal

Republic Pictures has closed a deal with Alfred E. Mooser of Bern for exclusive distribution of the company's product in Switzerland, according to William Satori, the Republic European representative.

Wilson Joins Selznick

Harry Leon Wilson, Jr., has joined the staff of Selznick International in Hollywood as one of the assistants to Val Lewton, story head.

75 PER CENT OF M-G-M'S ACCOUNTS FAVOR PLAN

Move to Eliminate Hangover Films Endorsed by New York ITO, Questioned by Allied

More than 75 per cent of Metro-Goldwyn-Mayer's exhibitor accounts have agreed to its plan of clearing the decks for the new season with the conclusion of the calendar release year by dropping 10 scheduled films and replacing them with eight others, the company headquarters in New York revealed this week.

MGM regards the large response as a demonstration of exhibitor goodwill and the trade's attitude toward the proposal rather than a demonstration of selling on the company's part.

The plan is designed to eliminate hangovers by delivering to exhibitors what is actually released this season, thereby eliminating the confusion the exhibitor encounters in buying when confronted with undelivered product. Thus by August 31 MGM plans to have all of its 1935-36 films actually released and on September 1 start with a new slate, permitting the exhibitor to book and play 1936-37 pictures at the same time.

New York exhibitors accepted the change 100 per cent in nine days after notice was sent to the branches on February 17, the company announced.

The idea may launch a new sales policy generally, as hangovers have been the rule with most companies because they invariably sell more than can be delivered, it was pointed out. MGM has fallen behind on releases for years, this being due to changes in star values and materials, necessitating alterations in production plans. The revamped schedule puts the studio on a basis of being able to deliver what is promised.

Must Deliver by August 31st

The standard exhibition contract obligates the distributor to deliver a picture by August 31 following the year of originally scheduled release. After the year has elapsed, the film, if undelivered, is subject to a new contract. Under those conditions, the exhibitor, buying from several companies and each having hangovers, is confused when he buys for the new season because the undelivered product must be taken into calculation.

Because the replacements are two less than the eliminations, MGM will deliver 48 instead of 50 sold on this year's list.

Members of the Independent Theatre Owners' Association of New York at a recent meeting endorsed the plan, John Benas, a member of the association's buying committee, pointing out that MGM was entitled to the concession as it from time to time had granted adjustments where justified. He added that the company this year reduced the list of percentage pictures to four and held that the general sales policy of the company was fair. In return, he said, independent exhibitors should be fair with MGM and accept the replacement agreement.

Harry Brandt, president of the ITOA and head of a circuit of more than 40 houses, is understood to have been the first New York exhibitor to sign the agreement. He, too, urged fairness in dealing with MGM, declaring the distributor would not have suggested the plan if it were unreasonable.

Opposition has been voiced, however, by members of regional units of Allied States Association of Motion Picture Exhibitors, Nathan Yamins, president of Allied of New England and of national Allied, censuring the proposal in a bulletin to members. The statement lists salaries said to be paid to MGM and Loew executives and continues:

"We have no quarrel with any man's income or earnings, but we do feel that exhibitors might bear them in mind when Metro has the nerve to ask the signing of riders permitting the transfer of high percentages from undelivered '34-'35 product to '35-'36 pictures. If Metro thinks its '34-'35 pictures still undelivered are unworthy of percentage rates, can't they afford to be men enough to forget the prohibitive rentals they demanded for undelivered 'masterpieces' without trying to grab their high rentals for pictures they do not choose to deliver? Is all sense of fairness and decency dead in this business?"

Northwest Allied Waiting

From Minneapolis comes word that a number of exhibitors have asked Northwest Allied for advice in the matter and that organization is withholding a decision pending receipt of an opinion from Abram F. Myers, national Allied general counsel.

"The Great Ziegfeld," one of the films withdrawn, will be roadshown, beginning at the Astor in New York April 8, and MGM is not promising that the other nine will be delivered in 1936-37. They are "Forty Days of Musa Dagh," two Joan Crawfords, one Clark Gable, two Jean Harlows, one Jeanette MacDonald, one Grace Moore and one unidentified musical.

In place of this group, the company agrees to deliver:

"The Unguarded Hour," with Loretta Young, Franchot Tone, Roland Young, Lewis Stone. (Completed.)

"Speed," with Madge Evans, Roland Young, Ted Healy, Chester Morris. (Completed.)

"Night in Glengyle" (cast not announced).

"Lady Comes to Town," with Clark Gable, Joan Crawford.

"Piccadilly Jim," with Robert Taylor, Rosalind Russell.

"Captains Courageous," Rudyard Kipling story with Freddie Bartholomew.

"His Brother's Wife," with Franchot Tone.

"Love on the Run," with Robert Montgomery, Myrna Loy.

The rider stipulates that the replacements "are to be furnished and exhibited and/or paid for" pursuant to all conditions of the 1935-36 license agreement.

PRICE FIXING ARGUED BY BRITISH EXHIBITORS

Power Asked to Expel Association Members If They Flout the Official Rental Maximum

by BRUCE ALLAN
in London

Price fixing was the one trade problem of wide importance discussed at the annual general meeting of the Cinematograph Exhibitors' Association, held at the Hotel Victoria in London. It came up on a proposal of the London and Home Counties Branch to amend Rule 8(a) to read:

"To secure unity of action among proprietors of cinemas and other places of entertainment and in particular to secure that film rentals paid or payable by members of the association shall not exceed the maximum sums fixed from time to time by the Council of the Association in accordance with these rules."

With the exception of the first phrase, the whole of this suggested rule is new. Its appearance on the agenda reflected the determination of a certain section of exhibitors, in face of several rebuffs, to make the establishment of maximum film prices a function of the CEA and, still more important, to make enforcement a matter of CEA discipline.

Previous efforts to win this end by various means, including a system of cash deposits forfeitable in the event of exhibitor payments over the official maximum, have failed largely because it was declared to be outside the constitution of the CEA to punish delinquents. The attempt to amend the constitution itself was therefore a frontal attack of some importance.

Power of Expulsion Sought

Ken A. Nyman, moving the amendment, made plain that what was wanted was the power to expel members disregarding an official rental maximum and Jack Alexander, seconding, hinted that still more stringent penalties might be requested at a later date. In face of considerable doubts expressed by a former CEA president, E. E. Trounson, and others, based on difficulties of enforcing the rule, the amendment was carried, on a show of hands, by 50 to 35. As a two-thirds majority is required for an amendment to the Rules, it was declared lost, but a card vote was challenged by the movers.

Will Ask Quota Relief

Another record attendance was achieved at the annual banquet of the association the same evening, more than 900 being present at Grosvenor House. Viscount Monsell, First Lord of the Admiralty, was the guest of honor.

T. H. Fligelstone, the new president of the CEA, made one rather important statement of policy in the course of his speech. He declared that exhibitors were experiencing great difficulty in complying with the increased quota and that, in the immediate future, the association would have to pay a visit to the president of the Board of Trade and that they would have "plenty to say" to him and to his Parliamentary secretary.

At the moment the position in regard to revision of the Films Act is that the president of the Board of Trade has promised to set up an official Committee of Enquiry. Presumably, the CEA demand for a reduction of the quota will be referred to this body.

Simultaneously the Film Group of the Federation of British Industries has been evolving a producers' policy and trying, apparently without success, to obtain CEA approval for it, all the time, a confidential report from its own Advisory Committee has been in the possession of the Board of Trade, which declines to publish it. Questions in the House of Commons bring very little enlightenment of the Government's own views, though a member this week did elicit from Mr. Walter Runciman, president of the Board of Trade, the statement that he thought the Act "was achieving the object for which it was passed."

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Color, by Goldwyn and Lubitsch

Sam Goldwyn and Ernst Lubitsch, both of whom arrived on the *Berengaria,* seem to be agreed about two things: the importance of color and the significance of Russia. Both are scheduled to make tours of the Soviet studio—with a hint that there may be interesting television experiments to see in that quarter—and both, at their press receptions, supported the idea that we are in for a color cycle. Mr. Goldwyn said "The Hurricane" and "Goldwyn Follies" would both be in color and Mr. Lubitsch declared "The Trail of the Lonesome Pine" to have converted him. Incidentally, Mr. Lubitsch turned aside questions about his rumored picture for Alexander Korda with a reminder that his Paramount contract had a year to run. Mr. Korda came into the Goldwyn story also, of course. He is to be loaned the Goldwyn Girls and, by way of makeweight, Mr. Goldwyn will try to find a Girl or two more while he is in London.

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Warner Production Increase

Additional increase of production for the Warner-Teddington studios is expected to be affirmed by H. M. Warner and Sam Morris on their arrival shortly in London. Twenty pictures a year is the plan. More personnel is to be imported from Hollywood. Russell Medcraft as story editor is a first transplanting.

▽

Herman Fellner Found Dead

Herman Fellner, managing director of Cecil Films, Ltd., was found dead in his home in London Monday. He apparently had hanged himself.

Mr. Fellner, who was 58, was largely responsible for introducing the sales policy in London of selling territorial rights to films instead of single prints instituted in 1913. The earliest films he handled by this method were "His Other Self" and "Quo Vadis."

He brought Jack Hulbert and Cicely Courtneidge to the screen and was at one time with Ufa as a producer and production manager for Gaumont British. His first picture for Cecil Films was "Public Nuisance No. 1," recently completed.

▽

Selfridge Sound Theatre

The Selfridge theatre in Oxford street, London, established a sound film theatre in its basement as part of its 27th anniversary celebration and showed trailers of pictures appearing in Gaumont-British theatres in the West End.

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Moss Gross Profit $800,000

A gross profit approximating $800,000 was reported by Moss Empires in its annual report, increasing cash dividends on ordinary shares by 5½ per cent and in addition a 2½ per cent bonus from reserve.

Hake to New York for 20th Century-Fox Post

C. V. Hake, present manager for Twentieth Century-Fox in Japan and Korea, has been transferred to the head office in New York in an important executive capacity, according to a cable from W. J. Hutchinson, foreign manager, in London. Mr. Hake will arrive in New York about the first of May and one of his first duties will be the organization and conducting of the 1936 Overseas Kent Drive.

Mr. Hake has represented Twentieth Century-Fox and its predecessor company, Fox film, in Japan since 1928, and has acquired a very high standing in the motion picture business there. Prior to joining Fox Film, he had had extensive experience, with First National Pictures and with FBO. At FBO he was assistant to Colvin Brown, now vice-president and general manager of Quigley Publications, and at First National he was Japanese manager.

Picture of Mr. Hake on page 10.

AMPA Names Seven To Pick Officers

With 15 names suggested, the seven members to be elected to the Associated Motion Picture Advertisers' nominating committee are: Charles Leonard of Universal, George Gerhard of Cosmopolitan Productions, Ralph Lund and Rutgers Neilson of RKO, Ray Gallagher of Quigley Publications, Tom Waller of Paramount, and Milton Silver of National Screen Service.

Because of his work in connection with the Naked Truth Dinner and Movie Studio Party last Saturday, Ralph Rolan of March of Time has been made an honorary member of the organization.

Republic Sponsors Club

The Young Explorers' Club, new national organization for boys and girls, is being sponsored by Republic Pictures, with M. B. Liebman as the organizing director. Backed by national magazine advertising, including *Young America,* the organization will be used to exploit "Darkest Africa" and other serials of the company.

First Concord Theatre

Plans are nearing completion for the construction of the first theatre in New Concord, Ohio, and the house will be opened about June 1, according to Roy W. Waller, Cambridge, Ohio, who will operate it.

TECHNOLOGICAL

The BLUEBOOK School

By F. H. RICHARDSON

BLUEBOOK SCHOOL QUESTION NO. 14.—(A) How often should knife switches be inspected and what faults should be looked for? (B) Of what does rubber covered insulation consist? Describe it fully. (C) Describe the cathode of a photoelectric cell; the anode.

Answer to Question No. 9

Bluebook School Question No. 9 was: (A) What are wows and what is flutter? (B) Describe the oil well of a sleeve type bearing? How is it lubricated? (C) Of what does the projector automatic fire shutter consist? (D) Explain why it is impossible for any lens to focus light to a point.

The following made creditable answers: C. L. Loft made excellent replies to questions No. 7 and 8, but too late for proper credit. S. Evans and C. Rau; D. Danielson; G. E. Rau; B. Vietti; J. B. Prater; W. C. Brown; W. Limmroth; C. L. Loft; A. L. Cooper; F. H. and L. Klar and T. H. Morton; R. A. Hooker; J. J. Cuddy; H. C. Goodman and N. N. Gray; J. Lansing and R. D. Oberleigh; F. Simms and O. L. Daris; Nic Granby; D. Emmerson; W. D. Samuels; M. and J. Devoy; C. L. Sexton; T. L. and G. Daniels; C. Hawkens; H. Winkle and R. R. Robins; H. K. Abernathy and R. Tompkins; L. N. Morgan; G. Thompson; G. Johnson and L. R. Spooner; B. B. Hornstein; N. R. Tomlinson; H. D. Lilly; K. L. Knight and L. Henderson; G. N. Guidotti, F. L. and N. Savlor; J. N. Perkins and R. Mills; T. R. Fanning and W. Burns; B. L. Jennings; R. W. Williams and J. Pracer; J. T. McGuire and A. L. Long; S. E. and C. Gay; H. T. Todd and L. A. Dodson; R. T. Tomlinson and D. N. Richards; D. McGee and N. E. Olliver; B. T. Henkle and J. Gillespie; D. Pollock; H. J. Billingsworth; L. B. Knowles; W. H. Remick and D. L. Slinger; H. B. Maulding; R. Marks and B. L. Mathew; H. T. Granger; F. I. Daniels and F. Madden; L. B. Hardy; J. R. Middleton; V. Sanders and J. Jensen; J. Jones and B. R. Shepherd; L. N. Henry; A. L. Cooper; G. Sargent and S. G. Sanders; K. M. Michael; G. H. Anderson; O. L. Harris; F. T. Price and H. G. Lomis.

We will listen to our old friends Evans and Rau first. They say, "Wows are relatively slow changes in pitch of the sound caused by variations in speed of the drive motor. Since sound is recorded at constant speed, in order that it be correctly reproduced the reproduction speed must not only be constant, but also exactly equal to the speed of recording. Flutter is rapid variations in speed of the sound track past the sound aperture. It may be due to rapid variations in speed of drive motor, to the gear train, to a dirty sound sprocket or to anything else that may affect rapid change in speed of sound track past the aperture."

B. DeVietti puts it thus: "The sound track must pass the sound aperture at precisely the same unvarying speed at which the sound was recorded, if perfect sound reproduction is to be attained. Should there be any unsteadiness of speed, a condition will be introduced that is known as 'wows' or 'flutter,' which it is being determined wholly by the rapidity of the speed changes. If they be rather slow, a groaning effect will be imparted, commonly termed a *wow*. If the speed change be relatively rapid, the effect will be a fluttering of the sound."

J. R. Prater says, "Wows are low frequency changes in pitch of sound, caused by unevenness in speed in either the recording or reproducing apparatus. Flutter is an unsteadiness in sound pitch similar to wows, but of higher frequency."

(B) M. and J. Devoy say, "The oil well of a sleeve type bearing is a depression or cavity under the bearing. Hanging down into this cavity is a ring of metal which rests on the journal, a slot being cut in the upper half of the bearing for that purpose. As the journal rotates, the ring does also, and since its under part dips into the oil with which the aforesaid cavity is partly filled, naturally it carries oil up to the bearing, where it is distributed along the length of same by means of suitable slots cut in the metal of the bearing."

W. Limmroth describes it thus: "A sleeve type oil well consists of a depression in the casting immediately under the bearing. It has an opening for filling the same with oil, and a second for draining. A metal ring is hung on the journal by means of a slot in the upper bearing. This ring hangs down, its lower part being immersed in the oil with which the depression is filled. In operation this ring rotates as the shaft revolves, and in so doing, of course carries oil up to the journal."

(C) A. L. Cooper says, "The automatic fire shutter of a projector consists of a mechanically controlled sheet of metal that automatically drops down between the cooling plate and aperture when projection speed drops below a safe limit, in modern practice about 60 feet per minute. It rises automatically when projection speed rises above the safe limit."

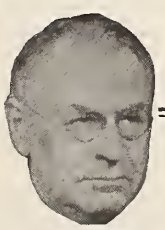
D. Danielson says, "The automatic fire shutter consists of a metal shutter located between the cooling plate and aperture. The shutter mechanism is so constructed that this shutter is raised and held out of the light beam, either by a centrifugal force governor or a friction arrangement so long as the film is passing the aperture at sufficient speed to prevent it from being heated to the point of combustion. When, however, the speed of passage is reduced to the danger point, it is automatically dropped down over the aperture, thus cutting off the light beam until safe speed is again reached."

(D) C. L. Loft gives us a correct answer, as follows: "A lens focuses light rays in such manner that an image of a light source or object is formed, which same may be either smaller, larger or equal size with the light source or object, therefore unless the light source or object itself be a point, it cannot focus light emanating from it to a point."

I might remark that only 37 out of hundreds made correct answer to this one, though quite a number more answered in such manner that it is possible they have the correct idea, but expressed it wrongly. Here, for example, is a very nearly correct reply, but oddly expressed. It is wholly correct, save for the first sentence, which says each pin point is a light ray. Now the writer (R. A. Hooker) is in error there, for each pin point sends out a cone of light. (See page 127 of your Bluebook.) However, such an error does not condemn an answer, for in general Brother Hooker has the right idea. He says:

"Every point in a light source is a light ray. These rays are either collected by a mirror or a condenser collector and passed on to the projection lens. Now since the light source has area, its image could not, of course, be brought to a point. It could be either of equal size with the source or larger or smaller. As I understand it, these rays do not all meet at any common point in the projector optical train, but may only be focused at a point outside of and beyond it."

Now that is a basically correct answer, though perhaps a bit mixed, save in the point named, but it shows that this good brother in a far-off mountain town is using his Bluebook to good purpose. He is studying his profession. If you could examine some of the answers to this question you would understand the need for the Bluebook and this "school."



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UA GETTING OUTLETS IN CHICAGO ENVIRONS

Circuit for Showings in Towns with Mobile Equipment Being Planned by the Independents

by BILL CROUCH
in Chicago

The first move in a plan to show United Artists' pictures in towns where they are not playing at present was started this week with the leasing of the Masonic Temple Auditorium in Elgin by Tom Norman and Fred H. Schmitendorf. The Temple Auditorium, as the new theatre will be called, will be remodeled and redecorated and equipped for sound pictures. The place seats about 1,200 and will be known as the "home of United Artists Pictures."

The theatre, which will be opened formally on Easter Sunday, April 12, with "Modern Times," is being leased on a one-year-basis with an option for four more years. There will be a special "midnight premiere" on Easter Eve. The Masonic group will receive a percentage of the receipts as rental and the pictures will be played on a percentage basis. E. P. Pickler, UA salesman, represented that company in the deal.

DeVry equipment will be installed in the new house, which will have a large "daylight" screen.

The reason for United Artists' great interest in the theatre is that its pictures have been sold away from the Great States circuit, which operates three theatres in the town playing about 550 pictures yearly from other companies. This will give UA an opening wedge in this territory and enable it to play its pictures in Elgin for the first time this year.

Mr. Norman said this is but the start of his theatre operations in this territory, his next move being the opening of a house in Kewanee, another Great States stronghold.

Mr. Norman, who has been identified with film selling and exhibition in this part of the country the last 20 years, is also planning a revolutionary change in exhibition in many Illinois small towns that have inadequate theatre facilities. He owns and operates a deluxe DeVry sound truck with public address and sound motion picture equipment. With this unit he can go into such towns and present talking pictures in halls or auditoriums.

As soon as the Elgin and Kewanee theatres are in operation Mr. Norman plans to start a small circuit in the surrounding towns which have no theatres or which do not play United Artists pictures, and present talkers there once or twice weekly. Towns which are now under serious consideration for this service are: Foreston, Lanark, Gray's Lake and Hanover. He plans to get started on this type of exhibition early in May.

United Artists in this battle for bookings in downstate houses may start to build theatres if the desired results are not obtained under present plans.

▽

Fred Anderson, operator of the Anderson Circuit, said that his firm has leased the Fargo theatre in DeKalb, and has not participated in a pooling arrangement with C. G. Lekander, owner of the house, as was stated in this column last week. Anderson also operates the Egyptian and Barb theatres in DeKalb.

▽

Opening of Essaness' newest theatre, the Lake, in Oak Park, is set for April 11. This new modern house will seat 1,400 and is one of the finest theatres of its size in the Middle West.

Another house to open here this spring is the B&K Will Rogers, which will be ready for occupancy by June 1. This is being built at Belmont and Central avenues.

Other B&K houses which have been or are being remodeled are the Berwyn, in Berwyn, the Riviera, the old B&K house, which has been thoroughly renovated, the Pantheon, the Manor, the Varsity and the Harding, which has a new front now being built.

The Chicago Theatre is having some work done that is very unusual, so much so, in fact, that it is being kept secret until finished.

▽

A basketball game between professional teams, the Duffy Florals of Chicago and the Cooper Clothiers of Windsor, Canada, was played on the stage of the B & K Southtown theatre last Tuesday night. Next winter the plan will be tried in four or five houses. Results of the contest last week were reported favorable from an audience standpoint.

▽

"Klondike Annie," the Mae West picture, which was booked into the Chicago theatre for a two-weeks engagement, didn't come up to expectations at the box office and plans for the second week were dropped, "Colleen" being set in instead and "Annie" moving to the Garrick for the second Loop week. Hearst papers carried no advertising on the picture nor did they carry any editorials current with the showing. Local film critics gave the picture a thorough "panning."

▽

Walter Branson, RKO sales executive, left this week for the Coast for a three-weeks vacation.

▽

Allied of Illinois holds a smoker this week in the Roosevelt Room of the Morrison hotel. Special entertainment will be provided and the newly elected officers will be installed. Two women members of Allied, Mrs. Mary Rudolf of the Emmett theatre and Florence Paley of the Haymarket theatre, got invitations but were much surprised to read "For Men Only" on them.

▽

Herb Elisburg was taken suddenly ill the first of the week and has been in a hospital for observation.

▽

Members of Warner exchange held a party at the Warner Club headquarters the other evening and had one grand time. Circuit bookers and buyers and the press were guests of the Warner film men. The affair was under the supervision of Leo Blank, branch manager.

▽

Clyde Eckhardt, rested and bronzed by the Florida sun, is back from a three-weeks vacation trip to St. Petersburg.

▽

Mary Pickford stopped over at the Blackstone hotel the other morning before taking the Santa Fe Chief to the Coast. Claudette Colbert and her mother also stopped at this hotel while here between trains en route to New York. Miss Colbert said she was going East to get her Easter wardrobe.

Bette Davis was another who stopped over between trains. The B&K publicity staff staged a breakfast for the press at the Blackstone while Miss Davis was here.

▽

Reports from all exchanges are to the effect that all city deals for new product will carry the seven days extra clearance that B & K demanded last year and failed to get. It was generally agreed by the distributors last fall that B & K would get the extra clearance asked on deals for the coming year.

▽

Jack Miller of the Exhibitors' Association is in Washington attending to matters pertaining to current film legislation. He will be gone about a week.

▽

J. S. Markstein is in Dallas, Texas, making plans for the showing of Screeno in two specially built auditoriums at the Centennial Fair.

▽

Joe Leo, en route to the Coast, stopped off for a few hours to visit with Henri Elman. Another visitor at Henri's Capitol Film exchange was Al Friedlander, vice-president of First Division Pictures.

▽

Under the guidance of Harry K. (5 suit) Smythe, the "Capa April Foolies" are fast reaching definite form. This dinner-dance being staged by the Chicago Amusement Publicists Association will be held April 15, at the Old Town Room of the Sherman hotel. According to Mr. Smythe the program will start at 10 p.m. Al Trace and his CBS band will provide the music and visiting film, stage and screen celebrities will be on hand. Col. Lou Abramson at the Allied offices has charge of tickets.

▽

A large benefit show was held Tuesday for the widow and children of Irving Fehlberg, assistant manager of the Midwest theatre who was killed by a moron-maniac two weeks ago. The $5,000 proceeds of the event, held at the Midwest, will be put in trust for the widow and her family.

▽

Dave Dubin stopped over to see friends on Film Row before leaving for the Coast.

▽

Margot Napier won top honors with her one-act play the other evening. Looks like another winning season for the producer-directress.

▽

Walter Brown journeyed to Minneapolis this week to confer with members of the Ross Federal staff there for a few days. He returned the end of the week.

▽

So successful was United Artists' new plan for handling midnight previews at the screening of "These Three" that the same plan was tried again for the midnight showing of "Little Lord Fauntleroy." Special passes for those who attend the showings at the United Artists Theatre for business purposes have helped matters.

▽

Maxine Smith is the new motion picture editor of the Chicago *American*. Miss Smith, who was formerly in this department and more recently has been doing special assignments, succeeds Sam Morris, who resigned.

THEATRE RECEIPTS

The total of theatre receipts for the calendar week ended March 21, 1936, from 112 theatres in 18 major cities of the country was $1,065,633, a decrease of $90,239 from the total of the preceding week ending March 14, 1936, when 107 theatres in 17 major cities of the country aggregated $1,155,872.

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Theatres			Current Week		Previous Week		High and Low Gross
			Picture	Gross	Picture	Gross	(Tabulation covers period from January, 1935) (Dates are 1935 unless otherwise specified.)
Boston							
Boston	3,246	35c-65c	"The Farmer in the Dell" (Radio) (on stage: Ralph Bellamy)	19,000	"Muss 'Em Up" (Radio) (plus stage show)	25,000	High 9-7 "Hot Tip" (plus stage show "Folies Bergere") 35,000
Fenway	1,382	30c-50c	"Klondike Annie" (Para.) and "Laughing Irish Eyes" (Republic)	6,000	"The Story of Louis Pasteur" (F.N.) and "The Voice of Bugle Ann" (MGM)	8,000	Low 8-3 "A Dog of Flanders" and "What Price Crime" 4,000 High 3-14-36 "The Story of Louis Pasteur" and "The Voice of Bugle Ann" 8,000 Low 7-20 "Don't Bet on Blondes" and "Ladies Crave Excitement" 2,500
Keith's Memorial	2,907	25c-65c	"Follow the Fleet" (Radio) (4th week)	9,500	"Follow the Fleet" (Radio) (3rd week)	13,500	High 2-29-36 "Follow the Fleet" 37,000
Loew's Orpheum	2,970	25c-55c	"Wife vs. Secretary" (MGM)	17,000	"Little Lord Fauntleroy" (U.A.)	14,000	Low 8-17 "Jalna" 5,500 High 11-16 "Mutiny on the Bounty" 25,000
Loew's State	3,537	25c-55c	"Wife vs Secretary" (MGM)	18,000	"Little Lord Fauntleroy" (U.A.)	15,000	Low 9-21 "The Call of the Wild" 11,000 High 11-16 "Mutiny on the Bounty" 24,500
Metropolitan	4,332	35c-65c	"Desire" (Para.) (plus stage band)	29,000	"The Country Doctor" (Fox) (on stage: Regis Toomey)	30,000	Low 7-6 "Sanders of the River" and "Unknown Woman" 7,500 High 4-6 "Private Worlds" 41,000
Paramount	1,793	25c-50c	"Klondike Annie" (Para.) and "Laughing Irish Eyes" (Republic)	11,000	"The Story of Louis Pasteur" (F.N.) and "The Voice of Bugle Ann" (MGM)	15,000	Low 7-20 "Men Without Names" 14,000 High 3-14-36 "The Story of Louis Pasteur" and "The Voice of Bugle Ann" 15,000 Low 7-20 "Don't Bet on Blondes" and "Ladies Crave Excitement" 4,000
Buffalo							
Buffalo	3,489	30c-50c	"Little Lord Fauntleroy" (U.A.)	10,800	"The Country Doctor" (Fox)	15,100	High 4-27 "Mississippi" 23,800 Low 7-27 "Broadway Gondolier" 6,600
Century	3,000	25c	"Broadway Hostess" (W.B.) and "We're Only Human" (Radio)	5,600	"Paddy O'Day" (Fox) and "It's a Great Life" (Para.)	6,600	High 1-11-36 "King of Burlesque" 9,500 Low 8-3 "Mad Love" and "Dog of Flanders" 3,800
Gayety	1,600	15c-35c	"Laughing Irish Eyes" (Republic) (plus stage show)	3,300	"The Leavenworth Case" (Republic) (plus stage show)	4,100	.....
Great Lakes	3,000	25c-40c	"Modern Times" (U.A.) (2nd week)	7,200	"Modern Times" (U.A.) (1st week)	12,300	High 11-16 "Mutiny on the Bounty" 22,000 Low 8-3 "The Man on the Flying Trapeze" and "Sanders of the River" 5,000
Hippodrome	2,500	30c-50c	"It Had to Happen" (20th Century)	6,500	"Wife vs. Secretary" (MGM)	7,400	High 2-9 "David Copperfield" 17,200 Low 12-28 "The Perfect Gentleman" 4,000
Lafayette	3,300	25c	"Grand Exit" (Col.) and "The Clairvoyant" (GB Pictures)	6,000	"The Invisible Ray" (Univ.) and "His Night Out" (Univ.)	8,500	High 1-12 "Broadway Bill" 17,100 Low 7-27 "A Notorious Gentleman" and "Strange Wives" 4,100
Chicago							
Apollo	1,400	25c-50c	"The Story of Louis Pasteur" (F.N.)	11,800	"The Music Goes 'Round" (Col.)	4,700	High 3-21-36 "The Story of Louis Pasteur" 11,800
Chicago	4,000	35c-68c	"The Petrified Forest" (W.B.) (on stage: John Boles)	39,000	"The Milky Way" (Para.) (on stage: Wallace Beery and revue)	30,000	Low 5-25 "The Devil is a Woman" 1,000 High 1-18-36 "The Bride Comes Home" 56,600
Garrick	900	25c-50c	"The Milky Way" (Para.)	5,800	"Desire" (Para.)	6,300	Low 4-27 "Living on Velvet" 24,000 High 1-4-36 "The Man Who broke the Bank at Monte Carlo" 9,700
Oriental	3,490	25c-40c	"Three Live Ghosts" (MGM) (plus vaudeville)	15,200	"Navy Wife" (Fox) (on stage: Jane Withers and revue)	16,600	Low 5-4 "One New York Night" 3,000 High 11-2 "Woman Wanted" (on stage: Major Bowes' Amateurs) 25,500
Palace	2,509	25c-50c	"Follow the Fleet" (Radio) (2nd week)	18,300	"Follow the Fleet" (Radio) (1st week)	26,000	Low 9-21 "The Man on the Flying Trapeze" 13,400 High 1-11-36 "I Dream Too Much" (on stage: Ken Murray and Lillian Roth) 32,500
Roosevelt	1,591	30c-60c	"The Trail of the Lonesome Pine" (Para.) (2nd week)	10,500	"The Trail of the Lonesome Pine" (Para.) (1st week)	16,200	Low 12-28 "The Great Impersonation" 8,200 High 1-5 "Forsaking All Others" 27,000
State-Lake	2,776	20c-35c	"The Lone Wolf Returns" (Col.)	13,700	"Freshman Love" (W.B.) (plus stage show)	14,800	Low 11-23 "O'Shaughnessy's Boy" 7,000 High 3-23 "The Little Minister" 17,000
United Artists	1,700	35c-68c	"Modern Times" (U.A.) (4th week)	14,000	"Modern Times" (U.A.) (3rd week)	17,000	Low 7-20 "Alias Mary Dow" 8,000 High 2-29-36 "Modern Times" 35,500 Low 4-13 "Vanessa: Her Love Story" 10,000
Cleveland							
Allen	3,300	30c-42c	"The Country Doctor" (Fox)	4,750	"Follow the Fleet" (Radio)	4,600	High 1-12 "Bright Eyes" 9,000 Low 6-22 "The Daring Young Man" 1,300
Hippodrome	3,800	30c-42c	"The Story of Louis Pasteur" (F.N.)	11,500	"The Country Doctor" (Fox)	12,500	High 9-21 "Top Hat" 27,500 Low 8-24 "Dante's Inferno" 5,250
RKO Palace	3,100	30c-60c	"The Lone Wolf Returns" (Col.) (on stage: Cab Calloway and Orchestra)	17,500	"Love Before Breakfast" (Univ.) (on stage: Jackie Coogan and Betty Grable)	12,000	High 4-6 "Transient Lady" 39,000 Low 6-8 "Break of Hearts" 5,500
State	3,400	30c-42c	"The Prisoner of Shark Island" (20th Century)	12,000	"Wife vs. Secretary" (MGM)	22,000	High 1-12 "Forsaking All Others" 28,000
Stillman	1,900	30c-42c	"Wife vs. Secretary" (MGM)	6,000	"Modern Times" (U.A.) (2nd week)	5,800	Low 3-16 "Folies Bergere" 6,000 High 2-9 "David Copperfield" 11,800 Low 12-28 "The Virginia Judge" 2,500
Denver							
Aladdin	1,500	25c-50c	"It Had to Happen" (20th Century)	3,000	"The Bohemian Girl" (MGM)	4,000	High 3-7-36 "Professional Soldier" 5,000
Broadway	1,500	25c-40c	"The Music Goes 'Round" (Col.) (3 days) "Man Hunt" (W.B.) and "Man of Iron" (F.N.) (4 days)	400 800	"Modern Times" (U.A.)	1,000	Low 6-22 "Nell Gwyn" and "My Heart is Calling" 600 High 12-7 "In Old Kentucky" 3,000 Low 12-28 "Unfinished Symphony" 300
Center	1,500	20c-35c	"Laughing Irish Eyes" (Republic) (plus stage show)	3,000	"Dancing Feet" (Republic) (plus stage show)	3,500	.....
Denham	1,500	25c-40c	"The Trail of the Lonesome Pine" (Para.) (2nd week)	3,000	"The Trail of the Lonesome Pine" (Para.) (1st week)	9,500	High 2-29-36 "Klondike Annie" 13,000 Low 8-24 "Without Regret" 1,750
Denver	2,500	25c-50c	"The Country Doctor" (Fox) (3 days) "The Prisoner of Shark Island" (20th Century) (4 days)	3,000 6,000	"The Music Goes 'Round" (Col.) (4 days) "The Country Doctor" (Fox) (4 days)	1,200 4,500	High 11-16 "Mutiny on the Bounty" 15,000 Low 12-28 "Here Comes the Band" 1,500
Orpheum	2,600	25c-40c	"Follow the Fleet" (Radio) (2nd week)	5,500	"Follow the Fleet" (Radio) (1st week)	11,500	High 5-18 "Romance in Manhattan" 16,000
Paramount	2,000	25c-40c	"The Bohemian Girl" (MGM) (4 days) "The Country Doctor" (Fox) (3 days)	1,500 2,500	"Professional Soldier" (20th Century)	3,000	Low 12-28 "The Perfect Gentleman" 2,000 High 5-11 "Bride of Frankenstein" 7,000 Low 11-30 "Bad Boy" 800

[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week		Previous Week		High and Low Gross (Tabulation covers period from January, 1935) (Dates are 1935 unless otherwise specified.)
			Picture	Gross	Picture	Gross	
Hollywood							
Chinese	2,500	30c-55c	"The Country Doctor" (Fox) (2nd week)	7,500	"The Country Doctor" (Fox) (1st week)	14,000	High 2-22-36 "Modern Times" 26,000 Low 5-4 "West Point of the Air" 4,900
Pantages	3,000	25c-40c	"Follow the Fleet" (Radio) (3rd week)	5,200	"Follow the Fleet" (Radio) (2nd week)	9,700	High 9-7 "Top Hat" 19,000 Low 4-13 "Mister Dynamite" and "Great God Gold" 2,500
W. B. Hollywood	3,000	25c-40c	"Colleen" (W.B.)	9,333	"The Story of Louis Pasteur" (F.N.) (2nd week)	8,600	High 9-7 "Page Miss Glory" 15,300 Low 4-3 "Laddie" 5,700
Indianapolis							
Apollo	1,100	25c-40c	"The Country Doctor" (Fox) (2nd week)	3,500	"The Country Doctor" (Fox) (1st week)	8,000	High 3-14-36 "The Country Doctor" 8,000 Low 5-4 "Thunder in the East" 1,600
Circle	2,800	25c-40c	"Follow the Fleet" (Radio)	4,300	"Anything Goes" (Para.) and "Captain Blood" (F.N.)	3,850	High 8-17 "Smart Girl" 8,500 Low 3-16 "Transient Lady" 2,000
Indiana	3,100	25c-40c	"Desire" (Para.) and "Love on a Bet" (Radio)	6,250	"Follow the Fleet" (Radio)	12,000	High 3-14-36 "Follow the Fleet" 12,000 Low 1-5 "The Little Minister" 3,500
Lyric	2,000	25c-40c	"Don't Get Personal" (Univ.) (on stage: Ben Lyon and Bebe Daniels)	10,700	"The Prisoner of Shark Island" (20th Century) (plus vaudeville)	9,100	High 8-31 "Going Highbrow" 13,000 Low 12-21 "Frisco Kid" 3,700
Palace	3,000	25c-40c	"Wife vs. Secretary" (MGM)	10,900	"Little Lord Fauntleroy (U.A.)	7,200	High 2-15-36 "Exclusive Story" (on stage: Cab Calloway and band) 15,000 Low 4-6 "Casino Murder Case" 2,750
Kansas City							
Mainstreet	3,100	25c-40c	"Love on a Bet" (Radio) (on stage: Earl Carroll's Vanities) (25c-50c)	12,500	"Follow the Fleet" (Radio) (2nd week)	4,500	High 11-23 "The Case of the Lucky Legs" 22,000 Low 1-12 "I Sell Anything" 2,000
Midland	4,000	25c-40c	"The Prisoner of Shark Island" (20th Century)	10,500	"Wife vs. Secretary" (MGM)	19,700	High 8-24 "China Seas" 25,000 Low 9-14 "Bonnie Scotland" 6,000
Newman	1,900	25c-40c	"The Trail of the Lonesome Pine" (Para.) (2nd week)	12,500	"The Trail of the Lonesome Pine" (Para.) (5 days - 1st week)	10,000	High 5-25 "Goin' to Town" 14,000 Low 5-18 "Dinky" 3,000
Tower	2,200	25c-35c	"The Widow from Monte Carlo" (W.B.) (plus stage show)	6,000	"Lady of Secrets" (Col.) (plus stage show)	5,000	High 1-18-36 "Magnificent Obsession" 14,500 Low 3-14-36 "Lady of Secrets" (plus stage show) 5,000
Uptown	2,000	25c	"Show Them No Mercy" (20th Century) (9 days)	3,700	"Love Before Breakfast" (Univ.) (4 days)	1,100	High 9-7 "Steamboat 'Round the Bend" 11,000 Low 7-27 "Black Sheep" 2,100
Los Angeles							
Filmarte	800	30c-40c	"The Passing of Third Floor Back" (GB Pictures)	1,200	"Last of the Pagans" (MGM)	1,800	High 4-27 "My Heart is Calling" 4,000 Low 6-29 "Song of Happiness" 800
Four Star	900	30c-55c	"The Voice of Bugle Ann" (MGM) (2nd week)	2,200	"The Voice of Bugle Ann" (MGM) (1st week)	3,200	High 5-18 "Les Miserables" 7,800 Low 12-7 "The Return of Peter Grimm" 2,400
Grand Internat'l.	750	35c-40c	"Three Women" (Amkino)	3,000	"Peetersson-Ferige" (Foreign)	2,100	High 1-4-36 "The New Gulliver" 3,200 Low 12-7 "Such a Girl You Never Forget" 900
Hillstreet	2,700	25c-40c	"Follow the Fleet" (Radio) (3rd week)	5,700	"Follow the Fleet" (Radio) (2nd week)	10,000	High 9-7 "Top Hat" 17,000 Low 11-2 "Three Kids and a Queen" 2,800
Loew's State	2,500	30c-55c	"The Country Doctor" (Fox) (2nd week)	9,000	"The Country Doctor" (Fox) (1st week)	20,000	High 12-7 "Mutiny on the Bounty" 24,500 Low 10-26 "Way Down East" 6,200
Paramount	3,596	30c-55c	"Desire" (Para.) (plus F. and M. stage show)	14,000	"Preview Murder Mystery" (Para.) (on stage: George Burns and Gracie Allen)	24,022	High 8-10 "Paris in Spring" 32,000 Low 12-7 "A Strange Case of Love" (on stage: Cab Calloway and Band) 12,200
W. B. Downtown	3,400	25c-40c	"Colleen" (W.B.)	9,800	"The Story of Louis Pasteur" (F.N.) (2nd week)	8,100	High 1-11-36 "Captain Blood" 17,100 Low 4-27 "Strangers All" and "I'll Love You Always" 5,000
Minneapolis							
Lyric	1,238	20c-25c	"Tough Guy" (MGM)	1,500	"The Bohemian Girl" (MGM)	1,400	High 12-14 "Show Them No Mercy" 2,000 Low 8-17 "Don't Bet on Blondes" and "Sanders of the River" 1,200
Minnesota	4,000	25c-55c	"The Trail of the Lonesome Pine" (Para.)	11,500	"The Country Doctor" (Fox)	10,000	High 1-4-36 "The Bride Comes Home" 31,326 Low 2-29-36 "The Milky Way" 8,000
RKO Orpheum	2,900	25c-40c	"Love Before Breakfast" (Univ.) (on stage: Eddie Peabody and Company)	6,500	"Love on a Bet" (Radio) (on stage: Ted Lewis and Band)	7,500	High 9-21 "Top Hat" 18,000 Low 1-26 "A Lost Lady" 4,500
State	2,300	25c-40c	"The Petrified Forest" (W.B.)	6,000	"It Had to Happen" (20th Century)	5,000	High 11-2 "Broadway Melody of 1936" 7,000 Low 3-14-36 "It Had to Happen" 5,000
World	400	25c-55c	"Magnificent Obsession" (Univ.) (9th week)	2,100	"The Magnificent Obsession" (Univ.) (8th week)	2,500	High 6-8 "Thunder in the East" 5,000 Low 11-16 "Born for Glory" 2,000
Montreal							
Capitol	2,547	25c-60c	"First a Girl" (GB Pictures) and "Another Face" (Radio)	9,000	"The Milky Way" (Para.) and "Woman Trap" (Para.)	10,500	High 2-9 "Lives of a Bengal Lancer" 15,500 Low 8-3 "My Heart Is Calling" and "College Scandal" 7,000
His Majesty's	1,700	35c-50c	"Forgotten Men" (First Division) (2nd week)	3,000	"Forgotten Men" (First Division) (6 days-1st week)	5,000	.....
Imperial	1,914	15c-34c	"Black Fury" (F.N.) and "Six Day Bike Rider" (F.N.)	3,000	"Bonnie Scotland" (MGM) and "Imitation of Life" (Univ.)	2,500	High 1-4-36 "Une Nuit D'Amour" and "Spanish Cape Mystery" 5,500 Low 3-14-36 "Bonnie Scotland" and "Imitation of Life" 2,500
Loew's	3,115	30c-60c	"Laughing Irish Eyes" (Republic) (plus stage show)	11,000	"Seven Keys to Baldpate" (Radio) (plus stage show)	10,500	High 1-11-36 "Broadway Hostess" and "The Rainmakers" 15,000 (plus stage show) Low 6-15 "Mark of the Vampire" and "Baby Face Harrington" 5,500
Palace	2,600	25c-65c	"The Country Doctor" (Fox)	12,000	"Rose Marie" (MGM) (2nd week)	10,000	High 12-7 "Mutiny on the Bounty" 15,000 Low 7-20 "Drake of England" and "The Nitwits" 7,500
Princess	2,272	25c-65c	"The Story of Louis Pasteur" (F.N.) and "The Return of Jimmy Valentine" (Republic) (2nd week)	6,000	"The Story of Louis Pasteur" (F.N.) "The Return of Jimmy Valentine" (Republic) (1st week)	8,000	High 2-22-36 "Modern Times" and "Guard That Girl" 12,500 Low 12-28 "Remember Last Night?" and "East of Java" 3,000
New York							
Capitol	4,700	25c-85c	"Robin Hood of El Dorado" (MGM)	20,500	"Wife vs. Secretary" (MGM) (2nd week)	26,000	High 1-5 "Forsaking All Others" 87,400 Low 10-12 "O'Shaughnessy's Boy" 16,500
Center	3,433	35c-$1.25	"Song and Dance Man" (Fox)	7,000	"Love on a Bet" (Radio)	8,000	High 1-4-36 "Ah, Wilderness!" 32,000 Low 3-7-36 "The Voice of Bugle Ann" 6,000
Palace	2,500	25c-75c	"The Petrified Forest" (W.B.) and "Every Saturday Night" (Fox)	7,000	"The Prisoner of Shark Island" (20th Century) and "Farmer in the Dell" (Radio)	7,000	High 10-5 "Top Hat" 15,000 Low 2-2 "Behind the Evidence" 6,500
Paramount	3,700	35c-99c	"Klondike Annie" (Para.) (on stage: Fred Waring and Orchestra)	47,500	"The Trail of the Lonesome Pine" (Para.) (3rd week) (on stage: Eddy Duchin and Orch.)	23,000	High 1-19 "Lives of a Bengal Lancer" 65,300 Low 12-21 "Millions in the Air" 10,000
Rialto	594	25c-65c	"Tough Guy" (MGM)	8,000	"Three Godfathers" (MGM)	8,000	.....
Rivoli	2,200	40c-99c	"Modern Times" (U.A.) (6th week)	15,000	"Modern Times" (U.A.) (5th week)	20,000	High 2-15-36 "Modern Times" 65,000 Low 6-29 "Nell Gwyn" 8,100
RKO Music Hall	5,954	40c-$1.65	"The Country Doctor" (Fox) (plus stage show)	75,000	"Follow the Fleet" (Radio) (plus stage show) (3rd week)	84,000	High 9-7 "Top Hat" 131,200 (plus stage show) Low 11-30 "Crime and Punishment" 45,000 (plus stage show)
Roxy	6,200	25c-55c	"Love Before Breakfast" (Univ.) (on stage: Pinky Tomlin)	39,500	"Rhodes, the Diamond Master" (GB Pictures) (on stage: Pinky Tomlin) (2nd week)	23,300	High 1-4-36 "If You Could Only Cook" 62,000 (plus stage show) Low 4-20 "My Heart is Calling" 17,500 (plus stage show)
Strand	3,000	25c-55c	"Colleen" (W.B.) (2nd week)	12,000	"Colleen" (W.B.) (1st week)	20,000	High 5-11 "The G Men" 60,138 Low 12-21 "Broadway Hostess" 7,000

[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week		Previous Week		High and Low Gross (Tabulation covers period from January, 1935) (Dates are 1935 unless otherwise specified.)
			Picture	Gross	Picture	Gross	
Oklahoma City							
Capitol	1,200	10c-41c	"Love Before Breakfast" (Univ.).. (2nd week)	2,600	"Next Time We Love" (Univ.).... (3 days) "Love on a Bet" (Radio)..... (4 days - 1st week)	1,000 800	High 3-9 "Wings in the Dark"..... 3,700 Low 6-22 "The Devil is a Woman"..... 1,500
Criterion	1,700	10c-55c	"The Story of Louis Pasteur".... (F.N.)	4,500	"Strike Me Pink" (U.A.).....	4,000	High 9-14 "Steamboat 'Round the Bend" 10,000 Low 11-2 "The Case of the Lucky Legs" 2,500
Liberty	1,500	10c-41c	"Preview Murder Case" (Para.) .... (plus stage show) (4 days) "Paddy O'Day" (Fox) ..... (3 days) (10-36c)	2,100 600	"Two in the Dark" (Radio)..... (plus stage show) (4 days) "We're Only Human" (Radio)..... (3 days) (10c-36c)	2,000 600	High 1-19 "Gentlemen Are Born" and "Crime Doctor" 4,200 Low 10-26 "Little Big Shot" and "I Live for Love" 1,500
Midwest	1,500	10c-56c	"Splendor" (U.A.)	2,000	"The Country Doctor" (Fox)..... (8 days)	6,000	High 11-16 "Mutiny on the Bounty".... 8,800 Low 8-24 "The Farmer Takes a Wife".. 1,800
Omaha							
Brandeis	1,200	25c-40c	"The Story of Louis Pasteur" .... (F.N.) and "Hitch Hike Lady" (Republic)	6,500	"Follow the Fleet" (Radio) ..... (2nd week)	4,600	High 9-14 "Top Hat"..... 9,500 Low 12-21 "Broadway Hostess" and "Man of Iron" 2,700
Omaha	2,200	25c-40c	"The Prisoner of Shark Island".... (20th Century) and "Song and Dance Man" (Fox)	5,300	"Klondike Annie" (Para.) and..... "Man Hunt" (W.B.)	8,250	High 10-12 "Broadway Melody of 1936" and "Without Regret" 10,100 Low 10-5 "Dante's Inferno" and "She Get's Her Man" 3,600
Orpheum	3,000	25c-40c	"The Country Doctor" (Fox) and.. "Three Live Ghosts" (MGM)	8,800	"The Petrified Forest" (W.B.).... (on stage: Ina Ray Hutton and Orchestra) (35c-55c)	14,600	High 2-29-36 "Exclusive Story"..... 21,150 (on stage: Ted Lewis) Low 12-28 "Mister Hobo" and "Three Kids and a Queen" 5,800
Philadelphia							
Aldine	1,200	40c-65c	"Little Lord Fauntleroy" (U.A.).... (2nd week)	9,000	"Little Lord Fauntleroy" (U.A.).. (1st week)	15,000	High 11-30 "Splendor" ..... 16,000 Low 1-26 "The Runaway Queen"..... 2,200
Arcadia	600	25c-50c	"The Lady Consents" (Radio)	2,100	"The Milky Way" (Para.)	3,300	High 1-25 "The Bride Comes Home".... 4,800 Low 9-21 "Bonnie Scotland"..... 800
Boyd	2,400	40c-55c	"The Trail of the Lonesome Pine" (Para.)	15,000	"Desire" (Para.)	12,000	High 1-4-36 "A Tale of Two Cities"..... 30,000 Low 8-17 "Jalna" 6,000
Earle	2,000	25c-50c	"Love Before Breakfast" (Univ.).. (on stage: Buddy Rogers and Band)	16,500	"The Music Goes 'Round" (Col.).. (on stage: Riley and Farley)	16,000	High 1-4-36 "Miss Pacific Fleet"..... 22,000 Low 10-5 "I Live for Love"..... 9,500
Erlanger	2,000	40c-87c	"Lady of Secrets" (Col.) ..... (40c-55c)	4,000	"Modern Times" (U.A.) ..... (11 days - 4th week)	12,000	.....
Fox	3,000	40c-65c	"The Country Doctor" (Fox)..... (plus Edgar Bergen and stage show) (2nd week)	15,000	"The Country Doctor" (Fox) ..... (plus Edgar Bergen and stage show) (1st week)	25,000	High 12-28 "The Littlest Rebel"..... 31,000 (plus stage show) Low 9-28 "Redheads on Parade"..... 7,500
Karlton	1,066	25c-40c	"The Story of Louis Pasteur" .... (F.N.) (2nd week)	3,500	"The Story of Louis Pasteur" (F.N.) (1st week)	4,700	High 10-5 "Top Hat"..... 6,300 Low 6-1 "Dinky" 1,200
Keith's	2,000	30c-50c	"Follow the Fleet" (Radio)..... (2nd week)	3,200	"Follow the Fleet" (Radio) ..... (1st week)	4,300	High 4-13 "Roberta"..... 5,800 Low 1-2 "The Right to Live"..... 900
Stanley	3,700	40c-55c	"Wife vs. Secretary" (MGM) ..... (2nd week)	16,000	"Wife vs. Secretary" (MGM)..... (1st week)	23,000	High 2-29-36 "Follow the Fleet"..... 27,000 Low 5-11 "Stolen Harmony"..... 4,000
Stanton	1,700	30c-50c	"I Conquer the Sea" (Academy)..	4,500	"Garden Murder Case" (MGM)	6,500	High 1-11-36 "Riffraff"..... 10,000 Low 3-23 "Captain Hurricane"..... 1,800
Portland, Ore							
Blue Mouse	700	20c-25c	"Hands Across the Table" (Para) and "Barbary Coast" (U.A.)	1,700	"I Live My Life" (MGM) and..... "The Case of the Lucky Legs" (F.N.)	1,700	High 8-17 "Life Begins at Forty"..... 2,700 Low 6-22 "My Heart is Calling"..... 1,400
Broadway	1,912	30c-40c	"Next Time We Love" (Univ.) and "The Invisible Ray" (Univ.)	6,000	"The Story of Louis Pasteur" (F.N.)	7,000	High 1-11-36 "Captain Blood"..... 8,000 Low 7-27 "Calm Yourself" and "Chinatown Squad" 4,000
Mayfair	1,700	25c-40c	"Follow the Fleet" (Radio).....	4,000	"Hitch Hike Lady" (Republic) and "Man of Iron" (F.N.)	5,000	High 1-25-36 "A Midsummer Night's Dream" ..... 12,000 Low 1-19 "Behold My Wife" and "Defense Rests' 1,600
Orpheum	1,700	30c-40c	"The Country Doctor" (Fox)..... (2nd week)	9,000	"The Country Doctor" (Fox) ..... (1st week)	8,000	High 9-28 "She Married Her Boss'..... 9,500 Low 11-23 "To Beat the Band" and "Wanderer of the Wasteland" 4,000
Paramount	3,008	30c-40c	"The Prisoner of Shark Island".... (20th Century) and "Love on a Bet" (Radio) (2nd week)	6,000	"The Prisoner of Shark Island"... (20th Century) and "Love on a Bet" (Radio) (1st week)	7,000	High 4-20 "Private Worlds"..... 11,500 Low 12-14 "Mary Burns, Fugitive"..... 5,000
United Artists	945	30c-40c	"Modern Times" (U.A.)	8,000	"Wife vs. Secretary" (MGM)..... (2nd week)	6,000	High 5-4 "Cardinal Richelieu"..... 9,000 Low 6-8 "Age of Indiscretion"..... 4,000
San Francisco							
Clay	400	35c	"Pettersson-Sverige" ..... (Scandinavian)	850	"Royal Waltz" (Vienna)	950	High 12-28 "Peasants"..... 2,500 Low 8-10 "The Youth of Maxim"..... 800
Embassy	1,400	15c-35c	"Laughing Irish Eyes" ..... (Republic) and "The Lawless Nineties" (Republic)	3,000	"Dancing Feet" (Republic) and.... "The Return of Jimmy Valentine" (Republic) (3 days-2nd week)	3,000	High 5-18 "My Heart is Calling"..... 6,000 Low 12-7 "Two Sinners" and "$1,000 a Minute" 2,000
Fox	5,651	10c-35c	"Three Godfathers" (MGM) and.... "Man of Iron" (F.N.)	7,500	"Bohemian Girl" (MGM) and..... "The Leavenworth Case" (Republic)	8,900	High 8-3 "Champagne for Breakfast".... 14,800 Low 11-30 "To Beat the Band" and "Freckles" 4,000
Golden Gate	2,800	25c-40c	"Follow the Fleet" (Radio)..... (3rd week)	8,000	"Follow the Fleet" (Radio)..... (2nd week)	14,200	High 9-14 "Top Hat" ..... 26,000 Low 10-26 "The Last Days of Pompeii".. 11,500
Orpheum	2,440	15c-40c	"Love Before Breakfast" (Univ.)..	6,700	"Next Time We Love" (Univ.) and. "You May Be Next" (Col.)	6,800	High 7-20 "Love Me Forever"..... 16,780 Low 10-26 "King Solomon of Broadway" and "Fighting Youth" 4,800
Paramount	2,670	15c-40c	"Wife vs. Secretary" (MGM) and.. "Preview Murder Mystery" (Para.) (2nd week)	10,500	"Wife vs. Secretary" (MGM) and.. "Preview Murder Case" (Para.) (1st week)	15,500	High 6-8 "Our Little Girl" and "Alibi Ike" 23,000 Low 3-2 "Living on Velvet" and "All the King's Horses" 8,500
St. Francis	1,430	15c-40c	"The Country Doctor" (Fox) and.. "The Voice of Bugle Ann" (MGM)	6,000	"Klondike Annie" (Para.) and..... "Here Comes Trouble" (Fox) (2nd week)	7,000	High 1-19 "The County Chairman"..... 11,000 Low 6-29 "No More Ladies"..... 5,000
United Artists	1,400	15c-55c	"Modern Times" (U.A.) ..... (2nd week)	11,000	"Modern Times" (U.A.)..... (1st week)	15,000	High 10-26 "Barbary Coast"..... 15,000 Low 12-28 "Mimi" 2,500
Warfield	2,700	15c-40c	"The Trail of the Lonesome Pine" (Para.) and "F Man" (Para.)	15,000	"The Country Doctor" (Fox) and.. "The Voice of Bugle Ann" (MGM)	19,500	High 10-5 "I Live My Life"..... 35,000 (plus stage show) Low 3-21-36 "The Trail of the Lonesome Pine" and "F Man" 15,000
Seattle							
Blue Mouse	950	25c-55c	"Follow the Fleet" (Radio)..... (2nd week)	3,200	"Follow the Fleet" (Radio)..... (1st week)	4,600	High 11-30 "Mutiny on the Bounty"..... 6,100 Low 2-16 "Million Dollar Baby" and "Notorious Gentleman" 2,900
Fifth Avenue	2,500	25c-55c	"Wife vs. Secretary" (MGM).....	8,300	"The Country Doctor" (Fox).....	9,150	High 5-11 "Naughty Marietta"..... 10,200 Low 6-8 "The Flame Within"..... 5,100
Liberty	1,800	10c-35c	"Hell Ship Morgan" (Col.) and.... "Two Sinners" (Republic)	3,850	"You May Be Next" (Col.) and.... "The Cattle Thief" (Col.)	3,800	High 9-28 "She Married Her Boss"..... 7,900 Low 4-13 "White Lies" and "Happy Landing" 2,700
Music Box	950	25c-55c	"The Country Doctor" (Fox).....	4,250	"Rose Marie" (MGM) ..... (3rd week)	3,700	High 3-16 "Roberta" ..... 6,100 Low 1-26 "The Man Who Reclaimed His Head" 2,850
Orpheum	2,450	25c-40c	"Klondike Annie" (Para.) and..... "Every Saturday Night" (Fox) (2nd week)	5,700	"Klondike Annie" (Para.) and .... "Every Saturday Night" (Fox) (1st week)	8,200	High 9-21 "Top Hat" ..... 10,400 Low 8-31 "Dante's Inferno" and "Lady Tubbs" 4,800
Paramount	3,050	20c-30c	"Boulder Dam" (W.B.) and..... "The Bohemian Girl" (MGM)	4,450	"Yellow Dust" (Radio) and ..... "The Melody Lingers On" (U.A.)	4,150	High 12-14 "Annie Oakley"..... 9,200 Low 9-21 "Redheads on Parade" and "Hot Tip" 3,650
Rex	1,500	15c-35c	"Laughing Irish Eyes" (Republic).. (plus stage show)	2,900	"Oregon Trail" (Republic) ..... (plus stage show)	3,200	High 4-27 "Red Morning" and "Once to Every Bachelor" 4,150 Low 12-21 "Spanish Cape Mystery"..... 1,500

J. C. Jenkins--His Colyum

Neligh, Nebraska

Dear Herald:

You have no doubt heard of hermits. Well, we're him. All we can do is to sit here in the house and wonder if the United States is still on a paying basis or has gone haywire.

If we were in New York we'd have something to write about; if we were in Michigan we'd have something to write about, or if we were in Ohio, Indiana, Illinois, Missouri, Kansas, Colorado or Wisconsin we'd have something to write about. Or if we were in Oregon, Washington or Arizona we would have something to write about, and if we were in Hollywood we'd have plenty to say. But to have to sit here in the house where we can see nothing but the pictures on the wall and watch the cat and dog chase one another around the house makes it mighty hard to think of anything worthwhile to write about.

We can remember the towns we have visited from Pennsylvania to the Pacific; we can remember the theatres and just where they are located and just how they look but, if we were to be hung (as probably we ought to be), we can't remember the names of the boys who operate them, and it makes us feel like a fellow said to us the other day, "Say, your breath is familiar but I can't quite get your name."

About the only joy we can get out of life right now is in recalling the boys we have called on in the past ten years and the many lovely visits we have had with them. Sometimes, we feel like swearing, but swearing never did anyone any good, and besides that, Ernie won't let us swear in this colyum.

▽

As this is being written the papers report the strike of those elevator operators in New York is letting up, or down—or both. When we think of those people down there having to climb stairs to get to their offices to work it makes us wonder why our Pilgrim Fathers didn't land in Russia instead of on Plymouth Rock. As we understand it, the Herald office is located on the 30th floor of one of those wigwams. The strike didn't light in Rockefeller Center, so we haven't any chance to be sorry that Dennie Shea and A-Mike Vogel had to climb up and down those stairs three or four times a day and we'll betcha that Gertrude Merriam would have been about two-thirds out of wind. There's no darn sense in living in New York anyhow. But no matter if they should have to climb thirty flights of stairs, the Herald would be got out on time just the same. They can't head those boys off no matter how they fix it.

▽

Notwithstanding we are located out in the corn and hog country and surrounded by snow and water, there is occasionally an oasis there on the horizon. We just got a letter from W. R. Baughn, Jr., of the Soo theatre at South Sioux City, Nebraska, asking us to have his subscription to the Herald renewed for him, and including his check, as evidence of good faith. We already have done that, and we slipped the check and a letter out to the Herald when the Warden wasn't looking. It is a mighty nice feeling to get a letter from the boys asking us to have their subscription renewed, and it is especially so when they enclose a check. Thanks, Mr. Baughn. The Herald, as well as myself, wishes you an abundance of success.

▽

While we are on the subject, we would like to call the attention of those "Jayhawkers" down in the "Sunflower State" to keep their dogs tied up, for when the weather settles and the roads are passable we expect to invade the state and plant the HERALD banner at the corner of every cornfield and shout "Pro bono publico." By gosh, that's the way we feel about it right now. This goes for Sam Blair at Belleville, too. No matter if he did lose four bucks on Al Smith.

▽

Didja ever go to Cedar Falls, Iowa? But maybe you don't know where Cedar Falls is. Cedar Falls is located on highway No. 20 that runs from Cleveland, Ohio, to the east entrance of Yellowstone National Park in the northwest corner of Wyoming. This is a pretty long highway. We know, for we have traveled about every inch of it, and some of it six or eight times. Cedar Falls is about eight miles northwest of Waterloo, and Waterloo is a pretty good town in spite of its being so close to Cedar Falls. Cedar Falls is on the bank of the Cedar river, and what makes the town of such importance is the bullhead fishing in the Cedar river and the Regent theatre which is operated by Mr. M. R. Blair. When you are travelling No. 20 you should be sure to stop at Cedar Falls and visit the Regent and you are sure to see a good show and you will meet one of Iowa's very prominent theatre managers, and you will find Mr. Blair a very fine gentleman. He has just sent us a check with a request for us to renew his subscription to the Herald. This makes another oasis in this corn, hog and alfalfa desert, and a few jackrabbits.

▽

While we are on the subject it might be of interest to you to know that Nebraska doesn't owe a cent to anybody, and Antelope county (that's where we live) is one of three counties out of the ninety-three in the state that doesn't owe a cent, and our warrants are at par and our jail is as empty as a politician's gourd. There are a lot of us that ought to be in there, probably, but we are not. And we don't have to climb stairs out here either.

▽

An Open Letter to Russell Armentrout

Dear Russell:

We are wondering if you are still operating a theatre in Savannah, Missouri, on the bank of the Mississippi river. If you are, and if the high water has backed up into your theatre (which we hope it hasn't) and if you are catching any catfish on your stage, as the boy in Beardstown, Illinois, did that time, please send us a catfish or two, for we haven't had anything to eat since day after tomorrow. Remember what we have always told you, that if you eat too many prunes just before going to bed you will dream of blondes instead of brunettes. And remember to keep sober, just as you always have.

▽

When the birds begin to sing
In the tree-tops in the spring
And we hear their glorious music everywheres,
Then we hope their joyous noise
Will reach those elevator boys
Then the New York folks won't have to climb up stairs.

▽

The other night we went to the Moon theatre and saw Franchot Tone and Bette Davis in "Dangerous." At the end of the second reel we felt like we wanted to get up and go home, it was so draggy, but from then on it began to pick up and before it finished it had us wide awake and we were ready to give three cheers for "Dangerous." We'd give two bits to see that one, or one as good, any time.

COLONEL J. C. JENKINS
The HERALD's Vagabond Colyumnist
THE HERALD Covers the FIELD Like an APRIL SHOWER.

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Week of March 21

ASTOR
King of the Mardi Gras . . . Paramount

CAPITOL
Desert Death . . . . . MGM
Modern Tokyo . . . . . FitzPatrick-MGM

CENTER
Manhattan Tapestry . . . . . Educational
Gold Bricks . . . . . Educational
Screen Snapshots, No. 7 . . Columbia

MUSIC HALL
Orphans' Picnic . . . . . United Artists

PARAMOUNT
Little Stranger . . . . . Paramount
Sun Chasers . . . . . Paramount

RIALTO
Symphony in Black . . . . . Paramount
Counselitis . . . . . RKO Radio

RIVOLI
Toonerville Trolley . . . . . RKO Radio

ROXY
Give 'im Air . . . . . Educational
Music Land . . . . . United Artists
Stranger Than Fiction, No. 17 . Universal

STRAND
Study and Understudy . . . . . Vitaphone
Joe Palooka in For the Love of Pete . . . . . Vitaphone

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Rockefeller Center, New York

Ambassador

RED BLOOD OF COURAGE: Kermit Maynard, Ann Sheridan—Acceptable western entertainment that should please where they do not demand major company standards. We played it with another feature and received no complaints.—J. W. Noah, New Liberty and Ideal Theatres, Fort Worth, Texas. General patronage.

Columbia

ESCAPE FROM DEVIL'S ISLAND: Victor Jory, Florence Rice—This is different than the average picture. Plenty of thrills and a pretty good story. Pleased almost everyone who saw it. Running time, 65 minutes. Played February 29-March 1.—H. M. Gerber, Roxy Theatre, Hazelton, N. D. Small town and rural patronage.

GALLANT DEFENDER: Charles Starrett, Joan Perry—This is the best western we have ever played, the singing will make you want to run it over and over and when it's time to send it back, you will want to keep the fourth reel. I hope Columbia will continue to put plenty of singing in their westerns. Running time, 57 minutes. Played February 15-16.—H. M. Gerber, Roxy Theatre, Hazelton, N. D. Small town and rural patronage.

LONE WOLF RETURNS, THE: Melvyn Douglas, Gail Patrick—A very good detective yarn. Nicely produced in an atmosphere of suave surroundings. Douglas and Patrick make an interesting team. Tala Birell good, also. Played March 10.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

MYSTERIOUS AVENGER: Charles Starrett, Joan Perry—Pleasing western entertainment that held its own on a double bill. It is strong enough to single. —J. W. Noah, New Liberty and Ideal Theatres, Fort Worth, Texas. General patronage.

REVENGE RIDER: Tim McCoy, Billie Seward—Another western that played to above average business.—Harland Rankin, Plaza Theatre, Tillbury, Ontario, Can. General patronage.

SHE MARRIED HER BOSS: Claudette Colbert, Melvyn Douglas, Michael Bartlett—Regardless of Columbia's comparison in their press sheets, heralds, etc., this one is not to be compared to "It Happened One Night." The latter has everything for mass appeal and in the bargain Clark Gable, who is a big favorite everywhere, and he was never better than in "It Happened One Night." "She Married Her Boss" is a sophisticated story with a good title and a marvelous child actress whose dialogue is clear and understandable. Aside of this the cast meant nothing and no favorable comments were made. Business below average. Played February 15-17.—A. H. Edwards, Orpheum Theatre, Orwigsburg, Pa. Small town and rural patronage.

WESTERN FRONTIER: Ken Maynard — Good western; the horse is exceptionally well trained. However, the ending of the picture was so abrupt that it left the patrons disappointed, due, no doubt, to the print being shot. Played March 5.—A. H. Edwards, Orpheum Theatre, Orwigsburg, Pa. Small town and rural patronage.

First National

CEILING ZERO: James Cagney, Pat O'Brien—Usual Cagney-O'Brien picture. Well liked by practically everybody in this county. The shots of the plane flying in the fog are too obviously faked. Even the kids could tell the difference. Played February 23-24.—Jack Blair, Dickinson Theatre, Paola, Kan. Small town patronage.

CEILING ZERO: James Cagney, Pat O'Brien—There is one trouble with this team: indistinct, fast talk and at times so loud that it cracks the speaker and the next so low that it takes all my RCA has. There are few people who can speak exceptionally fast and at the same time distinctly. Cut it out! This picture would have drawn exceptionally well on my serial night, but being a percentage arrangement I was compelled to use it two nights and business only average. Played February 18-19.—A. H. Edwards, Orpheum Theatre, Orwigsburg, Pa. Small town and rural patronage.

I FOUND STELLA PARISH: Kay Francis, Ian Hunter—Kay Francis still draws better than the average star and that is all that saved the day on this one. Her performance was excellent, but the picture as a whole failed to please. Played March 14. —Jack Blair, Dickinson Theatre, Paola, Kan. Small town patronage.

SHIPMATES FOREVER: Dick Powell, Ruby Keeler—A real picture, just up our alley. Not a big grosser, but a lovely picture that deserves exploitation.—Harland Rankin, Plaza Theatre, Tilbury, Ontaria, Can. General patronage.

GB Pictures

FIRST A GIRL: Jessie Matthews, Sonnie Hale—Producers should make more like it. Patrons raved about it; returned date requested. Running time, 70 minutes.—Robert Guise, Wareham Theatre, Manhattan, Kan. General patronage.

MAN WHO KNEW TOO MUCH, THE: Leslie Banks, Edna Best, Peter Lorre—This is a very well done cinema, but it seemed to go over the heads of our audience; in fact, they missed the entire idea. However, we did not lose any on playing it. The British can put out better pictures if they want to. I think this was made to please, but it just didn't work out right, as the American public want more shooting in their gangster pictures, while there was not much shooting, but more acting by talking and laying plans to do things. It was a fine picture for a group who wish to study the expression of artistic ability. Running time, 79 minutes. Played March 13-14.—Albert Hefferan, Owl Theatre, Grand Rapids, Mich. Adult patronage.

Metro-Goldwyn-Mayer

CASINO MURDER CASE, THE: Paul Lukas, Alison Skipworth—A fair picture that could have been good had Metro not used Paul Lukas and his accent for Philo Vance.—D. B. White, Ritz Theatre, Fernandina, Fla. General patronage.

I LIVE MY LIFE: Joan Crawford, Brian Aherne —Good show that kept them guessing to the very last end. Running time, 10 reels. Played February 23-24.—Rudolf Duba, Royal Theatre, Kimball, S.D. Small town patronage.

O'SHAUGHNESSY'S BOY: Wallace Beery, Jackie Cooper—The direction is expert and forceful, the acting of Beery and Cooper very good and some of the scenes very thrilling, but Beery doesn't pull here and Cooper's crying even keeps the kids away.—D. B. White, Ritz Theatre, Fernandina, Fla. General patronage.

RENDEZVOUS: William Powell, Rosalind Russell —A lively and amusing melodrama. One of the most mystifying pictures produced by Metro. Powell gives an expert performance, as does Rosalind Russell. Business was fair but it seemed good following immediately after extremely poor business on "O'Shaughnessy's Boy."—D. B. White, Ritz Theatre, Fernandina, Fla. General patronage.

RIFFRAFF: Jean Harlow, Spencer Tracy—Uneven sound recording was outstanding in the print that I had; very annoying to the patrons. Comments on the picture differed. Business above average the first night, but hit low the second night, perhaps due to rain. Played March 10-11.—A. H. Edwards, Orpheum Theatre, Orwigsburg, Pa. Small town and rural patronage.

RIFFRAFF: Jean Harlow, Spencer Tracy—A rowdy story of fisher folk. Pleased in our location generally. Awfully small second night crowd, however. Played March 8-9.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

TALE OF TWO CITIES, A: Ronald Colman, Elizabeth Allan—A worthy production; but in these times of depression we shudder at this story of the Revolution as it flickers on the screen. Business very much below average for this gruesome, bloody entertainment, if entertainment is the right word. Running time, too long. Played February 25-26.—A. H. Edwards, Orpheum Theatre, Orwigsburg, Pa. Small town and rural patronage.

TALE OF TWO CITIES, A: Ronald Colman, Elizabeth Allan—Much superior to "David Copperfield," but then, we guess it's a better story to start with. Beautifully produced and played throughout. Once again, though, we can only report a fair house for another special. It's difficult to blame the picture, though, as it is truly great. Played March 1-2.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

WHIPSAW: Spencer Tracy, Myrna Loy—For the love of mike! When are these gangster pictures going to end Who wants them? Certainly not the Purity Leagues! Don't forget that in every town, large or small, the majority of people know what is right and wrong. Then when the Purity Leagues sweep down and the poor exhibitor gets ruined, then the shouting and alarm. Myrna Loy is easy on the eyes; business above average. Played February 22-24.—A. H. Edwards, Orpheum Theatre, Orwigsburg, Pa. Small town and rural patronage.

WHIPSAW: Myrna Loy, Spencer Tracy—A different sort of story that gets across nicely. Very satisfactory entertainment. Played March 4-5.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

Paramount

ANNAPOLIS FAREWELL: Sir Guy Standing, Tom Brown, Richard Cromwell—This story has been filmed so many times that it can offer very little in the way of originality but is good entertainment, nevertheless. Our patronage enjoyed every moment of it.—J. W. Noah, New Liberty and Ideal Theatres, Fort Worth, Texas. General patronage.

ANYTHING GOES: Bing Crosby, Ethel Merman, Charles Ruggles—Not much to story but one of the cleverest musicals of the year. Crosby turns in the best performance of his career. Ruggles at his best. Clever incidents throughout entire film. Song hits that will send them out humming. Pleased 100%. Above average business. Running time, 82 minutes. Played March 1-3.—F. Aydelotte, Kiowa Theatre, Hobart, Okla. Small town and rural patronage.

ANYTHING GOES: Bing Crosby, Ethel Merman, Charlie Ruggles—Pleased well, but Crosby is losing his box office appeal, especially with the women. Good enough to play big. Charlie Ruggles steals the show. Played March 1-2.—Jack Blair, Dickinson Theatre, Paola, Kan. Small town patronage.

ANYTHING GOES: Bing Crosby, Ethel Merman, Charles Ruggles—A very good musical. Nothing great. I wish the producers would either make a contract that the stars were either to play the screen or quit. I think the public gets tired of hearing them all week on radio, and then try to make them like it on the screen. Running time, 10 reels. Played February 14. —C. A. Kelley, Rex Theatre, Custer, Okla.

COLLEGIATE: Joe Penner, Jack Oakie, Frances Langford, Betty Grable—It's a gay little picture, but is not the picture it could have been had they stuck more to the swell story it comes from, namely, "The Charm School." To any unfamiliar with that fine play, it will satisfy; to those who enjoyed the original, it may disappoint. Played February 28-29.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

DESIRE: Marlene Dietrich, Gary Cooper—Just finished playing Paramount's "Desire" with below average Sunday and Monday business. The story was interesting and clever with the usual happy ending. Many of my patrons remarked that they liked the picture very much, but were tempted to stay at home, as they thought there would be "just one love scene after another." The trailer did lean that way. Played March 15-16.—Jerry Waller, Elroy Theatre, Inc., Elroy, Wis. Small town and rural patronage.

IT'S A GREAT LIFE: Joe Morrison, Rosalind Keith—A nifty piece of film fare. Should satisfy any neighborhood house fine. Plenty of real human interest stuff, good singing and some fine comedy from Chic Sale. A story of the CCC boys and okay. Played March 3.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

KLONDIKE ANNIE: Mae West, Victor McLaglen —Average Tuesday-Wednesday gross. For some reason or other Mae has never been a good draw for my town. Thought the picture was entertaining and

don't see why the bluenoses are raising such a fuss. Played March 3-4.—H. A. Griswold, Sewanee-Union Theatre, Sewanee, Tenn. University patronage.

MILKY WAY, THE: Harold Lloyd, Adolphe Menjou—Chalk this one up as one of the funniest pictures you'll play this year. Lloyd almost forgotten but he brings back his own line of comedy that had them rolling in the aisles. Forget the star and sell it as the comedy of the year. Guaranteed this one and did not have one complaint. Lloyd would be a big money star if he'd make more films. Had patrons that hadn't been in the theatre in years. Grossed above average. Running time, 86½ minutes. Played March 8-10.—F. Aydelotte, Kiowa Theatre, Hobart, Okla. Small town and rural patronage.

MILKY WAY, THE: Harold Lloyd, Adolphe Menjou—A good Lloyd picture, but no business. Perhaps because he has made too few pictures. Played March 8-9.—J. G. Caldwell, Princess Theatre, Aurora, Mo. Small town patronage.

NEVADA: Larry Crabbe, Kathleen Burke—They must have searched the whole globe for the amazingly beautiful scenic shots shown in this and that is not all. It is so far ahead of most westerns that it gives the rest something to shoot for. Crabbe is good and I would not wonder but his name helps box office. Business good three days last part of week.—W. H. Brenner, Cozy Theatre, Winchester, Ind. General patronage.

ROSE OF THE RANCHO: Gladys Swarthout, John Boles, Willie Howard—Terrible picture. Had dozens of people get up and walk out. The singing was only fair, considering who the stars were, and the story very poor. The Jewish comedian was very good, except that the jokes and cracks he used came over on the Mayflower. Played March 15-16.—Jack Blair, Dickinson Theatre, Paola, Kan. Small town patronage.

SO RED THE ROSE: Margaret Sullavan, Randolph Scott, Walter Connolly—A very good feature. Drew a little extra here. Running time, 80 minutes. Played March 6-7.—C. A. Kelley, Rex Theatre, Custer, Okla. Small town patronage.

TIMOTHY'S QUEST: Dickie Moore, Eleanore Whitney—A nice little picture. A family picture. Good acting by the small children. Not big. But a nice little feature. Running time, 70 minutes. Played March 11.—C. A. Kelley, Rex Theatre, Custer, Okla. Small town patronage.

VIRGINIAN, THE: Gary Cooper, Richard Arlen, Walter Huston, Mary Brian—Talkies have gone a long way since this was produced. Played March 11. —J. G. Caldwell, Princess Theatre, Aurora, Mo. Small town patronage.

RKO Radio

ANNIE OAKLEY: Barbara Stanwyck, Preston Foster—A nice picture. Will please most of patrons. Running time, 90 minutes. Played February 12.—C. A. Kelley, Rex Theatre, Custer, Okla. Small town patronage.

BREAK OF HEARTS: Katharine Hepburn, Charles Boyer—A very good picture which was Katharine Hepburn's poorest. Did average business.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

CHATTERBOX: Anne Shirley, Phillips Holmes—Not too good. Some thought fair, others panned it. Running time, seven reels. Played February 19.—C. A. Kelley, Rex Theatre, Custer, Okla. Small town patronage.

LADY CONSENTS, THE: Ann Harding, Herbert Marshall—A swell program picture. Did better than average week day business. Several people said it compared favorably with "Magnificent Obsession." Played March 10.—Jack Blair, Dickinson Theatre, Paola, Kan. Small town patronage.

LAST DAYS OF POMPEII, THE: Preston Foster, Dorothy Wilson—A picture that is good, but a business killer. Give us a good common sense show of latest type and we will be o. k. Such old history is too much a thing of the past to bring in the dough. Running time, 10 reels. Played March 13-14.—Rudolf Duba, Royal Theatre, Kimball, S.D. Small town patronage.

MUSS 'EM UP: Preston Foster, Margaret Callahan—Disjointed construction—no heads or tails, or why, to anything. However, no weekend kicks. The title seemed too gory to the ladies and they stayed away. Running time, seven reels.—E. C. Arehart, Princess Theatre, Odebolt, Iowa. General patronage.

OLD MAN RHYTHM: Buddy Rogers, Betty Grable—Just an ordinary program picture with an old man in his second childhood going to college and showing the boys how it should be done. Played to below average crowd. Running time, 75 minutes. Played February 22-23.—H. M. Gerber, Roxy Theatre, Hazelton, N. D. Small town and rural patronage.

SEVEN KEYS TO BALDPATE: Gene Raymond, Margaret Callahan—Very good. People seemed to enjoy it here. Raymond very good. Hope they keep him off the air. Running time, eight reels. Played March 4.—C. A. Kelley, Rex Theatre, Custer, Okla. Small town patronage.

TO BEAT THE BAND: Hugh Herbert, Helen Broderick—I guess this must be a Musical Comedy—as it has a "screwy" story and a lot of vaudeville sequences that have nothing to do with whatever plot there is—but it will please the average patron, at least in a small town. Played March 7-8.—G. A. Van Fradenburg, Valley Theatre, Manassa, Colo. Farming community patronage.

TWO IN THE DARK: Walter Abel, Margot Grahame—A real good mystery type. A little different. Did not draw for us. Running time, eight reels. Played February 28-29.—C. A. Kelley, Rex Theatre, Custer, Okla. Small town patronage.

WE'RE ONLY HUMAN: Preston Foster, Jane Wyatt—Very good program. Running time, seven reels. Played February 26.—C. A. Kelley, Rex Theatre, Custer, Okla, Small town patronage.

Republic

FRISCO WATERFRONT: Ben Lyon, Helen Twelvetrees—This picture hardly offers the action and story that it's title would lead the patron to expect. It is best suited for double bills as it is only average entertainment of an unexciting sort. The audience response was only fair.—J. W. Noah, New Liberty and Ideal Theatres. Fort Worth, Texas. General patronage.

LEAVENWORTH CASE, THE: Norman Foster, Donald Cook, Jean Rouverol—A routine murder mystery which isn't so mystifying because the murderer is made known at the beginning of the film. Donald Cook is shown as the master mind whose pet monkey does the dirty work. Maude Eburne as an old eccentric of the Leavenworth household contributes the only standout performance in a somewhat indifferent cast. J. W. Noah, New Liberty and Ideal Theatres, Fort Worth, Texas. General patronage.

RED RIVER VALLEY: Gene Autry, Smiley Burnette, Frances Grant—Gene Autry has merited our confidence in him. When these westerns were announced for production and we purchased them, Doubting Thomases shook their heads; Autry was practically unknown to film audiences; Republic might not give its westerns major company quality. Ignoring these warnings we placed the advertising material on "Tumbling Tumbleweeds" two weeks in advance in our lobby and the doormen and cashiers were besieged with requests for the date. Needless to say the engagement was profitable and the paramount question among our patrons was, "When are you going to have Autry again?" Each succeeding picture has drawn and pleased. His latest, "Red River Valley," is the best of the series. Aside from having a sensible and well written story, it has innumerable directorial touches which show care and thought were put into its making. Its almost continuous musical score highlights the action and is a relief from the library phonographic music which western producers so frequently resort to in order to cut expenses. And—glory be—there isn't a single Dunning process shot in the picture; even close-up scenes during wild pursuit riding are the real thing and not old action clips thrown on a screen with the star prancing before it. Autry sings "Red River Valley" and other numbers and is cleverly assisted by Smiley Burnette, with his comedy songs.—J. W. Noah, New Liberty and Ideal Theatres, Fort Worth Texas. General patronage.

RETURN OF JIMMY VALENTINE, THE: Roger Pryor, Charlotte Henry—This was part of a double program with "King Solomon of Broadway." Edmund Lowe helped bring in the customers and "Jimmy Valentine" did the entertaining. Roger Pryor makes this picture one of Republic's best releases of the season.—J. W. Noah, New Liberty and Ideal Theatres, Fort Worth, Texas. General patronage.

TUMBLING TUMBLEWEEDS: Gene Autry, Lucile Browne—This is actually a different kind of a western and it will entirely satisfy all lovers of that sort of picture. Running time, 57 minutes. Played March 14-15.—G. A. Van Fradenburg, Valley Theatre, Manassa, Colo. Farming community patronage.

MIDDLE WEST ADDS TWO REPORTERS

From Kansas and Wisconsin come new contributors to "What the Picture Did for Me" this week. They are:

Jack Blair, Dickinson Theatre, Paola, Kansas.

Jerry Waller, Elroy Theatre, Elroy, Wisconsin.

Writes Waller of Elroy: "This is my first attempt to join the other exhibitors in 'What the Picture Did for Me'. Nevertheless, I have been a faithful reader of that department, so here goes."

Twentieth Century-Fox

CHARLIE CHAN'S SECRET: Warner Oland—Still the same old Charlie, and for some reason these pictures seem to be welcomed by my patrons. Business above average, possibly because of the final chapter of the serial. Played March 13.—A. H. Edwards, Orpheum Theatre, Orwigsburg, Pa. Small town and rural patronage.

CHARLIE CHAN'S SECRET: Warner Oland, Rosina Lawrence—Along the same lines as all the rest of them and from the business done on the last two they are on their way out. They don't gross within forty per cent of what they did a year ago. Too much of a good thing. Oland is always good but the proverbs that go with all these pictures evidently are beginning to bore the audiences. Universal had the Cohens and Kellys type pictures that lasted quite awhile and faded out and that seems to be the case with the Chan pictures. Each does a little less than the previous one.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

HERE'S TO ROMANCE: Nino Martini, Genevieve Tobin, Anita Louise—Good show for Broadway houses but a flop for the little fellows out in the sticks. Melodrama is what we should have any time. Running time, nine reels. Played February 16.—Rudolf Duba, Royal Theatre, Kimball, S.D. Small town patronage.

IN OLD KENTUCKY: Will Rogers, Dorothy Wilson—Just have to follow up other reports that say that this is good and good for box office. Rogers' latest and last for me. I have played all the others so I am through with Rogers, which I am sorry to say. Bill Robinson, great dancer, gave big support to the show. Running time, nine reels. Played March 8-9.—Rudolf Duba, Royal Theatre, Kimball, S. D. Small town patronage.

KING OF THE BURLESQUE, THE: Warner Baxter, Jack Oakie, Alice Faye, Arline Judge—Very nice musical, some nice songs, comedy with Oakie. The dance revues good. Pleasing audience show. Played March 12-13.—J. G. Caldwell, Princess Theatre, Aurora, Mo. Small town patronage.

KING OF BURLESQUE, THE: Warner Baxter, Alice Faye, Jack Oakie—This one was well received and business above average. A fine picture with beautiful Alice Faye and the rest of the cast at their best. Fox deserves a big hand for this one following so closely their smash hit, that big success, "Thanks a Million." Give me more of these types of shows and my worries are over, but alas, the gangster junk seems to be the obsession of over 50 per cent of the producers, and why? Running time, 88 minutes. Played March 15-17.—A. H. Edwards, Orpheum Theatre, Orwigsburg, Pa. Small town and rural patronage.

METROPOLITAN: Lawrence Tibbett, Virginia Bruce—A swell show for the metropolitan centers but a heartache for small towns. Played to poorest Sunday business in a long time. This one finished the singing shows for me on Sunday bookings. Played two weeks after "Here's to Romance" and was a worse flop than the Romance. Running time, 10 reels. Played March 1.—Rudolf Duba, Royal Theatre, Kimball, S.D. Small town patronage.

MUSIC IS MAGIC: Alice Faye, Ray Walker—Just a program picture. Business poor. Running time, seven reels. Played March 11.—Rudolf Duba, Royal Theatre, Kimball, S.D. Small town patronage.

PADDY O'DAY: Jane Withers, Pinky Tomlin—Played to good houses every show, but disappointed many. Jane Withers pleased well, but show as a whole was more or less of a flop. Played March 5-6. —Jack Blair, Dickinson Theatre, Paola, Kan. Small town patronage.

PADDY O'DAY: Jane Withers, Pinky Tomlin—Jane is a honey of a little actress. She sings several songs in this. An entertaining family picture. Played March 10.—J. G. Caldwell, Princess Theatre, Aurora, Mo. Small town patronage.

PADDY O'DAY: Jane Withers, Pinky Tomlin—A good piece of entertainment; ideal for weekend showing. Jane Withers does not dominate the picture and thereby gives the fine cast a chance to do something instead of standing idly by. Business above average. Running time, 76 minutes. Played March 7-9.—A. H. Edwards, Orpheum Theatre, Orwigsburg, Pa. Small town and rural patronage.

PRISONER OF SHARK ISLAND, THE: Warner Baxter, Gloria Stuart—A swell picture any way you look at it and should do business for any town. A little gruesome in spots but good entertainment. Played March 5-6.—H. A. Griswold, Sewanee-Union Theatre, Sewanee, Tenn. University patronage.

PROFESSIONAL SOLDIER: Victor McLaglen, Freddie Bartholomew—Everyone seems to be of the opinion that this fellow McLaglen is becoming an actor. Picture pleased everyone, even though Freddie Bartholomew didn't get over so big. Played March 12-13.—Jack Blair, Dickinson Theatre, Paola, Kan. Small town patronage.

PROFESSIONAL SOLDIER: Victor McLaglen, Freddie Bartholomew—The boy did nice acting but the Mythical Kingdom story evidently did not appeal for the take was away below normal and nothing the second day. It meets the demand for clean pictures.

That it is. But the fact remains that the public did not support it and we had quite a number of walkouts. So what is the answer? I don't know. My guess is that it is a better picture for the children than for adults. The story is trite, dealing with the usual Revolution that goes with this type. As I said before, this Bartholomew boy is an actor. He was the picture. —A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

SHOW THEM NO MERCY: Rocbelle Hudson, Bruce Cabot, Cesar Romero—Not the special that the rental represents; played it on the serial night. The avalancbe of gangster pictures certainly builds up sentiment against the movies. This "Crime Does Not Pay" stuff is an insult to intelligence. Nothing but plain gangster hokum that does no good to anybody and perhaps a lot of harm to the industry. The class of people wbo migbt enjoy such stuff seldom attend movies, and we don't want them. Comments against this picture and business poor—for which we are duly thankful. A fine cast and a good story of its type, but the theme is cruel and will be frowned upon by the thinking public. Played February 21.—A. H. Edwards, Orpheum Theatre, Orwigsburg, Pa. Small town and rural patronage.

WHISPERING SMITH SPEAKS: George O'Brien, Irene Ware—A fine action picture with clean comedy and good story. Have not played one poor O'Brien picture to date. Fox has not forgotten how to make outdoor pictures. Played February 14.—A. H. Edwards, Orpbeum Theatre, Orwigsburg, Pa. Small town and rural patronage.

WHISPERING SMITH SPEAKS: George O'Brien, Irene Ware—A real good railroad yarn witb plenty of action. These railroad stories are good screen material. Why not more of them? George O'Brien as usual is excellent. Played March 13-14.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

United Artists

CALL OF THE WILD, THE: Clark Gable, Loretta Young—A perfect outdoor picture, well produced, wbich built up. This brought much favorable comment and should do business in any situation.—Harland Rankin, Plaza Tbeatre, Tilbury, Ontario, Can. General patronage.

MELODY LINGERS ON, THE: Josephine Hutchinson, George Houston—And so did the picture; entirely too long. Good story, but the direction was not so hot. Picture dragged in spots all through. Played February 26-27.—Jack Blair, Dickinson Theatre, Paola, Kan. Small town patronage.

SPLENDOR: Miriam Hopkins, Joel McCrea—I may be wrong, but from tbe looks of my gross on this picture it seems to me that Miriam Hopkins isn't slipping, boys; she's already slipped. Tbe picture wasn't too bad, but it just doesn't have any B. O. appeal. Played March 3-4.—Jack Blair, Dickinson Theatre, Paola, Kan. Small town patronage.

Universal

DON'T GET PERSONAL: James Dunn, Sally Eilers —Any showman surely does not need any hints about this one, the "Bad Girl" team. It's one of the cleanest belly shakers ever put on the screen. Running time, 70 minutes.—Robert Guise, Wareham Theatre, Manhattan, Kan. General patronage.

HIS NIGHT OUT: Edward Everett Horton, Irene Hervey—This is a real comedy drama, laughs from start to finisb and even a mystery plot that had them guessing to the very last end. Play it Sunday and you will come out all right. Running time, eight reels. Played March 4.—Rudolf Duba, Royal Theatre, Kimball, S. D. Small town patronage.

HIS NIGHT OUT: Edward Everett Horton, Irene Hervey—This one was given under the auspices of the American Legion; benefit Crippled Children's Society. Noticed quite a bit of laughter with Horton, as usual, the mainstay of the picture, although his support in tbis one is okay. Many favorable comments wbich pleased the Legion. Horton is clever and a favorite of yours truly. Running time, 79 minutes. Played March 3-4.—A. H. Edwards, Orpheum Theatre, Orwigsburg, Pa. Small town and rural patronage.

INVISIBLE RAY: Boris Karloff, Bela Lugosi—I do not command the words that would tell you bow great tbis picture really is. Perfectly cast, it is carried through by ones tbat know just what it is all about, and while Lugosi and Karloff do their best, they are backed up by ones that also do their best performances, so with the story and cast plus everyone connected witb it hitting on higb you have a most interesting picture. Sorry to report unsatisfactory business.—W. H. Brenner, Cozy Theatre, Winchester, Ind. General patronage.

INVISIBLE RAY, THE: Boris Karloff, Bela Lugosi —A darn good picture of scientific exploits. Well played and not too borrible for enjoyment. Even if it does go long on imagination, it is realistically enacted and carefully directed. Played March 13-14.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

KING SOLOMON OF BROADWAY: Edmund Lowe, Dorothy Page—Picture has some good songs but Pinky Tomlin should take singing lessons. Edmund Lowe saved the show with his quick patter and nonchalant manner, no matter what situations confront him. Better double feature this. Too weak on a single. Running time, 78 minutes. Played March 13-14.—Ken Higgins, Capitol Theatre, Harrisville, N. Y. Small town patronage.

MAGNIFICENT OBSESSION: Irene Dunne, Robert Taylor—A wonderful picture. Not a complaint out of the big crowds which we had for tbree days. Play

(*Continued on following page*)



it big, boys, it's worth it. Played March 8-9.—Jack Blair, Dickinson Theatre, Paola, Kan. Small town patronage.

NEXT TIME WE LOVE: Margaret Sullavan, James Stewart—Slow, draggy, tiresome and no comedy relief. Some walkouts. Stars quite unknown here, therefore no draw. Running time, nine reels.—E. C. Arehart, Princess Theatre, Odebolt, Iowa. General patronage.

STORMY: Noah Beery, Jr., Jean Rogers—A week-end dandy. Pulled extra business.—E. C. Arehart, Princess Theatre, Odebolt, Iowa. General patronage.

STORMY: Noah Beery, Jr., Jean Rogers—This is a western of special interest and Rex the Horse sure puts the show over in a great way. Beery is a perfect actor, a chip off the old block. Should please the most critical audience. Play it Sunday and you will cash in on it, and what's more you can face the patrons when they come out. Running time, seven reels. Played March 6-7.—Rudolf Duba, Royal Theatre, Kimball, S. D. Small town patronage.

STORMY: Noah Beery, Jr., Jean Rogers—A nice picture telling an interesting story of a boy and his horse. While western atmosphere prevails, the story is definitely not that of a western. Noah Beery, Jr., is fine and reminds us of Wallace. At times his manner is very like that of Will Rogers. Played February 28-29.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

THREE KIDS AND A QUEEN: May Robson, Henry Armetta—Tony (Henry Armetta) and his male sidekick are the whole show; they certainly bring the laughs. May Robson no draw here. Business not up to average. Running time, 90 minutes. Played February 29-March 1.—A. H. Edwards, Orpheum Theatre, Orwigsburg, Pa. Small town and rural patronage.

Warner Bros.

DANGEROUS: Bette Davis, Franchot Tone—Adults seem to like it very much. Pulled above midweek average.—E. C. Arehart, Princess Theatre, Odebolt, Iowa. General patronage.

DANGEROUS: Bette Davis, Franchot Tone—The producers must have been hard pressed for story material when they selected this one. Depressing, trite, foolish, disgusting. Business at its worst. Played February 13.—A. H. Edwards, Orpheum Theatre, Orwigsburg, Pa. Small town and rural patronage.

DANGEROUS: Bette Davis, Franchot Tone—Playing this just after Miss Davis' winning the Academy Award made her excellent performance more interesting. She surely does make her roles vivid and real. As for the picture, however, it is pretty heavy fare and somewhat sordid as entertainment. Franchot Tone is splendid as her victim. Played March 11-12.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

FRESHMAN LOVE: Patricia Ellis, Frank McHugh, Warren Hull—A pleasant little programmer that holds the interest fairly well; bad weather kept business down. Played February 20.—A. H. Edwards, Orpheum Theatre, Orwigsburg, Pa. Small town and rural patronage.

FRESHMAN LOVE: Patricia Ellis, Warren Hull—Frank McHugh makes them laugh from beginning to end. If in a college town, book it; exploit it with hookups from freshman classes; it will be a sure shot; so sure you cannot miss. Running time, 70 minutes. Played March 8-11.—Robert Guise, Wareham Theatre, Manhattan, Kan. General patronage.

FRESHMAN LOVE: Patricia Ellis, Warren Hull—We can't say much for this one. Pretty nonsensical throughout. Just about gets by and that's all. Someone has said Frank McHugh is perfectly cast, but we can't see him as a college coach "no-how." Played March 6-7.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

FRISCO KID: James Cagney, Margaret Lindsay—A good picture in the program class. Cagney does good work in this so-so story. Played March 6-7.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

PETRIFIED FOREST, THE: Leslie Howard, Bette Davis—No picture played here in months has met with the universal approval of the crowd as did this one. Excessive dialogue may hurt it in the average small town but intelligent people will enjoy this treat. Played March 7.—H. A. Griswold, Sewanee-Union Theatre, Sewanee, Tenn. University patronage.

WIDOW FROM MONTE CARLO, THE: Dolores Del Rio, Warren William—Darn good program picture. Warren William is naturally a crowd getter; of course Dolores Del Rio has nothing but a figure and an accent to offer, but I guess that's all the yokels want. Played February 28.—Jack Blair, Dickinson Theatre, Paola, Kan. Small town patronage.

Short Features

Columbia

ALIMONY ACHES: Andy Clyde—This is one of the best comedies we have ever had the privilege to play. Columbia this year is putting out exceptionally good short subjects.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

DR. BLUEBIRD: Color Rhapsodies—A cartoon that is outstanding because of its beautiful color and novel treatment. Had more comments on this one than any we've played in a long time. Adults enjoyed it as much as the kiddies. Running time, seven minutes.—F. Aydelotte, Kiowa Theatre, Hobart, Okla. Small town and rural patronage.

NEIGHBORS: Color Rhapsodies—Although this is in color, it does not please very many. Running time, two reels.—H. M. Gerber, Roxy Theatre, Hazelton, N. D. Small town and rural patronage.

Educational

FEUD, THE: Paul Terry-Toon—A good enough cartoon to please your cartoon fans.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

FOILED AGAIN: Paul Terry-Toon—A pretty good cartoon.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

JUST ANOTHER MURDER: Coronet Comedies—Good. Lots of laughs. O. K. Running time, two reels.—Rudolf Duba, Royal Theatre, Kimball, S. D. Small town patronage.

JUST ANOTHER MURDER: Coronet Comedy—A fair comedy that provoked several good laughs.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

KNOCKOUT DROPS: Frolics of Youth—Good comedy all right with plenty of laughs. Running time, two reels.—Rudolf Duba, Royal Theatre, Kimball, S. D. Small town patronage.

MIXED POLICIES: Coronet Comedies—A not-too-bad comedy. Talkative wife spoils hubby's chances to collect insurance or buy more.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

RHYTHM OF PAREE: Young Romance—Just one word for it. It's labeled a musical comedy. Tragedy for the audience. Never ran a worse one. And I have run some bad ones.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

SEEING NELLIE HOME: Song and Comedy Hits—Fairly good short.—J. G. Caldwell, Princess Theatre, Aurora, Mo. Small town patronage.

TIMID YOUNG MAN, THE: Star Personality Comedies—Buster Keaton always plays good and helps to put over the feature. Running time, two reels.—Rudolf Duba, Royal Theatre, Kimball, S. D. Small town patronage.

WAY UP THAR: Young Romance—This one is somewhat a novelty comedy. Good in every move, laughs galore and lots of good music. Running time, two reels.—Rudolf Duba, Royal Theatre, Kimball, S. D. Small town patronage.

Metro-Goldwyn-Mayer

GREAT AMERICAN PIE COMPANY: MGM Miniatures—An entertaining little short. Running time, 11 minutes.—M. R. Harringon, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

HOW TO SLEEP: MGM Miniatures—A very clever reel mostly on not sleeping. Had several excellent comments on it.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

LET'S DANCE: MGM Miniatures—A very fine reel on teaching the art of dancing.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

LUCKY BEGINNERS: Eddie Fay, Jr.—Pretty good. There are quite a few good amateurs in this.—J. M. Lakeman, Princess Theatre, Haleyville, Ala. Small town patronage.

MANHATTAN MONKEY BUSINESS: Charley Chase—A little better than average comedy. Running time, 21 minutes.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

MANHATTAN MONKEY BUSINESS: Charley Chase—Just a comedy. Not bad; not good. Chase not in the class of the balance of Metro product.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

PERFECT TRIBUTE, THE: Chic Sale—"Perfect Tribute" is right. This is one of the best shorts I ever run. Advertise it like a feature. Running time, two reels.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

PERFECT TRIBUTE, THE: Charles "Chic" Sale—Excellent! Sale looked, talked and walked just as I imagine Lincoln did. Sorry he didn't give the Gettysburg speech at Gettysburg although when he did give it in the hospital it was very stirring.—C. McKusick, Assistant Manager, Community Theatre, Guilford, Maine. Country patronage.

RURAL MEXICO: FitzPatrick Travel Talks—Another beautifully presented travel picture. Geography is great stuff when you can see the world through the eyes of the color camera. Running time, 10 minutes.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

SLIGHTLY STATIC: Todd-Kelly—Very poor.—J. O. Smith, Paramount-Fox Theatre, Ashland and Lineville, Ala. Small town and CCC Camp patronage.

STARLIT DAYS AT LIDO: Musical Revues—A real hit. Nice music and comedy bits presented against a beautiful, colorful background. Running time, 20 minutes.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

WHEN THE CAT'S AWAY: Harman-Ising—Some cartoon, very comical. Fine for added attraction. Running time, one reel.—Rudolf Duba, Royal Theatre, Kimball, S. D. Small town patronage.

TRAINED HOOPS: M-G-M Miniatures—A fine story of horse training. Some of the scenes are removed from a feature picture, but the general effect is good.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

Paramount

ADVENTURES OF POPEYE, THE: Popeye the Sailor—A highly amusing collection of highlights in Popeye's hectic career. Very good.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

BROADWAY LIGHTS: No. 5—Mostly about the opening of "Jumbo." Entertaining.—J. G. Caldwell, Princess Theatre, Aurora, Mo. Small town patronage.

FINER POINTS: Grantland Rice Sportlights—Bird dogs in action. Interesting.—J. G. Caldwell, Princess Theatre, Aurora, Mo. Small town patronage.

MOSCOW MOODS: Headliners—Russian music that is a pleasing short.—J. G. Caldwell, Princess Theatre, Aurora, Mo. Small town patronage.

PARADE OF THE MAESTROS: Headliner Series—A splendid band reel offering three fine orchestras playing separately and collectively three or four good tunes. Also introduces three popular radio announcers.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

PICTORIAL, NO. 7—Good pictorial.—J. G. Caldwell, Princess Theatre, Aurora, Mo. Small town patronage.

SPINACH OVERTURE, THE: Popeye the Sailor—About the best Popeye in several recent releases. It's full of that good old dynamic spirit that makes Popeye a favorite.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

SPORTING NETWORK: Grantland Rice Sportlights (New Series)—A mixed assortment of various sports as reported on the radio networks. Good.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

STAR REPORTER: Headliners—A swell little musi-

Miles seem Inches Hours . . . Minutes
by
AIR EXPRESS

Super-swift, NATION-WIDE Air Express makes short work of vast distances. Shipments can be rushed 2,500 miles overnight—coast-to-coast, border-to-border—with next morning delivery.

* Especially valuable for films, equipment, etc.
* Day and night service.
* Prompt pick-up and special delivery of shipments at no extra charge, door-to-door.
* Fast, co-ordinated service between swift trains and planes.

REMEMBER, AIR EXPRESS IS NATION-WIDE

For service or information telephone any Railway Express office or write for booklet "How to Profit by Air Express" to Railway Express Agency, Inc., 230 Park Ave., N. Y

AIR EXPRESS
DIVISION OF
RAILWAY EXPRESS AGENCY

cal short with Ted Husing introducing different prominent celebrities. Comments excellent. Couple of good songs and some hot music. Running time, 10 minutes.—F. Aydelotte, Kiowa Theatre, Hobart, Okla. Small town and rural patronage.

TIME FOR LOVE: Color Classics—A sort of an artistic type color cartoon. Few laughs, but somehow interesting.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

WHAT'S THE ANSWER: Grantland Rice Sportlights (New Series)—Ted Husing presents a sporting test for fans. The idea is to see how many correct answers one can give to questions pertaining to the sport world. Good.—L. A. Irwin, Palace Tbeatre, Penacook, N. H. General patronage.

YOU GOTTA BE A FOOTBALL HERO: Popeye the Sailor—Another good one in this popuar series. Running time, 6 minutes.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

RKO Radio

HIT AND RUM: Four Star Comedies—A good slant on the drunken drivers of automobiles with lots of laughter. Running time, two reels.—Dudolf Duba, Royal Theatre, Kimball, S. D. Small town patronage.

PICKLED PEPPERS: Blonde and Red Head Series—This is a very good short and will go well with any program; in fact, it is the best I have run from RKO. Running time, two reels.—H. M. Gerber, Roxy Theatre, Hazelton, N. D. Small town and rural patronage.

SOUTH SEASICKNESS: Edgar Kennedy Comedies—Anything but funny. I find it is much better not to run any short than to run something that makes your customers feel disgusted. No matter how good your feature is when you run a short like this with it, you spoil your show. Running time, two reels.—H. M. Gerber, Roxy Theatre, Hazelton, N. D. Small town and rural patronage.

Twentieth Century-Fox

FOX MOVIETONE NEWS: No. 43—Better than ever, up to the minute, exciting, musical and beautiful settings. Fox must have a grand staff who can work out such perfect ideas to work into the best newsreel which has ever been released in the history of the industry. Running time, 12 minutes.—Albert Hefferan, Owl Theatre, Grand Rapids, Mich. General patronage.

Universal

BRONCO BUSTER: Oswald Cartoons—This cartoon is the best Oswald we ran for a long time. Perfect Saturday short. Running time, one reel.—Rudolf Duba, Royal Theatre, Kimball, S. D. Small town patronage.

GREAT IDEA, A: Mentone Musical Comedies—Best musical comedy that you can get. Plenty of laughs, action and humor. Running time, two reels.—Rudolf Duba, Royal Theatre, Kimball, S. D. Small town patronage.

STRANGER THAN FICTION, No. 15—Of special interest and good all the way through. Running time, one reel.—Rudolf Duba, Royal Theatre, Kimball, S. D. Small town patronage.

STRANGER THAN FICTION, No. 16—These singles as interesting a short as ever made. My second and glad I bought them. They will save any weak feature and always good for marquee billing. Running time, 9 minutes.—Ken Higgins, Capitol Theatre, Harrisville, N. Y. Small town patronage.

Vitaphone

BY REQUEST: Claude Hopkins and his orchestra, Tip, Tap and Toe—A good band subject with some colored boys and a tap dance.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

CAT CAME BACK, THE: Merrie Melodies—An entertaining color cartoon that is good for some laughs.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

KING OF THE ISLANDS: Warren Hymer, Winifred Shaw—Musical in color. Beautiful color and entertaining.—J. G. Caldwell, Princess Theatre, Aurora, Mo. Small town patronage.

LADY IN RED, THE: Merrie Melodies—Excellent color cartoon.—J. O. Smith, Paramount-Fox Theatres, Ashland and Lineville, Ala. Small town and CCC Camp patronage.

PLANE DIPPY: Looney Tunes—A funny cartoon with a radio controlled robot plane obeying orders given to a puppy doing tricks. Amusing and full of action.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

STUDY AND UNDERSTUDY: Broadway Brevities—Another of the Broadway Brevity series. This one is even better than usual. New songs hits, peppy dances and everything. Good enough for most any program.—J. O. Smith, Paramount-Fox Theatres, Ashland and Lineville, Ala. Small town and CCC Camp patronage.

TROUBLE IN TOYLAND: Broadway Brevities—Fairly good musical comedy with kid stars.—J. O. Smith, Paramount-Fox Theatres, Ashland and Lineville, Ala. Small town and CCC Camp patronage.

'WEE' MEN: Pepper Pot—OK for a novelty number. A musical short with midgets.—J. G. Caldwell, Princess Theatre, Aurora, Mo. Small town patronage.



PRODUCTIONS IN WORK

TITLE	WRITER AND DIRECTOR	CAST	STAGE OF PRODUCTION
AMBASSADOR			
"Born to Fight"	Story by Peter B. Kyne. Director: Charles Hutchinson.	Roy Mason, Frankie Darro, Frances Grant, Jack La-Rue, Monty Collins.	Shooting
BERKE			
"Desert Justice"	Original screen play, Alan Hall, King Guidice. Director: William Berke.	Jack Perrin, Warren Hymer, Morgan Dowling, Roger Williams.	Shooting
COLUMBIA			
"And So They Were Married"	Original, Sarah Addington. Screen play, Doris Anderson, Laure Braze. Director: Elliott Nugent.	Melvyn Douglas, Mary Astor, Edith Fellows, Donald Meek, Margaret Armstrong, Charles Arnt, George McKay, Romaine Callender, Olaf Hytten.	Editing
"Blackmailer"	Original screen play, Lee Loeb, Harold Buchman. Director: Gordon Wiles.	William Gargan, Florence Rice, H. B. Warner, Joan Perry, Nana Bryant, George McKay, Victor Killian, Wyrley Birch, Drue Leyton, Alexander Cross, Boyd Irwin, Sr., Kenneth Thomson, Paul Hurst, Marc Lawrence.	Editing
METRO-GOLDWYN-MAYER			
"Romeo and Juliet"	From the play by William Shakespeare. Screen play, Talbot Jennings. Director: George Cukor.	Norma Shearer, Leslie Howard, John Barrymore, Edna May Oliver, William Henry, C. Aubrey Smith, Reginald Denny, Basil Rathbone, Henry Kolker, Violet Kemble Cooper, Ralph Forbes, Conway Tearle.	Shooting
"San Francisco"	Original story, Robert Hopkins. Screen play, Anita Loos. Director: W. S. Van Dyke.	Clark Gable, Jeanette MacDonald, Spencer Tracy, Jack Holt, Ted Healy, Shirley Ross, Al Shean, Jessie Ralph.	Shooting
"Mob Rule"	Original, Norman Krasna. Screen play, Bartlett Cormack. Director: Fritz Lang.	Sylvia Sidney, Spencer Tracy, Eric Linden, Frank Albertson, Lewis Stone, Lionel Barrymore, Bruce Cabot.	Shooting
"The Good Earth"	From the novel by Pearl S. Buck. Director: Sidney Franklin.	Paul Muni, Luise Rainer.	Shooting
PARAMOUNT			
"The Princess Comes Across"	Original screen story, Philip MacDonald. Screen play, Walter DeLeon, Francis Martin, Don Hartman, Frank Butler. Director: William K. Howard.	Fred MacMurray, Carole Lombard, Alison Skipworth, Lumsden Hare, Siegfried Rumann, Porter Hall, Tetsu Komai, William Frawley, Mischa Auer, George Barbier, Douglas Dumbrille, Bradley Page.	Editing
"Poppy"	Original, Dorothy Donnelly. Screen play, Frederick Hazlitt Brennan. Director: A. Edward Sutherland.	W. C. Fields, Lynne Overman, Maude Eburne, Granville Bates, Richard Cromwell, Catherine Doucet, Adrian Morris, Ralph Remley.	Shooting
"Hotel Imperial"	From a play by Lajos Biro. Screen play, Edwin Justus Mayer, Grover Jones, Melchior Lengyel. Director: Henry Hathaway.	Charles Boyer, Paul Lukas, Lionel Stander, John Miljan, Akim Tamiroff, Samuel S. Hinds, Sam Jaffe, Ted Oliver, Robert Middlemass.	Shooting
"The Case of Mrs. Ames"	Story, Arthur Somers Roche. Screen play, Gene Towne, Graham Baker. Director: William Seiter.	Madeleine Carroll, George Brent, Alan Baxter, Alan Mowbray, Esther Dale, Edward S. Brophy, George Guhl.	Shooting
"Three on the Trail"	Story, Clarence Mulford. Adaptation, Doris Schroeder, Vernon Smith. Director: Howard Bretherton.	William Boyd, Jimmy Ellison, Muriel Evans, Onslow Stevens.	Shooting
"Early to Bed"	Original, Chandler Sprague, Lucien Littlefield. Director: Norman McLeod.	Charles Ruggles, Mary Boland, Gail Patrick, George Barbier, Barbara Denny, Robert McWade.	Shooting
REPUBLIC			
"The Harvester"	Novel by Gene Stratton Porter. Screen adaptation, Robert Lee Johnson, Elizabeth Meehan. Screen play, Gertrude Orr, Homer Croy. Director: Joseph Santley.	Alice Brady, Russell Hardie, Ann Rutherford, Frank Craven, Cora Sue Collins, Joyce Compton, Eddie Nugent, Spencer Charters, Fern Emmett, Roy Atwell, Lucille Ward, Burr Carruth, Buck.	Shooting
"Glory Parade"	Original, Wallace MacDonald. Screen play, Bernard Schubert. Director: Lew Ayres.	James Dunn, David Manners, Mae Clarke, Charlotte Henry, Henry B. Walthall, Frank McGlynn, Oscar Apfel.	Shooting
RKO RADIO			
"Mary of Scotland"	From the play by Maxwell Anderson. Screen play, Dudley Nichols. Director: John Ford.	Katharine Hepburn, Fredric March, David Torrence, Alan Mowbray, Frieda Inescourt, Douglas Walton, Brandon Hurst, Donald Crisp, Robert Barrat, Cyril McLaglen, Anita Colby, Mary Gordon, Doris Lloyd, Halliwell Hobbes.	Shooting
TWENTIETH CENTURY-FOX			
"Turmoil"	Novel, Joseph Roth. Screen play, Sam Engel. Directors: Otto Brower, Gregory Ratoff.	Jean Hersholt, Ann Shoemaker, J. Edward Bromberg, Gregory Ratoff, Francis Ford, Fred Kohler, Jr., Christian Rub, Mickey Rentschler, Don Ameche.	Shooting
"Half Angel"	From an original story by Tennyson Jesse. Screen play, Gene Fowler, Bess Meredyth. Director: Sidney Lanfield.	Frances Dee, Brian Donlevy, Gavin Muir, Henry Stephenson, Helen Westley, Etienne Girardot.	Shooting
"The First Baby"	Original story and screen play, Lamar Trotti. Director: Lewis Seiler.	Dixie Dunbar, Johnny Downs, Jane Darwell, Gene Lockhart, Marjorie Gateson, Taylor Holmes, Shirley Deane.	Shooting
UNIVERSAL			
"Unconscious"	Story, Frank Dazey. Adaptation, Jerry Sackheim. Screen play, Ralph Block, Ben Markson. Director: Arthur Greville Collins.	Edward Everett Horton, Glenda Farrell, Cesar Romero, Pierre Watkins, Henry Hunter, Diana Gibson, Marla Heath, Robert Middlemass, Edward Gargan.	Shooting
WARNER BROS.-FIRST NATIONAL			
"Angel of Mercy"	Suggested by an essay on Florence Nightingale from the book "Eminent Victorians" by Lytton Strachey. Director: William Dieterle.	Kay Francis, Ian Hunter, Donald Woods, Nigel Bruce, Georgia Caine, Ara Gerald, Chas. Crooker-King, Lillian Cooper, Phoebe Foster, Halliwell Hobbes, Akim Tamiroff, Eily Malyon, Tempe Pigott, Barbara Leonard, Frank Reicher.	Shooting
"The Earthworm Tractor"	From the Saturday Evening Post story by William Hazlitt Upson. Screen play, Richard Macauley, Joe Traub, Richard Cummings. Director: Raymond Enright.	Joe E. Brown, June Travis, Carol Hughes, Guy Kibbee, Craig Reynolds, Dick Foran, Gene Lockhart, Eddie Schubert.	Shooting
"Stage Struck"	Story, Robert Lord. Director: Busby Berkeley.	Dick Powell, Joan Blondell, Jeanne Madden, Frank McHugh.	Shooting
"Bullets and Ballots"	Screen play, Seton I. Miller. Story, Martin Mooney. Director: William Keighley.	Edward G. Robinson, Joan Blondell, Humphrey Bogart, Barton MacLane.	Shooting
"The Case of the Velvet Claws"	Story, Erle Stanley Gardner. Director: William Clemens.	Warren William, Claire Dodd, Allen Jenkins.	Shooting
"Love Begins at Twenty"	Director: William McGann.	Warren Hull, Patricia Ellis, Hugh Herbert, Hobart Cavanaugh, Mary Treen, Dorothy Vaughn, Si Campbell, Robert Glecker.	Shooting

MANAGERS' ROUND TABLE CLUB

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

THAT THREE-SHEET ALIBI

Every now and then this desk hears from a long silent member enclosing reports on some of his recent boxoffice activities. And more times than not the writer says he kinda feels ashamed of getting so much out of the pages and not doing his bit in return to keep up steam in the boiler.

Well and good and welcome home. Glad to see you back and the door is wide open for other erring brothers who read the Round Table each week but do not advise headquarters of what's what in their part of the world. Yes, we know a lot of the boys would do a better job of meeting their Club obligations if allowed the necessary latitude. But there isn't much excuse for the laddie who alibis—you know, the one about hesitating to three-sheet himself for fear that others might believe he was blowing his own bugle.

Pooh, pooh, for that—it doesn't hold water. Your Round Table functions as a clearing house for what exploitation, advertising and operating slants the men in the field find profitable and report for the benefit of other members. If a theatreman reads these pages each week—if he gets anything out of them that will help him to do a better job, then in justice to those who cooperate he should "pay his dues" not too infrequently with a report of his own.

▽ ▽ ▽

Well, poor old Joe Zilch is out again. Yes, friends, hard-working Joe has been fired, canned, sacked and mothers rush their children indoors when he appears. Zilch has tried and tried to explain to the boss that signals were crossed, that the deplorable error was immediately corrected, but all in vain. It's sure tough on the boy; but the evidence is plain:

He forgot to splice his "coming" trailer into the newsreel.

▽ ▽ ▽

DEVELOPING MANPOWER

To the list of highly commendable projects aimed to encourage members of the personnel is to be added the eight-weeks' course in theatre advertising started by Stanley A. Brown, Des Moines Tri-States district manager. "The school was originally planned for younger staff members,' reports Motion Picture Daily, "but enrollment the first week included all managers and assistant managers as well as 15 juniors."

The development of manpower is as important in the operation of theatres as is the finding and schooling of new faces for the screen. Theatremen who undertake the responsibility of extending the horizons of the more ambitious of their staffs are not only serving the industry but are serving themselves as well.

▽ ▽ ▽

"IF YOU CAN'T BEAT 'EM"

It wasn't so long ago that hockey night in Midland, Ontario, meant famine for theatre boxoffices. With 2,500 rabid rink fans in a town of 7,000 buying tickets twice a week to see the local teams in action, little sustenance was left for motion picture houses.

"Running the biggest picture on hockey night is suicide," said Duncan Campbell, of Midland's Capitol Theatre. So as to escape so untimely an end the fast-thinking manager decided to join forces with the rink officials. How he did so and effectively is recounted on another page.

There is an old-time political axiom that goes: "If you can't beat 'em, then jine 'em."

Campbell has reason to be a firm believer.

▽ ▽ ▽

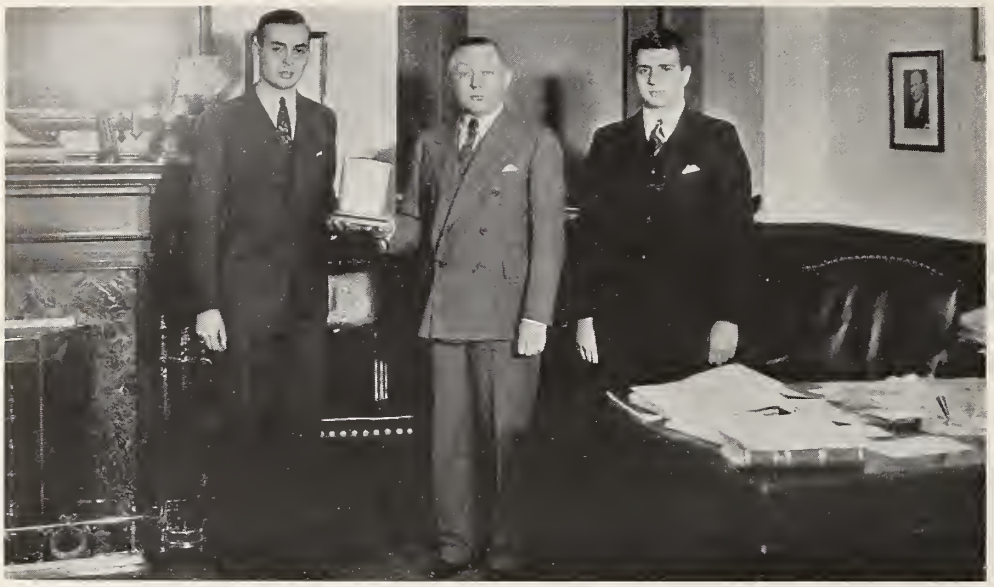
SHOWMAN'S TRAVELOGUE

How do showmen function in other places? What have brother-members in similar situations to contend with? What makes the theatre wheel go 'round in one sector and what slows it down in another? These are as to be expected some of the natural questions asked by managers from time to time and the series inaugurated in this issue is an attempt to answer them.

On following pages will be found the first of these articles written by Motion Picture Herald correspondents on local conditions and the general theatre set-up in various of our key cities.

It's a showman's travelogue, so to speak and as such is expected to give our readers somewhat of a satisfactory closeup of theatre machinery operating in representative spots throughout the nation.

A. Mike Pagel



BEATS THE FLOOD. Despite the high water conditions, Seth H. Field (left) manager, Dirigo Theatre, Ellsworth, Me., accompanied by Kenneth M. Kurson (right) general field manager, Graphic Theatres, overcame road difficulties to get to Augusta where at the State Capitol the winner of the Quigley February Bronze received his honors from Governor Louis J. Brann.

Short Made Locally Gets Smart Campaign

Soundly executed was the advance drive on short "It Happened in Canton," made locally, by Manager Lawrence H. Thompson, for date at Loew Theatre in that spot. Cast was composed of students with as many high schools as possible represented.

As the extra attraction was shown on same bill with "Exclusive Story," Thompson pegged his campaign to counteract any possible feeling that the picture was amateur in entertainment and also to sell it as a feature of the show rather than a filler. Therefore the drive was directed two ways, the short plugged strongly in some locations and in others the regular picture.

Though policy of only paper is not liberal to theatres, Thompson obtained a number of extra breaks and gathered extra publicity through a number of co-op ads by having members of the cast in "shopping" at participating stores. Beauty and hat shops used cuts of Madge Evans in newspaper, to build up the regular feature.



LOUIE, OF COURSE. Roundtabler Charninsky, Capitol, Dallas, using two 'phones at one time to call local scientists on "Invisible Ray". Note the background (catch on?).

Drama teachers were contacted unofficially due to rulings against advertising in schools and ushers distributed application blanks to students for tryouts for parts. Restaurant catering to school trade put out heralds, plugged the short on menus and threw party to the cast after premiere.

Opening night was very "Hollywood" with lights, carpets, broadcast, etc., and leads in cast were brought to theatre in special Dodge cars promoted by Thompson. Players were called to stage and flowers presented to girls. Other special "nights" were arranged for nearby factories.

"Have You Contributed Lately?"

"Inquiring" Air Stunt Inaugurated at Strand

Local daily radio program from lobby of New York Strand, affords the house loads of publicity, says Irv Windisch. Program is based on questions selected by Earl Harper, radio sports announcer, who interrogates passers-by.

"Inquiring Mike" is airwaved from the Strand daily for half hour periods, opening announcements mentioning location of broadcast, theatre, current feature plus cast names. Of value to the Strand is permanent installation of radio equipment making it possible to arrange other broadcasting.

"Have You Contributed Lately?"

Billiard Parlor Ties In for "P's and Cues"

Russell Brown, Orpheum, Spokane, arranged a contest with local billiard parlor for each game played to tie in his "P's" and "Cues" short. Large placard in parlor announced showing of film and drawing to be held on completion of contest. Players were requested to write names on ticket given them for each game played. Winners received tickets to see picture.

Special photo was planted by Brown in Spokane newspaper showing oldest and youngest local billiard players in match game and special posters were spotted in prominent windows and all billiard academies.

Quigley Awards Information . . .

A QUIGLEY AWARD to be known as a "Quigley Silver" will be presented each month during 1936 for the campaign selected as best by the Judges from all those submitted to Managers' Round Table Club on single pictures played during that month. . . .

▽

A QUIGLEY AWARD to be known as a "Quigley Bronze" will be presented each month during 1936 for the campaign selected as second best by the Judges from all those submitted to Managers' Round Table Club on single pictures played during that month. . . .

▽

QUIGLEY GRAND AWARDS will be presented, these to be selected from among the entries that have been awarded plaques during 1936.

▽

QUIGLEY FIRST MENTIONS and HONORABLE MENTIONS will be presented each month during 1936 for meritorious campaigns which are not awarded the Silver or Bronze Plaques. . . .

▽

THEATREMEN EVERYWHERE in the world are eligible for the Plaques, the First and Honorable Mentions. Campaigns may be entered on domestic or foreign product from major or independent producers. Entries from foreign countries will be accepted for consideration during the month they are received. . . .

▽

VISUAL EVIDENCE, such as tear sheets, heralds, photos, etc., must accompany all entries. . . .

▽

EQUAL CONSIDERATION will be given every entry. Theatremen with small budgets will receive the same break. It's "what you do, not what you spend." . . .

▽

ENTRIES should be forwarded as soon after completion as possible. They may be mailed after the last day of the month on pictures that have played during that month. This includes dates played on the last days of any month and first days of following. Monthly deadlines will be announced sufficiently in advance.

▽ ▽ ▽

ENTRIES should be mailed to:

Quigley Awards Committee
Motion Picture Herald
Rockefeller Center - - New York

Campbell Hooks On To Rink Popularity

Midland, Ontario, where Duncan Campbell skippers the Capitol, is a city of 7,000, with every one a rabid hockey fan, says Duncan Campbell, who skippers the local Capitol Theatre. Thus on nights of big games, Campbell has been taking it on the chin. The biggest picture shown on hockey night would not get a dime, sez he, so what to do.

Results were obtained by cooperating with hockey officials to advertise a special after-the-game show at the Capitol. Both teams were invited as guests, the showing announced on the rink p.a. system, advertised on the screen, in newspapers and with heralds distributed at the games.

Further assistance is obtained by the announcement at the theatre of hockey scores of out-of-town games, and as the Capitol is the only place in town obtaining these scores quite a bit of extra business is thus secured. Cost is only a few phone calls.

"Have You Contributed Lately?"

Round Tablers Listed With "Bounty" Winners

First prize of $500 in MGM's "Mutiny on the Bounty" ship design contest was awarded to I. B. Hinman, of Plainfield, N. J., winner's model being entered in the local contest put on by Round Tabler Ed Hart, at the Oxford, in that spot.

Second prize, $300, was voted to Lawrence Kelmel, of Shawnee, Kan., and third, $200, to C. P. Krupp, of Akron, Ohio. Krupp's entry came through Round Tabler Jack Flex, at Loew's.

More than 10,000 entries were submitted during the six months of the contest judged by Lowell Thomas, news commentator, Gordon Grant, marine artist, and J. J. Wenner, ships' model expert.

"Have You Contributed Lately?"

Department Stores Tied To "These Three" Opening

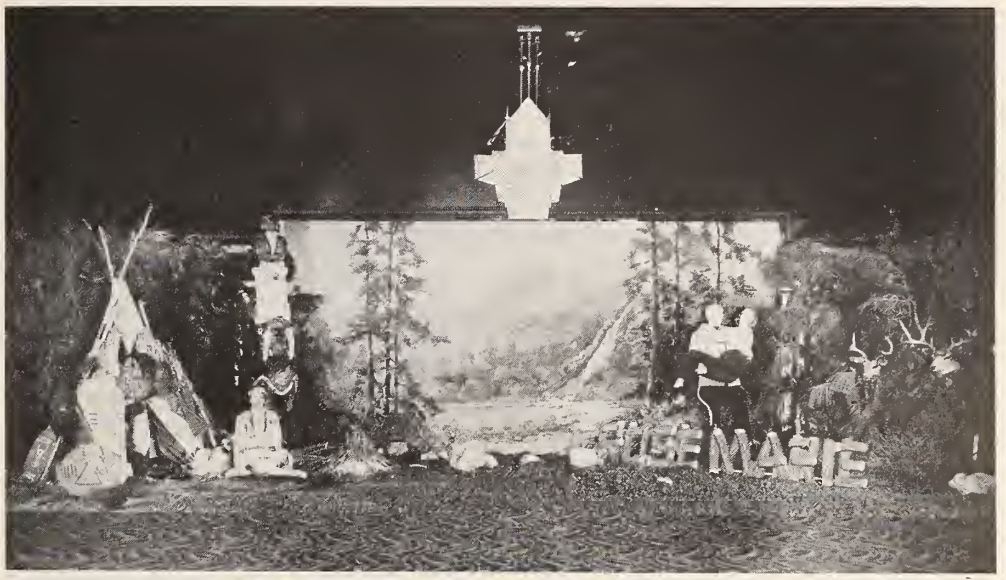
Co-op ads, windows and fashion broadcasts were hooked to the New York Rivoli opening of "These Three," Miriam Hopkins and Merle Oberon cuts spotted in millinery, dress and cosmetic department store ads.

Pipe tieup on Joel McCrea got space in many smart tobacco shop windows and chain of hosiery stores also contributed displays. Broadcasts on three local stations were included in the campaign.

MARCH DEADLINE; MARCH JUDGES

Midnight of Monday, April 6, is the deadline date for entries in the Quigley March Awards. So, please have those campaigns at headquarters by that time.

The March judges are as follows: Leon J. Bamberger, RKO Distributing Corp., Monroe Greenthal, United Artists, and Irving Lesser, Roxy Theatre.



REALISTIC DISPLAY. Pine trees brought down from the hills, earth, boulders and green bushes from the forests gave realism, added atmosphere to Manager W. C. Ricord's smart "Rose Marie" lobby at the Stadium, Los Angeles. Drop in background further conveyed illusion of outdoors. Tepee, costumed girl and totem pole were also in keeping with the general idea of the display.

Bank Opens Free Accounts For Births on Opening Day

Already under a full head of steam as head of the Perry Theatres in Charlottesville, Va., Frank Boucher, recently transferred from the Paramount, in Lynchburg, reports his first exploitations.

On "Country Doctor," Boucher hooked up a number of sizable co-op ads, featured by effective and amusing copy by local bank which offered free bank accounts to children born on opening day. Single babes got one dollar; twins, five; triplets, ten; quadruplets, twenty-five and quintuplets??

With local appearance of a Major Bowes unit, for first time paper ran an editorial on anything local having to do with theatres, plug welcoming the amateurs. Popular columnist also devoted much space to letter addressed to the Major on occasion of the date.

Highly effective also was co-op page headed by proclamation by Mayor and letter from secretary of Chamber of Commerce both giving the Bowes unit a big hand and urging locals to attend the show.

"Have You Contributed Lately?"

Dual Spanish Premieres For "Modern Times"

Most complete and elaborate was the advance campaign put on by W. D. Morgan, general manager, Artistas Asociados, S.A.E., for the dual premiere of "Tiempos Modernos" (Modern Times) at the Capitol, in Madrid, and the Tivoli, in Barcelona.

In Madrid, opening night's audience included heads of the newly elected Government of the Spanish Republic, diplomatic corps and leading local celebrities. Nationwide broadcast was put on with "mike" in lobby and events described by star broadcaster. Celebrities attending said "hello" in the best Hollywood manner.

The Madrid premiere was timed to build up interest in the Barcelona opening two nights later at the Tivoli, where a same sort of drive was put on to excellent returns.

Music Tieins Stressed On Chicago "Fleet" Date

Every important music angle was covered fully by John Joseph, Chicago RKO Theatres publicist in his drive for "Follow the Fleet" at the Palace. These included local tieins on the network broadcasts from New York, special screenings for top orchestra leaders and radio production heads.

Other air plugs started a month ahead on weekly theatre program and WGN did a special preview on picture opening day. Various accessories were turned over to Irving Berlin's music company for display purposes in big music stores and the chains.

Cosmetics, nautical scarfs, dresses, slacks and fabrics as had to do with the picture were utilized by leading downtown department stores on tieups with windows, store displays and newspaper ads. Animated front with gaily colored banners strung from top of canopy made up a very elaborate display and attracted due attention.

"Have You Contributed Lately?"



Cosmo-Silco Photo

LARGEST LETTERS. Electric sign on New York Strand for "Road Gang" said by Irv Windisch to contain largest electric letters used on Broadway for this purpose. Letters measured 10' each.

Robertson Gets Police To Work On "Burns"

No doubt a good stand-in with the coppers in Tampa, Fla., allows Manager L. O. Robertson, of the Park, to obtain their cooperation for on "Mary Burns," he broke out with a radio patrol car (see photo) similar to those used by the city. P. A. system attached and siren gathered crowds when Robertson would give 'em the pitch with a plug for the date.

During rush hours, usher playing "dick" was handcuffed to a girl who was "arrested" from time to time on the busiest corners. At the theatre ahead of the opening, "L.O." says he had six police borrowed from headquarters walking up and down aisles at end of the feature. While the house buzzed, house lights were cut and "Burns" trailer run with the announcer warning patrons to look for the gal who might even be in the next seat, etc.

"Have You Contributed Lately?"

Merchants Ads Sell Shows for Brown

Harry Brown, Jr., publicity director, Paramount and Fenway Theatres, Boston, Mass,. forwards tear sheets of co-op ads secured by his assistant Paul Levi. One ad on "Paddy O'Day" is tied into the picture with copy "for the little star in your home," cuts show dresses inspired by Jane Withers. Second ad is on "Bride Comes Home" and shows Colbert in newest thing in neckwear. Both ads carry conspicuous theatre mention.

"Have You Contributed Lately?"

Novel Co-Op Ad Used By McNeil for "Zero"

For "Ceiling Zero," Henry McNeil, Jubilee Theatre, Stellarton, Nova Scotia, planted a co-op page in newspapers. Each merchant's ad contained aeronautical vernacular such as, 'our winter prices have taken a nosedive," "Why take the chance of a financial crackup," etc., etc. To those picking out the flying terms contained in each ad, tickets were awarded.

"Have You Contributed Lately?"

Finley Writes News Column

With a reported first time in the history of the paper, Harry E. Finley, Wilson Theare, Tyrone, Pa., conducts a movie column, which he dubs "Theatre News." At first paper would not permit a byline, but with the growing popularity of the column, Harry now signs his name and is the recipient of fan mail. Space is free and he manages to get in a plug for his theatre.

"Have You Contributed Lately?"

Baker Invites Clergy To "Little Minister"

Ushering in "Little Minister" at the Tivoli Theatre, Sutton-in-Ashfield, England, Wally Baker invited leading clergymen to preview after which they expressed themselves on comment cards. These were later incorporated into a folder and distributed, while the originals were mounted on display board in lobby.

For "Maybe It's Love," Wally printed up neat leaflets with copy on outside "Private and confidential. Not to be read aloud in company—hints on how to tell when you are in love." Inside contained gag copy.

On the recent death of King George, Baker had his kiddie club send a message of condolence to Her Majesty which was acknowledged the same day.



Crabtree's Animated "Music" Front



Robertson's Radio Patrol Car



Pike's Gas Company Tieup



Lehman's Gob Sleeps in Lobby

Crabtree Uses Animated "Goes Round" Front

E. E. Crabtree, Palace, Peoria, Ill., forwards accompanying photo of his "Music Goes Round" front. The large drum on which the title appears with notes, revolved by means of a belt and small fan motor. Star names along upper border of the drum were of transparent paper with lights behind the letters serving to indirectly illuminate lower part of drum.

Artist C. J. Rhodes was responsible for the construction and erection of the display.

"Have You Contributed Lately?"

Why Not Squirrel Instead of Rabbit?

Francis Deering, Loew's State, Houston secured a Chaplin impersonator for "Modern Times," man attending all sports events, theatres, hotels, stations and stores. Operators of dog track arranged a special race between the impersonator and the rabbit, which secured oodles of publicity.

Special show was held for crippled children's hospital in advance of regular opening, 10-foot cutout of Chaplin planted in main entrance of leading hotel and artist did five oil and pastel posters of star for lobby display. Over box-office a revolving three-foot circular sign with cutout illuminated letters attracted and blow up of Goddard at stove was planted on stage auditorium where newspaper conducted cooking school session.

"Have You Contributed Lately?"

Museum Lends Relics For "Rose Marie"

Contacting Buffalo Museum of Science, Charlie Taylor, Shea's Buffalo, borrowed collection of Indian relics for lobby display on "Rose Marie." Newspaper photographer took pictures of children studying the relics and ran it with story.

Music from picture was played on special theatre radio program twice daily, special window displays with stills and theatre copy planted in music stores and various merchants ran co-op ads with scene stills.

"Have You Contributed Lately?"

Gob Sleeps in Lobby For "Follow the Fleet"

Larry Lehman, manager and Louie Mayer, publicity director RKO Mainstreet, Kansas City, Mo., for "Follow the Fleet" promoted gob at local recruiting station to swing his hammock in the lobby (see photo) night before opening in order to be first in line to see show.

Windows and co-op ads were secured in addition to distribution of heralds and counter displays in five and tens.

"Have You Contributed Lately?"

Gas Company Tieup

Accompanying photo shows neat display in light company secured by Harold Pike, Paramount exploiteer in Sydney, Australia, for "Last Outpost." Pike reports that he has arranged for this same display to be used in six different branches of the gas and light company with theatre and playdate credits prominently spotted in display.

THE THEATRE SET-UP IN SAN FRANCISCO

Management and Publicity in Golden Gate City Said to be Conservative

by T. A. CHURCH
San Francisco Correspondent

SIXTY years ago, Lotta Crabtree, dancing and singing darling of the miners in the days of the gold rush, presented a drinking fountain to the city of San Francisco. It was not a strikingly beautiful creation even for that day, but it bore the stamp of sentiment and San Francisco took it to her heart and wove legends around its donor. It was set up at Newspaper Corner, in the very heart of business activity, so its name Lotta's Fountain, grew to be synonymous with the heart-beat of the community.

The theatrical district that once centered in the vicinity has long since moved out Market Street, but sentiment toward the old landmark has never diminished. It has changed somewhat with the years and the old monument now bears an additional plaque setting forth the fact that Tetrazzini sang there one memorable Christmas Eve in appreciation of her "discovery" by San Francisco opera enthusiasts. Thus, this city maintains on her principal thoroughfare a monument to two of her best beloved entertainers whose careers began here, coupled with a ballyhoo for her climate.

Twenty Foreign Quarters

San Francisco is essentially a city of the sea, with a thriving shipping business, manufacturing industries that call for highly skilled labor, high wage scales, a climate pronounced perfect and a steady flow of travelers, a combination that strongly favors the amusement industry. Federal Reserve statistics for 1935 stamp the Pacific Coast area as leading the rest of the country in business activity, with Greater San Francisco the white spot. The cups, banners, trophies and cash awards annexed by film exchanges here, in competition with other exchanges, indicates that this has certainly been true as concerns show business.

Just mention population and you bring up a ticklish subject. Not that the city is ashamed of its population, but that it fails to secure credit for what it has. By State enactment, the city is limited to but 42.19 square miles, compared to 442.5 for Los Angeles and 308.86 for New York. The population of the city proper is 710,536, according to an enumeration made last July. But the city has overflowed into numerous suburbs so closely united that one passes from one municipality into another without realizing it. The 1930 census credits what is known as Greater San Francisco with a population of 1,578,009.

Despite the cosmopolitan nature of the population, 93.8 per cent are of the white race. The various foreign quarters, such as Chinatown, the Latin Quarter, Little Greece, and the rest, are veritable cities within a city. There are more than twenty of them, with a population of about 200,000. Chinatown, with a population of 16,000, is the largest Chinese colony outside of China. There are more than 37,000 foreign born Italians, 18,000 Germans, 14,000 Irish, 20,000 English and Canadians, 7,000 Russians, 7,000 French, 7,000 Mexicans and 6,000 Japanese.

Since San Francisco is the financial center of the West, with more than fifteen hundred firms of national reputation making their headquarters here, white collar workers make up a very considerable part of the population. Headquarters of the Twelfth Federal Reserve District are here, and this is the home of the fourth largest bank in the United States. Its stock exchange transactions are among the largest outside of New York. Three Universities are within commuting distance, the University of California being the largest in the world, from the standpoint of enrollment.

The prevailing wage scales are among the highest in the United States but, paradoxically though it may seem, living costs for the average wage earner and moderate salaried families are low. In relation to fourteen other important cities of the country, cost of living in San Francisco is next to the lowest, only Portland, Ore., reporting lower figures. The carpenter, usually used as a yard stick for wage comparison, is paid $9 a day, this being the wage upon which all public work and union jobs are figured.

Thanks to a municipally owned street railway system, a five-cent fare prevails and one may reach any part of the city for a nickel. The layout of the city is such that most of the streets feed into Market Street, the main artery, so that the downtown theatrical district is easily reached. The compact nature of the city and the steepness of its hills work against a general use of private automobiles for transportation but even so parking space is at a premium in the downtown district. Many theatres have special rates for theatre parking at nearby garages and advertise this service widely.

In any compilation of American showmanship, the efforts of theatremen in the Golden Gate sector are of course to be registered high on the list. Of more than passing interest, therefore, is the article here which sets forth the why and wherefore of showbusiness as practised successfully by San Franciscans.

The situation in other key cities will be similarly treated in following issues of the Round Table.

—A-MIKE.

Says Good Management Important

Floyd St. John, of the Republic Pictures Corp. of California, says that this city is unquestionably the white business spot of America. "There are plenty of statistics to prove this," he said, "along with reasons why this is true in the amusement field.

"Of course, the amusement business prospers when other lines are making a good showing, but good management also has an important place. I venture to say that no other city in the country can show as high a type of executive or publicity man, on the whole, as can the theatrical industry here. Both circuits and independent houses are managed by veteran executives who understand both the business and the territory. Changes in management have been few and far between in recent years and some of those who head major enterprises have been connected with the business since the days of the nickelodeon. They have succeeded where outsiders, no matter how clever, would most assuredly have failed.

"The local policy has been to keep admission prices low enough to permit attendance to be heavy, yet sufficiently high to return a profit. Almost without an exception, theatres in Greater San Francisco are making money."

Prices of admission do not vary greatly between first-run downtown houses and deluxe subsequent run houses in the outlying districts, certainly not as much as they did five or six years ago. The average price of admission at downtown houses is now close to 35 cents. To distribute patronage more evenly, most downtown houses name a price of 30 cents to one o'clock and then step this up to 35 cents for the rest of the afternoon, with an advance to 40 cents for night shows. A good balance is being main-

(*Continued on following page*)

"Have You Contributed Lately?"



POLE AND MOUNTIE. Bert Leighton, Grand, Lancaster, Pa., gathered a lot of attention with this smart advertising with man dressed as mountie guiding lettered totem pole about town.

MORE ON SAN FRANCISCO THEATRES

(*Continued from preceding page*)
tained between downtown and neighborhood houses as far as attendance is concerned. National circuits control the downtown situation, with local circuits in the saddle in residence districts.

Methods of theatre operation have changed quite sharply from those in effect a few years ago when the circuit plan first got under way and matters of policy were decided from a distance. For a time, managers were permitted little latitude in the operation of the houses over which they presided. They played the pictures given them, used the advertising provided and did little other than forward the receipts. Few knew whether their houses were making or losing money. Now mangers again have duties that correspond closely to those of owners, assisting in the selection of pictures, handling their own publicity and deciding many matters of policy to fit their respective houses.

Managers Receive Latitude

"We certainly give our men plenty of latitude in the management of houses entrusted to their care," says Robert A. McNeil, vice-president and general manager of the Golden State Circuit. "We hold a meeting for managers every week at which problems are discussed and plans sounded out. The men handle their own publicity work in their own way, choose most of their own mediums for advertising, contact merchants for tie-ups, keeping expenditures within a definite budget. The budgets are set for each house in keeping with the possible gross. The managers are expected to make the most of the funds at their command.

"We have only district houses in San Francisco and since newspaper advertising rates are high, make use of space in columns such as 'Today At The Theatres.' In this style of notice, originated by W. Harold Wilson, who has charge of some of our publicity work, houses are listed according to district and four or five lines are given over to each, naming the pictures and leading stars. This really gives all the information the amusement shopper desires, especially for subsequent runs.

"The publicity handled directly by house managers is carried in district publications, circulars, tie-ups with merchants and lobby displays. Especially interesting displays are routed from house to house.

"At some of our meetings, usherettes and other employees make short talks, outlining their problems and telling how they have managed difficult situations. We get a lot of pointers from them for use in other theatres.

"We get out a weekly sheet, 'The Golden State Co-Operator' and pack into this the proceedings of the weekly meetings, and other material as well. This keeps up interest, especially in the profit sharing contests for managers we hold from time to time."

Aaron Goldberg, operating five small but neatly appointed subsequent run houses in downtown San Francisco, lists himself as a 100 per cent independent exhibitor who does not believe in give-aways, lottories or prizes.

"As my houses are small and use pictures long after the release date, I can make use of little newspaper advertising. However, I am considering the trial of a daily inexpensive column ad for one or two of my houses. Publicity is confined largely to lobby displays and programs sent through the mail to a select list that is checked frequently.

"My houses operate on a 10 cents to 20 cents policy in keeping with the small size of the theatres and the age of the pictures. Theatre admission prices in San Francisco are too low, in my opinion. There is no doubt but that higher taxes are ahead for the industry and it is time exhibitors were commencing to prepare for them."

Newspaper advertising rates are considered high in San Frncisco and this accounts for the comparatively small size of theatre advertisements, the studied care given copy and the space devoted to theatre readers and reviews. Newspapers have their own reviewers and reviews appear under the names of the writers. In addition, use is made of syndicated columns from Hollywood. Papers are free with tie-ups and this is a favorite form of publicity.

Advertising Percentages Vary

The percentage of gross receipts devoted to advertising varies considerably with the different houses and circuits. Some of the first run houses are spending but six to seven per cent, but the average is higher. Some circuits are attempting to hold expenditures to eight per cent, but usually end with spending about 10 per cent. Sometimes, when pressed, 25 per cent is given over to publicity, and there have been instances during the past year when this mounted as high as 40 per cent. Between 75 and 85 per cent of publicity budgets go to newspaper advertising, with the foreign language press coming in for its share. The balance goes to lobby displays, billboards, card tieups, programs and lighting effects. Billboards are not used as formerly, but some exhibitors find them excellent.

Very little ballyhoo is employed, other than in lobby displays. Exhibitors agree that the San Francisco public does not respond to this form of publicity. Attendance is regular, requiring no whipping up, and theatre goers are loyal to favorite houses. Many patrons visit certain houses regularly, regardless of the attraction.

The stage show, once such a feature here in connection with screen attractions, is fading from the picture. The Warfield, long the stronghold of stage attractions, recently became a straight picture house, leaving the Golden Gate the only house making use of its stage regularly.

Moving pictures have plenty of opposition in the city, one mayor wanted known as the Paris of America. There are dog tracks just outside the city, two horse racing plants on the Peninsula, scores of gay night clubs and legitimate shows in three houses. In season, there is grand opera and symphony concerts in the truly magnificent Municipal Opera House, first of its kind in the United States. The symphony orchestra receives a subsidy from the city by vote of the people. The Civic Auditorium seating 12,000 houses conventions, boxing matches, wrestling bouts and bicycle races. Exhibitors welcome competition of a cultural type, such as opera and the concerts, which brings many desirable visitors. The type to which they most object, and one which is growing, is the showing of moving pictures in schools, churches and lodges under the guise of educational programs. These places pay no taxes or license fees and most of the pictures shown are exhibited on theatre screens in the usual course of events. Marathon walking and dancing contests have disappeared, the last Legislature having abolished them. Likewise, street carnivals are conspicuous by their absence, a high license and careful supervision plan having ended them.

"Have You Contributed Lately?"



FULL WINDOW. Planted on "Paddy O'Day" at Jordan & Marsh, class Boston store, by publicists Harry Brown, Jr., and Paul Levi as buildup for Jane Withers picture at the Paramount Theatre.

Theatres in Good Physical Condition

The physical condition of San Francisco theatres is above reproach. All have been erected since the great fire of 1906 and most of them within the past ten years. Building restrictions are exceedingly rigid, so much so that builders have complained that many factors of safety are beyond all reason. An earthquake survey of downtown buildings was made recently and only minor changes were ordered on one or two theatre exteriors.

Where construction costs have been high in some instances, savings are possible on some equipment. Heating and cooling systems are a part of theatres here, as elsewhere, but climatic conditions are such that expensive installations are not required and the cost of operation is low.

Senator William G. McAdoo, in presenting the claim of the city for the National Democratic Convention, declared that "San Francisco is air conditioned by God."

Better Theatres

SPRING BUYERS NUMBER ISSUE OF APRIL 4th

In addition to regular news and service departments, will contain

- **THE EQUIPMENT INDEX:**

  The industry's semi-annual buying guide for theatre equipment, furnishings, supplies and architectural materials, completely revised.

- **THEATRE SUPPLY DEALERS:**

  Directory of established local services and dealers in theatre equipment and supplies.

- **SPECIAL FEATURES, Including**

  Maintenance Factors in Remodeling

  Good Taste in Staff Uniforms

  Small Theatre Air-Conditioning

  Five New Theatres, pictured in a special insert accompanied by descriptions and plans.

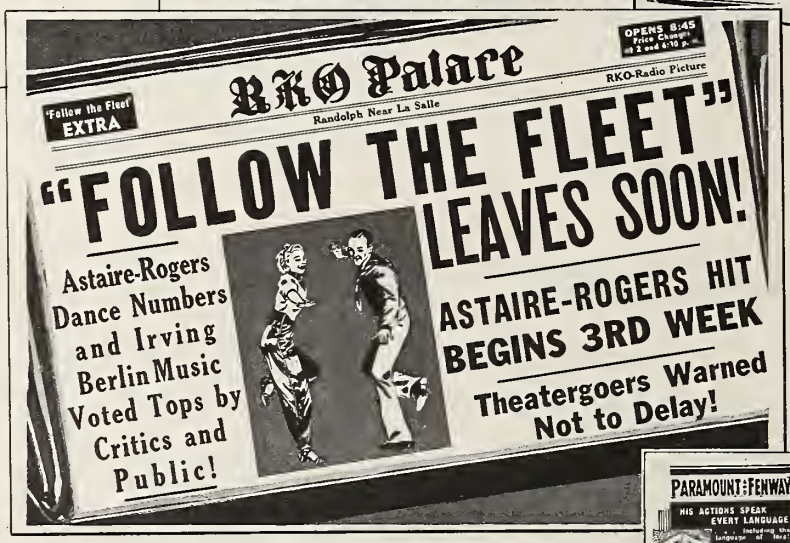
- **To Appear with the Next Issue of MOTION PICTURE HERALD**

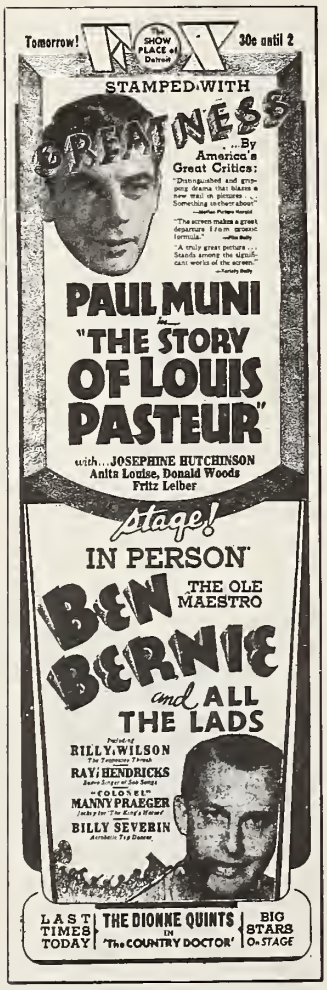
NEWSPAPER ADS HERE AND THERE





















EXPLOITATIONS FROM OVERSEAS



TESTIMONIALS. To Grace Moore, patrons of the Beaufort Cinema, Birmingham, England, were invited by Manager F. J. Studd to extend appreciation for star's performance in "On Wings of Song" (Love Me Forever) by singing signature sheet.



FRONT DECORATION. At the Regal Theatre, in Lahore, India, General Manager E. P. Kanga installed this unusual attractor on "Anna Karenina," the display almost covering the entire front. Standout was giant painting of star.



ELECTRICAL DISPLAY. Spectacular front at the Tivoli Theatre, London, on "Modern Times" outlined figure of Chaplin in characteristic pose, on one side and action shot of star in scene from factory sequence, on the other. Campaign was supervised by Francis Meynell, theatre publicist.



SOCK STUFF. Exterior of the Cirkus Theatre (World Cinema) in Copenhagen, Denmark, in this fashion effectively sold "Last Outpost." Center enlargement scene still was bordered by star figures with title above in large neon lettering. Flash credited to owner and manager Neilsen.



BANNER ADVERTISING. For buildup on "G Men" at the Nippon Gehijo Theatre, Tokyo, Japan, banner signs running from top of marquee almost to roof of building were utilized, reports Jos. Hanley, Warner Bros. Japan manager.



GIANT CUTOUTS. Traffic-stoppers indeed were the cutouts of Astaire and Rogers planted out front at the Teatro Nacional, Havana, Cuba, on "Top Hat." Figures were over 15 feet high. Credited for the campaign is Manager Heliodoro Garcia.

personalities

BERNAL LEWIS
of West Palm Beach, Fla., has been appointed manager of the Imperial, in Charlotte, N. C., succeeding C. ERVINE STONE, who has been transferred to Spartanburg to manage the State.

▽

J. P. JONECK
is managing the Surrey Theatre in the Bronx for Consolidated Amusement.

▽

JACK TUNSTILL
has resigned as assistant of the Criterion in Oklahoma City, Okla., and is succeeded by FRANK SCOSSALA.

▽

ROY MILLER
manager of the Ramona, Detroit, and J. I. M. SCHWARTZ, manager of the Regent, have switched posts.

▽

JOHN MERCER
has been transferred from New York to take over the assistant managership of Loew's Poli, Worcester, Mass., replacing WILLIAM MAC DERMOTT, who has been shifted to Springfield.

▽

JOHN BOYKE
formerly assistant at Loew's State, Providence, has been shifted to Boston working for STAN GOSNELL at the Loew's State.

▽

FRANK L. NEWMAN, JR.
will move from the Fifth Avenue, Seattle to the Alder and Blue Mouse in Portland. He will be succeeded by ANDREW SASO.

▽

HERBERT SOBOTTKA
formerly at the Orpheum, Seattle, goes to the Orpheum in Portland; succeeding him is DON GEDDES, now managing the Paramount in Seattle. BILL HAMRICK replaces GEDDES.

▽

JACK ROSENBERG
manager of the Coliseum, Seattle, goes to the Mt. Baker Theatre in Bellingham, succeeding GEORGE APPLEBY.

▽

JAMES CLEMMER
and DAN REDDEN remain as managers of the Music Box and Blue Mouse theatres in Seattle.

▽

FLOYD FITZSIMMONS
of the Grove Theatre, Freeport, L. I., dropped into Club headquarters to say hello.

▽

LEONARD THRALL
has taken over the Sioux at Anthon, Ia.

▽

BOYD BRADEN
has reopened the New Menlo in Menlo Park, Cal.

▽

ARCH HURLEY
is building a new 500 seater at Tucumcari, N. M.

▽

PAUL KESSLER
formerly with Republic in New Haven will manage theatres in Holyoke and Northampton, Mass., for STEVE BROIDY.

MANAGERS ANNOUNCE GET-TOGETHER IN APRIL

Theatremen in and around New York are putting on a party the night of Thursday, April 23, at the French Casino. Shindig is informal, open also to wives and sweethearts. Starting time is eleven o'clock, and tickets, $2.75 each, include dinner, show and dancing.

For information of those who would like to attend, committee is as follows:

PAUL BINSTOCK, Republic, Brooklyn, for Randforce Circuit; JOE SALMON, Riverside, New York City, for Skouras Theatres; MARTY ROSENBURGH, Loew's Boro Park, Brooklyn, for Loew Brooklyn houses; LEW PRESTON, Endicott, Brooklyn, for Brooklyn independents; ERIC VAN DYCK, Loew's 83rd Street, for Loew New York houses and MOE BARANCO, Loew's State, Jersey City, for Loew's Jersey houses.

J. B. McMAHON
is building a new house at Hatch, N. M., to replace the Palace, destroyed by fire.

▽

MAURICE DAVIS
formerly Montreal branch manager of Empire Films, has been named manager of the Belmont Theatre there.

▽

ANNA BELL WARD
of the Phoenix Amusement Co., Lexington, Ky., is on the sick list and is down in Florida recuperating.

APPLICATION FOR MEMBERSHIP

MANAGERS' ROUND TABLE CLUB

Rockefeller Center, N. Y.

Name .....

Position .....

Theatre .....

Address .....

City .....

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Absolutely No Dues or Fees!

HENRY TOBIN
has been shifted to the Olympia in Olneyville, R. I., spot left vacant by the death of FRED LOVETT.

▽

DONALD ROSS
formerly manager of the Globe, Loew Poli, Bridgeport, died recently at the Bridgeport Hospital after a long illness.

▽

FLYNN STUBBLEFIELD
for the past five years manager of the Strand, Louisville, Ky., has been granted leave of absence due to illness. He leaves shortly for Arizona.

▽

HAL OLVER
New York press agent, is in Chicago doing exploitation work on "Boy Meets Girl."

▽

MAXWELL WEINBERG
of the Little Theatre, Baltimore, has sold an article on the movies to Stage Magazine for the April issue.

▽

WILLIAM RISLEY
manager of the RKO Temple, Rochester, N. Y., has gone to the Palace there, succeeding JAY GOLDEN, the latter having been transferred to managing director of RKO and Comerford houses in Syracuse.

▽

CHARLES FREEMAN
former assistant of the Palace, Rochester, is now managing the Comerford Century and HARRY HOLT was promoted from assistant to manager of the Temple.

▽

WALLACE COOPER
has been promoted from assistant at the Palace, Hartford, to manage the Poli there. SAM BADAMO, former assistant at the Majestic, Bridgeport, promoted to manage the Globe replacing P. ALONZO, resigned.

▽

LARRY STARK
sent from New York to assistant FRANK HENSON at the Bijou, New Haven, has been transferred to the same post at the Majestic in Bridgeport.

▽

GEORGE A. DELIS
district manager of the Constant Theatres in eastern and southern Ohio is in the Mercy Hospital with a fractured leg and other injuries sustained in an automobile accident recently.

▽

ABEL DAVIS
has taken over the Roxy Theatre, Denver, from CHARLES YAEGER.

▽

A. J. NARANJO
operating in Maxwell, N. M., has extended his portable circuit to Roy and Wagon Mound, N. M.

▽

FRED RAPPORT
is now managing the Arroya for Fox West Coast in Los Angeles.

▽

ELMER LORITZ
is managing the Lake, Rochester, N. Y., succeeding BILL WHITE, who returns to the State as assistant.

THE RELEASE CHART

Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut towards such information as he may need, as well as information on pictures that are coming. Features now in work or completed for release later than the date of this issue are listed under "Coming Attractions." Running times are those supplied by the companies. Asterisk indicates running time as made known by West Coast studio before announcement by home office in New York. Variations also may be due to local censorship deletions. Dates are 1935, unless otherwise specified. Letter in parenthesis after title denotes audience classification of production: (A) Adult, (G) General. Numerals following audience classification are production numbers. Dagger symbol indicates picture is of the 1935-35 season.

ACADEMY

Title	Star	Rel. Date	Running Time Minutes	Reviewed
I Conquer the Sea (G)	Steffi Duna	Jan. 24,'36†	70.	Jan. 25,'36
Coming				
Inter-national Crime				
Millions for Defense				
Murder in Chinatown				
Revolt of the Zombies	Dorothy Stone-Dean Jagger			
Secret of Scotland Yard				
Slave Ship				

AMBASSADOR-CONN

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Black Gold	Frankie Darro-Berton Churchill	Jan. 20,'36†		
His Fighting Blood	Kermit Maynard-Polly Ann Young	Oct. 5		
Men of Action	Frankie Darro-Roy Mason	July 20†		
Song of the Trail	Kermit Maynard-Evelyn Brent	Feb. 24,'36†		
Timber War	Kermit Maynard-Lucille Lund	Nov. 20		
Trails of the Wild	Kermit Maynard-Billie Seward	Aug. 7		
Valley of Wanted Men	Frankie Darro-Grant Withers	Oct. 20†		
Coming				
Born to Fight	Frankie Darro-Roy Mason	Apr. 13,'36†		
China Flight		Apr. 1,'36†		
Phantom of Death Valley	Frankie Darro-Roy Mason	Apr. 25,'36†		
Robin Hood, Jr.		May 1,'36†		
Valley of Terror	Kermit Maynard	Apr. 5,'36†		

BURROUGHS-TARZAN

Title	Star	Rel. Date	Running Time Minutes	Reviewed
New Adventures of Tarzan (G)	Herman Brix	June 10	74	June 10
Coming				
Alcatraz		July 1,'36†		
Drag Net, The (See "In the Cutting Room," Feb. 15,'36.)	Rod LaRocque-Marian Nixon	Apr. 15,'36†		
Three Wise Monks		May 1,'36†		
White Glove, The		June 1,'36†		

CELEBRITY

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Coming				
For Love of You	Franco Foresta - Riscoe and Wayne	6 rls		
Kiss Me Goodbye (G)	Magda Schneider - Riscoe and Wayne	62	Dec. 14	

CHESTERFIELD

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Dark Hour, The	Ray Walker-Irene Ware	Jan. 15,'36†	64	
False Pretenses (G)	Sidney Blackmer-Irene Ware	Oct. 22	66	Nov. 23
Girl Who Came Back (A)	Shirley Grey-Sidney Blackmer	Sept. 20	65	Sept. 28
Happiness C.O.D.	Donald Meek-Irene Ware	Oct. 15	62	
Lady in Scarlet, The	Reginald Denny-Patricia Farr	Oct. 15	62	
Little Red Schoolhouse	Dickie Moore-Junior Coghlan	Mar. 2,'36†	66	
Ring Around the Moon	Erin O'Brien - Moore - Donald Cook	Dec. 15†	64	
Coming				
August Week-end	Valerie Hobson-G. P. Huntley, Jr.			
Below the Deadline				
Mother of the World				

COLUMBIA

Title	Star	Rel. Date	Running Time Minutes	Reviewed
After the Dance	Nancy Carroll-George Murphy	June 26	61	
Atlantic Adventure	Nancy Carroll-Lloyd Nolan	Aug. 25	70	
Black Room, The	Boris Karloff-Marian Marsh	July 15	70	
Calling of Dan Matthews, The (G)	Richard Arlen-Charlotte Wynters	Dec. 10†	65.	Feb. 1,'36
Case of the Missing Man, The	Roger Pryor-Joan Perry	Oct. 15†	58	
Cattle Thief, The	Ken Maynard-Geneva Mitchell	Feb. 28,'36†	57	
Champagne for Breakfast	Joan Marsh-Hardie Albright	June 18	68	
Crime and Punishment (A) (Exploitation: Jan. 25,'36, p. 63.)	Peter Lorre-Edward Arnold	Nov. 20†	89	Nov. 30
Dangerous Intrigue	Ralph Bellamy-Gloria Shea	Jan. 4,'36†	57	
Devil's Squadron	Richard Dix-Karen Morley	Mar. 12,'36†		
Don't Gamble with Love (G)	Bruce Cabot-Ann Sothern	Feb. 15,'36†	*58.	Mar. 14,'36
Escape from Devil's Island (G)	Victor Jory-Florence Rice	Nov. 10†	65	Dec. 14
Feather in Her Hat, A	Pauline Lord-Louis Hayward	Oct. 17	73	
Gallant Defender	Charles Starrett-Joan Perry	Nov. 30†	57	
Girl Friend, The	Ann Sothern-Jack Haley	July 31	69	
Grand Exit	Ann Sothern-Edmund Lowe	Oct. 25†	67	
Guard That Girl (G)	Robert Allen-Florence Rice	Sept. 20†	67	Nov. 23
Heir to Trouble	Ken Maynard-Joan Perry	Sept. 26†	59	
Hell Ship Morgan (G)	George Bancroft-Ann Sothern	Feb. 8,'36†	65.	Mar. 21,'36
Heroes of the Range	Ken Maynard-June Gale	Mar. 28,'36†		
If You Could Only Cook (Exploitation: Jan. 25,'36, p. 64.)	Jean Arthur-Herbert Marshall	Dec. 30†	72	
Lady of Secrets	Ruth Chatterton-Otto Kruger	Jan. 25,'36†	73	
Lawless Riders	Ken Maynard-Geneva Mitchell	Dec. 28†	57	
Lone Wolf Returns, The (G)	Melvyn Douglas-Gail Patrick	Dec. 31†	65.	Feb. 15,'36
Love Me Forever	Grace Moore-Leo Carrillo	June 27	93	
Music Goes 'Round, The (G) (Exploitation: Mar. 7,'36, p. 95; Mar. 21,'36, p. 96.)	Rochelle Hudson-Harry Richman	Feb. 27,'36†	87.	Feb. 29,'36
Mysterious Avenger	Charles Starrett-Joan Perry	Jan. 17,'36†	55	
One Way Ticket	Lloyd Nolan-Peggy Conklin	Nov. 25†	71	
Public Menace, The	Jean Arthur-George Murphy	Sept. 30	63	
Riding Wild	Tim McCoy-Billie Seward	June 28	56	
She Couldn't Take It (G)	George Raft-Joan Bennett	Oct. 20†	86	Nov. 10
She Married Her Boss (Exploitation: Feb. 15,'36, p. 83.)	C. Colbert-Melvyn Douglas	Sept. 19	91	
Superspeed	Norman Foster-Florence Rice	Sept. 1	57	
Together We Live (See "In the Cutting Room," Nov. 3,'34.)	Ben Lyon-Sheila Mannors	Aug. 16	70	
Too Tough to Kill	Victor Jory-Sally O'Neill	Nov. 23†	58	
Western Courage	Ken Maynard-Geneva Mitchell	Nov. 15†	58	
Western Frontier	Ken Maynard-Lucile Browne	Aug. 25†	57	
You May Be Next	Ann Sothern-Lloyd Nolan	Feb. 6,'36†	67	
Coming				
And So They Were Married	Mary Astor-Melvyn Douglas			
Avenging Waters	Ken Maynard-Beth Marion			
Blackmailer	William Gargan-Florence Rice			
Fer de Lance	Edward Arnold-Lionel Stander			
King Steps Out, The	Grace Moore-Franchot Tone			
Lost Horizon	Ronald Colman-Jane Wyatt			
Mine with the Iron Door, The	Richard Arlen-Cecilia Parker			
Mr. Deeds Goes to Town	Gary Cooper-Jean Arthur	Mar. 31,'36†		
Panic on the Air	Lew Ayres-Florence Rice	Apr. 10,'36†		
Pride of the Marines	Charles Bickford-Florence Rice	Apr. 2,'36†		
Queer Money	Chester Morris-Margot Grahame			
Roaming Lady	Fay Wray-Ralph Bellamy	Apr. 12,'36†		
Trapped by Television	Lloyd Nolan-Jean Dixon			
Wedding Present	Lew Ayres			

COMMODORE

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Aces Wild	Harry Carey	Jan. 2,'36†	6 rls	
Ghost Town	Harry Carey	Feb. 15,'36†	6 rls	
Kid Courageous	Bob Steele	July 26†	6 rls	
Loser's End	Jack Perrin	Aug. 26	6 rls	
Pecos Kid, The	Fred Kohler, Jr.	Feb. 15,'36†	6 rls	
Rider of the Law, The	Bob Steele	Oct. 28†	6 rls	
Ridin' Through	Tom Tyler	Nov. 26†	6 rls	
Shadow of Silk Lennox	Lon Chaney, Jr.	Nov. 1†	6 rls	
Smokey Smith	Bob Steele	Sept. 26	6 rls	
Terror of the Plains	Tom Tyler	June 27	6 rls	
Toll of the Desert (G)	Fred Kohler, Jr.-Betty Mack	Nov. 1†	60	Oct. 26
Western Justice	Bob Steele	June 14†	6 rls	
Wolf Riders	Jack Perrin	Dec. 26†	6 rls	
Coming				
Scream in the Dark	Lon Chaney, Jr.		6 rls	

DANUBIA

(Hungarian Dialogue)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
College Boys of Iglo	Marica Gerval	Sept. 3†	85	
Empress and a Soldier	Gozon-Dajbukat	Dec. 1†	77	
Homely Girl	Javor Murathy	Sept. 1†	88	
Honor Among Thieves	Kabos-Calkos	Sept. 10†	73	
Iron Man	Torzs-Turay	Sept. 15†	71	
Keep Smiling	Szoeke Szakall	Feb. 21,'36†	77	
New Squire, The	Paul Javor	Mar. 15,'36†	106	
Queen of Roses	Zita Pertzel	Nov. 10†	90	
Seeing Hungary (English titles)	Travelogue	Aug. 29	58	
Sweet Stepmother	Maria Tasnadi	Nov. 22†	90	
Coming				
Be Good Until Death	Csortos-Deveny		89	

(THE RELEASE CHART--CONT'D)

DU WORLD

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Don Quixote	Chaliapin-Sydney Fox	July	81.	July 8,'33
Dream of My People	Cantor Rosenblatt	June		
Frasquita (G)	Franz Lehar	Jan.	87.	Feb. 1,'36
Hello Paris		Oct.		
Iceland Fishermen (G)	Pierre Loti story	Sept.	72.	Oct. 5
Legong: Dance of the Virgins	Technicolor	Nov.	60.	
Ra Mu		Sept.		
Sans Famille	Robert Lynen	Aug.		
Scandal in Budapest		Nov.		
Wedding Rehearsal	Roland Young-Merle Oberon	Dec.		
Coming				
Notre Dame			58.	

EMPIRE

Star	Title	Rel. Date	Running Time Minutes	Reviewed
Get That Man!	Wallace Ford-Lillian Miles	July	61.	
Coming				
Crime Patrol	Ray Walker-Geneva Mitchell			
Fire Trap (G)	Evalyn Knapp-Norman Foster		*63.	Dec. 7
Shadows of the Orient (G)	Regis Toomey-Esther Ralston		*65.	Feb. 15,'36

FIRST DIVISION

(Releases First Division Productions and in certain territories Alliance, Diversion, Normandy, Associated Talking, Monogram, Liberty, Chesterfield and Invincible Pictures.)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bridge of Sighs	Dnslow Stevens-Dorothy Tree	Mar.	5,'36†. 66.	
Brilliant Marriage	Joan Marsh-Ray Walker	Mar.	25,'36†.	
Condemned to Live	Ralph Morgan-Maxine Doyle	Sept.	15. 60.	
Dance Band (G)	Buddy Rogers-June Clyde	Nov.	15†. 65.	June 15
Dark Hour, The	Irene Ware-Ray Walker	Jan.	15,'36†. 70½.	
False Pretenses (G)	Sidney Blackmer-Irene Ware	Oct.	22†. 66.	Nov. 23
Frontier Justice	Hoot Gibson	Oct.	1†. 58.	
Girl Who Came Back (A)	Shirley Grey-Sidney Blackmer	Sept.	20†. 65.	Sept. 28
Happiness C.O.D.	Donald Meek-Irene Ware	Oct.	15†. 69.	
Hitch-Hike to Heaven	Henrietta Crosman-Anita Page	Dec.	1†. 63.	
Hong Kong Nights	Tom Keene-Wera Engles	Sept.	15†. 59.	
I Conquer the Sea (G)	Steffi Duna	Feb.	1,'36†. 67.	Jan. 25,'36
Java Head (A)	Anna May Wong - E. Allan - E. Gwenn - John Loder	Sept.	1†. 70.	Aug. 17
Lady in Scarlet, The	Reginald Denny-Patricia Farr	Nov.	20†. 65.	
Law of 45's	Big Boy Williams-Molly O'Day	Dec.	1†. 56.	
Little Red School House	Junior Coghlan-Dickie Moore	Mar.	10,'36†. 59.	
Living Dead, The	Gerald Du Maurier-Geo. Curzon	Feb.	29,'36†. 65.	
Lucky Terror, The	Hoot Gibson	Feb.	20,'36†. 61.	
Mimi (A)	Douglas Fairbanks, Jr.-Gertrude Lawrence	Oct.	8†. 75.	June 9
Murder at Glen Athol	John Miljan-Irene Ware	Nov.	1†. 69.	
Old Curiosity Shop (G)	Elaine Benson-Ben Webster	Dec.	25†. 89.	Feb. 2
Rainbow's End	Hoot Gibson	June	10. 60.	
Red Wagon	Charles Bickford-Raquel Torres	Dec.	8†. 76.	
Ring Around the Moon	Erin O'Brien - Moore - Donald Cook	Jan.	23,'36†. 69½.	
Society Fever	Lois Wilson-Lloyd Hughes	Oct.	1†. 67.	
Spy 77 (G)	Greta Nissen-Don Alvarado	Jan.	15,'36†. 77.	Feb. 29,'36
Swifty	Hoot Gibson-June Gale	Dec.	15†. 60.	
Tango	Marian Nixon-Chick Chandler	Jan.	10,'36†. 70.	
Coming				
Drake the Pirate (G)	Matheson Lang-Jane Baxter	Apr.	1,'36†. 78.	June 1
La Vie Parisienne	John Loder-Nancy Burns			
Southern Maid, A	Bebe Daniels-Clifford Mollison		60.	

FIRST NATIONAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bright Lights (G) 865	Joe E. Brown-Ann Dvorak	Aug.	31. 83.	Aug. 3
Broadway Hostess (G) 963	Winifred Shaw-Lyle Talbot	Dec.	7†. 69.	Nov. 23
Captain Blood (G) 855	Errol Flynn-Olivia De Havilland	Dec.	28†. 119.	Jan. 11,'36
(Exploitation: Jan. 25,'36, p. 69; Feb. 1,'36, p. 66; Feb. 8,'36, pp. 83, 86; Feb. 29,'36, pp. 74, 76; Mar. 14,'36, p. 89.)				
Case of the Curious Bride, The (G) 879	Warren William-M. Lindsay	Apr.	13. 68.	Apr. 18
Case of the Lucky Legs, The (G) 966	Warren William-Genevieve Tobin	Oct.	5. 77.	Sept. 21
Ceiling Zero (G) 953	James Cagney-Pat O'Brien	Jan.	25,'36†. 95.	Dec. 28
(Exploitation: Feb. 1,'36, p. 62; Feb. 8,'36, p. 83; Feb. 29,'36, p. 73; Mar. 7,'36, p. 99.)				
Goose and the Gander (A) 967	Kay Francis-George Brent	Sept.	21†. 65.	Oct. 5
I Found Stella Parish (A) 958	Kay Francis-Ian Hunter	Nov.	16†. 84.	Nov. 2
Irish In Us, The (G) 866	James Cagney-Pat D'Brien	Aug.	3. 80.	July 20
Man of Iron (G) 969	Barton MacLane-Mary Astor	Dec.	21†. 61.	Nov. 18
Murder of Dr. Harrigan, The (G) 970	Kay Linaker-Ricardo Cortez	Jan.	11,'36†. 67.	Feb. 1,'36
Oil for the Lamps of China (G) 867	J. Hutchinson-Pat D'Brien	June	8. 97.	May 18
Payoff, The (G) 968	James Dunn-Claire Dodd	Nov.	9†. 64.	Nov. 30
Road Gang (A) 964	Donald Woods-Kay Linaker	Mar.	28,'36†. 62.	Feb. 29,'36
(Exploitation: Mar. 7,'36, p. 94.)				
Shipmates Forever (G) 952	Dick Powell-Ruby Keeler	Dct.	12†. 109.	Sept. 28
(Exploitation: Mar. 7,'36, p. 96.)				
Song of the Saddle 978	Dick Foran-Alma Lloyd	Feb.	29,'36†. 58.	
Story of Louis Pasteur, The (G) 956	Paul Muni-Josephine Hutchinson	Feb.	22,'36†. 87.	Nov. 30
(Exploitation: Feb. 22,'36, pp. 95, 96; Mar. 14,'36, p. 87.)				

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Coming				
Brides Are Like That (G) 972	Ross Alexander-Anita Louise	Apr.	18,'36†. 67.	Jan. 25,'36
Bullets or Ballots	Edw. G. Robinson-Joan Blondell			
Earthworm Tractor	Joe E. Brown-June Travis			
God's Country and the Woman	Bette Davis-George Brent			
Golden Arrow, The 959	Bette Davis-George Brent	May	9,'36†.	
(See "In the Cutting Room," Feb. 8,'36.)				
Hearts Divided 955	Marion Davies-Dick Powell	May	30,'36†.	
(See "In the Cutting Room," Mar. 14,'36.)				
Law in Her Hands, The 973	Margaret Lindsay-Warren Hull-Glenda Farrell	May	23,'36†.	
(See "In the Cutting Room," Mar. 14,'36.)				
Legionnaire				
Murder by an Aristocrat	Marguerite Churchill-L. Talbot			
(See "In the Cutting Room," Feb. 8,'36.)				
Snowed Under (G) 971	George Brent-Genevieve Tobin	Apr.	4,'36†. 63.	Mar. 21,'36
Sons o'Guns	Joe E. Brown-Joan Blondell			
(See "In the Cutting Room," Mar. 7,'36.)				
Singing Kid, The (G) 954	Al Jolson-Beverly Roberts	Apr.	11,'36†. 84.	Mar. 21,'36
Stage Struck	Joan Blondell-Dick Powell			

FRANK NORTON
(Greek Dialogue—English Titles)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Aute In Zoe	Reta Karmen	Nov.	25†. 115.	
Blue Candles	Reta Myrat	Dec.	25†. 95.	
Crucified Love	Helen Pades	Dec.	15†. 115.	
Depression Is Over	Beatrice Emanuel	Jan.	15,'36†. 98.	
Independence	Phillip Alexander	Feb.	16,'36†. 100.	
Makrea Apton Kosmo	Athena Olympia	Nov.	18†. 75.	
News from Greece	Travelogue	Feb.	9,'36†. 80.	
Voskopoula	Sophea Damoglou	Jan.	5,'36†. 95.	

GB PICTURES

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Alias Bulldog Drummond (G) 3509	J. Hulbert-Fay Wray	Sept.	1†. 63.	May 18
Born for Glory 3508	Barry Mackay-John Mills	Sept.	30†. 70.	
Boys Will Be Boys	Will Hay	Nov.	15†. 70.	
Clairvoyant, The (A) 3503	Claude Rains-Fay Wray	July	15†. 69.	June 15
First a Girl (A) 3512	Jessie Matthews-Sonnie Hale	Dec.	25†. 78.	Nov. 30
King of the Damned (A) 3504	Conrad Veidt-Helen Vinson	Jan.	20,'36†. 75.	Jan. 25,'36
Mister Hobo (G) 3416	George Arliss-Gene Gerrard	Nov.	22. 80.	Oct. 10
(Reviewed under the title, "The Guv'nor.") (Exploitation: Jan. 18,'36, p. 83; Feb. 8,'36, p. 84.)				
Morals of Marcus, The 3502	Lupe Velez-Ian Hunter	Sept.	30†. 72.	Apr. 13
Passing of the Third Floor Back, The (G) 3510	Conrad Veidt-Rene Ray	Dec.	15†. 80.	Oct. 10
Rhodes, the Diamond Master (G)	Walter Huston	Feb.	20,'36†. 88.	Mar. 7,'36
(Exploitation: Feb. 29,'36, p. 72.)				
Thirty-Nine Steps (G) 3501	Robert Donat-Madeleine Carroll	Aug.	1†. 81.	July 8
Transatlantic Tunnel (G) 3513	Richard Dix-Madge Evans	Dct.	27†. 94.	Nov. 2
(Exploitation: Feb. 1,'36, p. 64.)				
Coming				
Doomed Cargo	Edmund Lowe-Constance Cummings			
East Meets West	George Arliss-Elizabeth Allan			
It's Love Again	Jessie Matthews-Robert Young			
King Solomon's Mines 3511				
Man Who Lived Again 3507	Boris Karloff			
Secret Agent 3506	Madeleine Carroll-Peter Lorre			
Soldiers Three 3515	Maureen D'Sullivan-Victor McLaglen			

HOFFBERG

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Fighting Playboy	Lucile Browne-Nick Stuart	Nov.	10†. 55.	
Old Spanish Custom, An	Buster Keaton	Jan.	2,'36†. 60.	
Speed Devils	Paul Kelly-Marguerite Churchill	May	6. 60.	
Coming				
Monday at Ten	Virginia Cherrill-Garry Marsh		60.	
Womanhood	Eve Gray-Esmond Knight		60.	

HUNGARIA
(Hungarian Dialogue)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Addressee Unknown	Irene Agai	Nov.	20†. 85.	
Be Good Unto Death	Paul Javor	Jan.	1,'36†. 85.	
Heart Specialist	Gyula Csortos	Dec.	30†. 90.	
I Cannot Live Without Music	B. Somegyi	Dec.	20†. 95.	
Miss President	Lily Muraty	Dct.	15†. 90.	
One Night In Venice	Gyula Csertos	Jan.	1,'36†. 85.	
Smile Please	Szoeke Szakall	Dec.	1†. 86.	
Three Men Under the Snow	Jeno Torzs	Nov.	20†. 85.	

IMPERIAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Broken Coin	Earle Douglas	Jan.	10,'36†. 50.	
Call of the Coyote	Ken Thompson	Mar.	15,'36†. 50.	

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Mad Parade	Irene Rich-Evelyn Brent	Jan. 25,'36†	71	
Manhattan Butterfly	Dorothy Grainger-Wm. Bakewell	Nov. 25†	71	
Murder by Television	Bela Lugosi-June Collyer	Oct. 25†	62	
Paradise Valley	Hill-Billies	Feb. 19,'36†	48	
Rich Relations	Ralph Forbes-Frances Grant	Jan. 15,'36†		
Soviet Russia Thru the Eyes of an American (G)	Norman Brokenshire	Oct. 1†	72	Oct. 20

Coming

High Hat	Frank Luther			

INVINCIBLE

[Distributed through Chesterfield]

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bridge of Sighs	Dnslow Stevens-Dorothy Tree	Feb. 15,'36†	64	
Brilliant Marriage	Joan Marsh-Ray Walker	Mar. 25,'36†		
Condemned to Live	Ralph Morgan-Maxine Doyle	Sept. 15		
Hitch-Hike to Heaven	Henrietta Crosman-Anita Page	Dec. 1†		
Murder at Glen Athol (Released in New York territory under the title, "The Criminal Within.")	John Miljan-Irene Ware	Oct. 1		
Society Fever	Lois Wilson-Lloyd Hughes	Oct. 1		
Tango	Marian Nixon-Chick Chandler	Jan. 1,'36†	66	

Coming

Death Rides Double				
Hidden Alibi				
Under the Lilacs				

LIBERTY

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Born to Gamble (A) 1012	H. B. Warner-Onslow Stevens	July 10	65	Nov. 2
Old Homestead, The 1011	Mary Carlisle-Lawrence Gray	Aug. 10	73	

MAJESTIC

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Reckless Roads	Judith Allen-Regis Toomey	July 1	66	

MASCOT

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Confidential (G)	Donald Cook-Evalyn Knapp	Oct. 16	65	Oct. 20
Doughnuts and Society	Louise Fazenda-Maude Eburne	Mar. 27,'36†	63	
Harmony Lane (G)	D. Montgomery-Evelyn Venable	Aug. 25	84	Aug. 31
Ladies Crave Excitement (G)	Norman Foster-Evalyn Knapp	June 22	69	June 29
Streamline Express (G)	Victor Jory-Evelyn Venable	Sept. 7	71	Sept. 14
Waterfront Lady (G)	Ann Rutherford-Frank Albertson	Oct. 5	68	Oct. 20

METRO-GOLDWYN-MAYER

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Ah, Wilderness! (G) 628 (Exploitation: Jan. 18,'36, pp. 82, 83; Feb. 22,'36, p. 98.)	Wallace Beery-Lionel Barrymore	Nov. 29†	98	Nov. 23
Anna Karenina (G) 638	Greta Garbo-Fredric March	Sept. 6†	95	July 9
Baby Face Harrington (G)	Charles Butterworth-U. Merkel	Apr. 12	63	Mar. 30
Bishop Misbehaves, The (G) 613	Edmund Gwenn - Maureen O'Sullivan	Sept. 13†	86	Nov. 9
Bohemian Girl, The (G) 521	Laurel and Hardy	Feb. 14,'36†	72	Mar. 7,'36
Bonnie Scotland (G) 520	Laurel and Hardy	Aug. 23†	82	Sept. 14
Broadway Melody of 1936 (G) 601 (Exploitation: Feb. 8,'36, p. 86.)	Jack Benny-Eleanor Powell	Sept. 20	103	Sept. 7
Calm Yourself (G)	Madge Evans-Robert Young	June 28	60	June 23
China Seas (G) 602	Clark Gable - Jean Harlow - Wallace Beery	Aug. 16†	89	Aug. 5
Escapade (G)	William Powell-Luise Rainer	July 5	89	July 18
Exclusive Story (G) 621	Franchot Tone-Madge Evans	Jan. 17,'36†	73	Jan. 18,'36
Garden Murder Case, The (G) 622	Edmund Lowe-Virginia Bruce	Feb. 21,'36†	62	Feb. 8,'36
Here Comes the Band (G) 625	Ted Lewis-Virginia Bruce	Aug. 30†	87	Aug. 17
I Live My Life (G) 512 (Exploitation: Feb. 15,'36, p. 83.)	Joan Crawford-Brian Aherne	Oct. 4†	98	Oct. 5
It's in the Air (G) 616	Jack Benny-Una Merkel	Oct. 11†	80	Nov. 16
Kind Lady (G) 619	Aline MacMahon-B. Rathbone	Dec. 6†	78	Dec. 7
Last of the Pagans (G) 617 (Exploitation: Mar. 7,'36, p. 95.)	Mala-Lotus Long	Dec. 20†	84	Dec. 14
Mad Love (A)	Peter Lorre-Frances Drake	July 12	69	July 8
Moonlight Murder (See "In the Cutting Room," Mar. 14,'36.)	Chester Morris-Madge Evans	Mar. 27,'36†	67	
Murder Man, The (G) 612	Spencer Tracy-Virginia Bruce	July 19	70	July 20
Mutiny on the Bounty (G) 536 (Exploitation: Jan. 18,'36, p. 80; Jan. 25, '36, p. 68; Feb. 1,'36, p. 65; Feb. 15,'36, p. 82; Feb. 22,'36, pp. 95, 98.)	Clark Gable-Charles Laughton-Franchot Tone	Nov. 8†	133	Nov. 9
Night at the Opera, A (G) 644 (Exploitation: Jan. 18,'36, pp. 80, 82; Feb. 22,'36, pp. 94, 100; Feb. 29,'36, p 74; Mar. 7,'36, p. 100.)	Marx Brothers	Nov. 15†	96	Oct. 26
No More Ladies (A)	Joan Crawford-R. Montgomery	June 14	82	June 3
O'Shaughnessy's Boy (G) 505 (Exploitation: Jan. 18,'36, p. 86; Feb. 29, '36; P. 78.)	Wallace Beery-Jackie Cooper	Sept. 27†	88	Oct. 6
Perfect Gentleman, The (G) 615	Frank Morgan-C. Courtneidge	Nov. 22†	73	Dec. 28
Petticoat Fever (G) 645	Rob't Montgomery-Myrna Loy	Mar. 20,'36†	81	Mar. 21,'36
Pursuit (G) 614	Chester Morris-Sally Eilers	Aug. 9†	82	Aug. 8
Rendezvous (G) 529	Wm. Powell-Rosalind Russell	Oct. 25†	96	Nov. 9
Riffraff (G) 517 (Exploitation: Feb. 22,'36, p. 96.)	Jean Harlow-Spencer Tracy	Jan. 3,'36†	90	Dec. 28
Rose Marie (G) 643 (See musical analysis, Feb. 22.'36, p. 23.) (Exploitation: Feb. 15,'36, p. 85; Mar. 14.'36, p. 87; Mar. 21,'36, p. 92.)	J. MacDonald-Nelson Eddy	Jan. 31,'36†	113	Jan. 18,'36
Smilin' Through (G) 650 (Re-release) (Exploitation: Feb. 8,'36, p. 85.)	Norma Shearer-Fredric March-Leslie Howard	Aug. 23	100	Oct. 22,'32
Tale of Two Cities, A (G) 604 (Exploitation: Jan. 25,'36, p. 64; Feb. 15,'36, p. 83; Mar. 14,'36, p. 86.)	Ronald Colman-Elizabeth Allan	Dec. 27†	126	Dec. 7
Three Godfathers (G) 623	Chester Morris-Irene Hervey	Mar. 6,'36†	82	Feb. 22,'36
Three Live Ghosts (G) 618	Richard Arlen-Cecilia Parker	Jan. 10,'36†	62	Jan. 4,'36
Tough Guy (G) 620	Jackie Cooper-Joseph Calleia	Jan. 24,'36†	77	Feb. 8,'36
Voice of Bugle Ann, The (G) 630	Lionel Barrymore-M. O'Sullivan	Feb. 7,'36†	72	Feb. 15,'36
Whipsaw (G) 513	Myrna Loy-Spencer Tracy	Dec. 13†	82	Dec. 14
Wife vs. Secretary (G) 606	Clark Gable - Myrna Loy - Jean Harlow	Feb. 28,'36†	89	Feb. 22,'36
Woman Wanted (G) 611	Joel McCrea-Maureen O'Sullivan	Aug. 2†	68	July 27

Coming

Absolute Quiet (See "In the Cutting Room," Mar. 21,'36.)	Stuart Erwin-Ann Loring	Apr. 24,'36†		
Good Earth, The	Paul Muni-Luise Rainer			
Great Ziegfeld, The	William Powell - Myrna Loy - Luise Rainer			
Kelly the Second	Patsy Kelly-Pert Kelton			
Mob Rule	Sylvia Sidney-Spencer Tracy	May 15,'36†		
Robin Hood of El Dorado, The. (See "In the Cutting Room," Mar. 7,'36.)	Warner Baxter-Ann Loring	Apr. 17,'36†	86	
Romeo and Juliet	Norma Shearer-Leslie Howard-John Barrymore			
San Francisco	Clark Gable-J. MacDonald-Spencer Tracy-Jack Holt	May 1,'36†		
Small Town Girl 607 (See "In the Cutting Room," Feb. 15,'36.)	Janet Gaynor-Robert Taylor	Apr. 3,'36†		
Tarzan Escapes	Johnny Weismuller - Maureen O'Sullivan			
Unguarded Hour (See "In the Cutting Room," Mar. 21,'36.)	Loretta Young-Franchot Tone	Apr. 10,'36†		

MITCHELL LEICHTER - BEAUMONT

Title	Star	Rel Date	Running Time Minutes	Reviewed
Desert Guns	Conway Tearle	Jan. 2,'36†	65	
Judgment Book	Conway Tearle	Sept. 16†	67	
Riddle Ranch	Black King	Dec. 16†	56	
Trail's End	Conway Tearle	Aug. 15†	57	

Coming

Devil's Gold	Conway Tearle			
Hell's Hacienda	Conway Tearle			
Senior Jim	Conway Tearle			
Three Fingers	Conway Tearle			
Whistling Skull	Conway Tearle			

MONOGRAM

Title	Star	Rel Date	Running Time Minutes	Reviewed
Cheers of the Crowd (G) 3028	Russell Hopton-Irene Ware	Aug. 5	61	Aug. 3
Dawn Rider, The 3033	John Wayne-Marion Burns	June 20	57	
Healer, The (G) 3004	Ralph Bellamy-Karen Morley	June 15	77	June 1
Honeymoon Limited (G) 3016	Neil Hamilton-Irene Hervey	July 1	70	June 22
Keeper of the Bees, The(G)3002	Neil Hamilton-Betty Furness	July 15	76	June 15
Make a Million (G) 3019	Charles Starrett-Pauline Brooks	July 25	64	June 29
Paradise Canyon (G) 3036	John Wayne-Marion Burns	July 20	52	May 18

PARAMOUNT

Title	Star	Rel Date	Running Time Minutes	Reviewed
Accent on Youth (A) 3452	Sylvia Sidney-Herbert Marshall	Aug. 23†	77	July 13
Annapolis Farewell (G) 3503	Tom Brown-Sir Guy Standing	Sept. 6†	82	Aug. 31
Anything Goes (G) 3533	Bing Crosby-Ethel Merman	Jan. 24,'36†	92	Feb. 22,'36
Bar 20 Rides Again (G) 3525	Wm. Boyd-Jimmy Ellison	Dec. 13†	63	Dec. 7
Big Broadcast of 1936, The (G) 3511	Jack Oakie-Burns & Allen	Sept. 20†	97	Sept. 21
Bride Comes Home, The (G) 3530 (Exploitation: Jan. 18,'36, p. 83; Feb. 8,'36, p. 83; Feb. 22,'36, p. 98.)	Claudette Colbert-F. MacMurray	Jan. 3,'36†	83	Nov. 23
Call of the Prairie (G) 3541	Wm. Boyd-Jimmy Ellison	Mar. 6,'36†	67	Feb. 1,'36
College Scandal (G) 3445	Arline Judge-Kent Taylor	June 21	79	June 8
Collegiate (G) 3529 (Exploitation: Jan. 18,'36, p. 83; Feb. 8,'36, p. 83; Feb. 22,'36, p. 94; Mar. 14,'36, p. 89.)	Joe Penner-Jack Oakie	Dec. 27†	81	Dec. 23
Desert Gold 3546	Larry Crabbe-Marsha Hunt	Mar. 27,'36†	58	
Coronado 3524 (See "In the Cutting Room," Oct. 19.) (Exploitation: Feb. 1,36, p. 66.)	Betty Burgess-Johnny Downs	Nov. 29†	76	
Crusades, The (G) 3508 (Exploitation: Jan. 18,'36, pp. 80, 85; Feb. 22,'36, p. 97.)	Loretta Young-Henry Wilcoxon	Oct. 25†	125	Aug. 10
Desire (A) 3539	Marlene Dietrich-Gary Cooper	Feb. 28,'36†	95	Feb. 8,'36
Dr. Jekyll and Mr. Hyde 3459. (Re-issue)	Fredric March-Miriam Hopkins	July 5	85	Dec. 26,'31
Drift Fence 3536	Larry Crabbe-Kath. De Mille	Feb. 14,'36†	56	
Eagle's Brood, The (G) 3517	Wm. Boyd-Jimmy Ellison	Oct. 25†	60	Oct. 12

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Every Night at Eight (G) 3501	George Raft-Alice Faye	Aug.	2†....80	Aug. 10
F Man 3544	Jack Haley-Adrienne Marden	Mar.	13,'36†....72	
(See "In the Cutting Room," Jan. 11,'36.)				
Give Us This Night (G) 3542	Jan Kiepura-Gladys Swarthout	Mar.	6,'36†....72	Mar. 7,'36
(See musical analysis, Mar. 14,'36, p. 18.)				
Hands Across the Table (A) 3515	C. Lombard-Fred MacMurray	Oct.	18†....80	Oct. 19
(Exploitation: Feb. 1,'36, p. 66.)				
Here Comes Cookie (G) 3507	George Burns-Gracie Allen	Aug.	30†....65	Aug. 24
Her Master's Voice (G) 3531	Edw. E. Horton-P. Conklin	Jan.	17,'36†....*75	Feb. 22,'36
Hopalong Cassidy 3506	Wm. Boyd-Paula Stone	Aug.	23†....59	
It's a Great Life 3528	Joe Morrison-Rosalind Keith	Dec.	20†....63	
(See "In the Cutting Room," Sept. 28.)				
Klondike Annie (A)	Mae West-Victor McLaglen	Feb.	21,'36†....81	Feb. 15,'36
(See news article, Mar. 7,'36, p. 19.) (Exploitation: Feb. 22,'36, p. 96.)				
Last Outpost, The (A) 3505	Cary Grant-Gertrude Michael	Oct.	11†....77	Oct. 12
Little America (G) 3514	Admiral Byrd	Oct.	4†....52	Oct. 5
Man on the Flying Trapeze, The (G) 3451	W. C. Fields-Mary Brian	July	26....66	Aug. 10
Mary Burns, Fugitive (G) 3521	Sylvia Sidney-Melvyn Douglas	Nov.	15†....84	Nov. 10
(Exploitation: Mar. 14,'36, p. 86.)				
Men Without Names (G) 3416	Fred MacMurray-Madge Evans	June	28....66	June 29
Milky Way, The (G) 3535	Harold Lloyd-Adolphe Menjou	Feb.	7,'36†....88	Feb. 1,'36
(Exploitation: Mar. 21,'36, pp. 93, 95.)				
Millions in the Air (G) 3526	John Howard-Wendy Barrie	Dec.	13†....72	Nov. 10
(Exploitation: Jan. 25,'36, p. 64; Feb. 8,'36, p. 83.)				
Nevada (G) 3523	Larry Crabbe-Kathleen Burke	Nov.	28†....59	Nov. 10
Paris in Spring (G) 3448	Tullio Carminati-Mary Ellis	July	5....83	June 1
Peter Ibbetson (G) 3518	Gary Cooper-Ann Harding	Nov.	8†....85	Nov. 9
Preview Murder Mystery (G)	Gail Patrick-Reginald Denny	Feb.	28,'36†....65	Feb. 15,'36
Rose of the Rancho (G) 3516	John Boles-Gladys Swarthout	Jan.	10,'36†....82	Jan. 11,'36
(See musical analysis, Jan. 11,'36, p. 45; exploitation: Jan. 18,'36, p. 84; Feb. 8,'36, p. 83.)				
Scoundrel, The (A) 3437	Noel Coward-Julie Haydon	June	7....66	May 4
Scrooge (G) 3527	Seymour Hicks-Donald Calthrop	Dec.	20†....73	Dec. 21
Shanghai (A) 3449	Charles Boyer-Loretta Young	July	19....76	July 20
Ship Cafe (G) 3520	Carl Brisson-Arline Judge	Nov.	1†....66	Nov. 2
Smart Girl (A) 3450	Kent Taylor-Ida Lupino	July	26....70	July 27
Soak the Rich (A) 3532	Mary Taylor-Walter Connolly	Jan.	17,'36†....87	Feb. 15,'36
So Red the Rose (G) 3522	Margaret Sullavan-R. Scott	Nov.	22†....83	Nov. 10
(Exploitation: Feb. 29,'36, p. 76.)				
13 Hours by Air (G) 3547	Fred MacMurray-Joan Bennett	Mar.	27,'36†....*78	Mar. 21,'36
This Woman Is Mine 3447	Gregory Ratoff-John Loder-R. Bennett - Kath. Sergrave	Aug.	9†....75	
Timothy's Quest (G) 3534	Eleanore Whitney-Dickie Moore	Jan.	31,'36†....65	Jan. 25,'36
Too Many Parents (G) 3545	Frances Farmer-Colin Tapley	Mar.	20,'36†....*70	Mar. 14,'36
Trail of the Lonesome Pine, The (G) 3543	Henry Fonda-Sylvia Sidney	Mar.	13,'36†....106	Feb. 29,'36
(See production article, Jan. 18,'36, p. 36.) (Exploitation: Feb. 29,'36, p. 73.)				
Two Fisted (G) 3513	Lee Tracy-Grace Bradley	Oct.	4†....65	Nov. 2
Two for Tonight (G) 3509	Bing Crosby-Joan Bennett	Sept.	13†....61	Sept. 7
Virginia Judge, The (G) 3512	Walter C. Kelly-Marsha Hunt	Sept.	27†....60	Sept. 28
Virginian, The 3460 (Re-issue)	Gary Cooper-Richard Arlen-Walter Huston-Mary Brian	June	14....83	
Wanderer of the Wasteland (G) 3502	Gail Patrick-Dean Jagger	Sept.	20†....66	Nov. 16
Wings Over Ethiopia (G) 3518		October Special	52	Oct. 26
Without Regret (A) 3504	Elissa Landi-Kent Taylor	Aug.	16†....75	Aug. 17
Woman Trap (G) 3537	Gertrude Michael-Geo. Murphy	Feb.	14,'36†....63	Feb. 8,'36

Coming

Big Brown Eyes	Joan Bennett-Cary Grant	Apr.	3,'36†
Border Flight	John Howard-Frances Farmer		
(See "In the Cutting Room," Mar. 14,'36.)			
Case Against Mrs. Ames, The	Madeleine Carroll-George Brent		
Early to Bed	Charles Ruggles-Mary Boland		
Fatal Lady	Mary Ellis-Walter Pidgeon	Apr.	24,'36†
Florida Special	Jack Oakie-Sally Eilers	Apr.	24,'36†
(See "In the Cutting Room," Mar. 7,'36.)			
Hotel Imperial	Charles Boyer		
If I Had a Million (Re-issue)	Gary Cooper-George Raft	95.	Nov. 12,'32
Moon Is Our Home, The	Margaret Sullavan-Henry Fonda	Apr.	10,'36†
(See "In the Cutting Room," Feb. 1,'36.)			
Palm Springs	Frances Langford-Smith Ballew	Apr.	3,'36†
(See "In the Cutting Room," Feb. 1,'36.)			
Poppy	W. C. Fields-Richard Cromwell		
Princess Comes Across, The	C. Lombard-Fred MacMurray		
(See "Concertina," "In the Cutting Room," Mar. 14,'36.)			
Sky Parade	Jimmy Allen-Katharine DeMille	Apr.	17,'36†....70
(See "In the Cutting Room," Jan. 11,'36.)			
Three on the Trail	William Boyd-Jimmy Ellison		
Till We Meet Again	Herbert Marshall-G. Michael	Apr.	17,'36†
(See "In the Cutting Room," Feb. 8,'36.)			

PRINCIPAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Front Page Madness	Richard Bird-Nancy Burns	Oct.	11....60	

Coming

Let's Sing Again	Bobby Breen-George Houston		
(See "In the Cutting Room," Mar. 7,'36.)			

PURITAN

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Border Cabellero	Tim McCoy-Lois January	Mar.	1,'36†....64	
Bulldog Courage	Tim McCoy-Joan Woodbury	Dec.	30†....60	
I'll Name the Murderer	Ralph Forbes-Marion Shilling	Jan.	27,'36†....76	
Man from Guntown	Tim McCoy-Billie Seward	Aug.	15†....61	
Rip Roaring Riley	Lloyd Hughes-Marion Burns	July	20†....55	
Roarin' Guns	Tim McCoy-Rosalinda Price	Jan.	27,'36†....67	
Rogues Tavern, The	Wallace Ford-Barbara Pepper	Mar.	1,'36†....61	
Skybound	Eddie Nugent-Lona Andre	Sept.	25†....60	
Suicide Squad	Norman Foster-Joyce Compton	Dec.	25†....60	

Coming

Aces and Eights	Tim McCoy-Luana Walters		
Lightnin' Bill Carson	Tim McCoy-Lois January	Apr.	15,'36†

REGAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Daredevils of the Earth	Ida Lupino-Cyril McLaglen	Jan.	1,'36†....50	
Fighting Fury	Kazan, Wonder Dog - John King	Sept.	1†....61	
Lost City, The (G)	Wm. Boyd-Claudia Dell	June	†....79	Mar. 9
Scandals of Paris	Wendy Barrie-Zelma D'Neill	Dec.	4†....63	
Thunderbolt	Kane Richmond-Bobby Nelson	Jan.	2,'36†....54	
Wolves of the Underworld	Godfrey Tearle	Dec.	4†....55	

REPUBLIC

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Burning Gold 3550	William Boyd	Dec.	1†....60	
Cappy Ricks Returns (G) 3508	R. McWade-Florine McKinney	Sept.	23....66½	Sept. 14
Crime of Doctor Crespi, The 3546	Erich von Stroheim-Harriet Russell	Oct.	21†....63	
Dancing Feet 3525	Ben Lyon-Joan Marsh	Jan.	31,'36†....72	
(Exploitation: Feb. 15,'36, p. 81.)				
Federal Agent 3548	William Boyd	Mar.	15,'36†	
Forbidden Heaven 3502	Charles Farrell-Charlotte Henry	Oct.	5†....67	
Forced Landing 3524	Esther Ralston-Onslow Stevens	Dec.	2†....61	
(See "In the Cutting Room," Oct. 5.)				
Frisco Waterfront (G) 3518	Ben Lyon-Helen Twelvetrees	Dec.	7†....66	Dec. 7
Hitch Hike Lady (G) 3537	Alison Skipworth-James Ellison	Dec.	28†....76	Dec. 21
(Exploitation: Feb. 1,'36, p. 62.)				
King of the Pecos	John Wayne-Muriel Evans	Mar.	9,'36†	
Laughing Irish Eyes (G) 3522	Evalyn Knapp-Phil Regan	Mar.	15,'36†....73	Mar. 14,'36
Lawless Nineties, The (G) 3557	John Wayne-Ann Rutherford	Feb.	15,'36†....55	Mar. 7,'36
Lawless Range 3562	John Wayne-Sheila Mannors	Nov.	4†....59	
Leathernecks Have Landed, The (G) 3501	Lew Ayres-Isabel Jewell	Feb.	22,'36†....67	Feb. 29,'36
Leavenworth Case, The (G) 3526	Norman Foster-Jean Rouverol	Jan.	20,'36†....68	Jan. 11,'36
Melody Trail (G) 3567	Gene Autry-Ann Rutherford	Oct.	14†....60	Oct. 19
New Frontier, The 3558	John Wayne-Muriel Evans	Oct.	5†....54	
(See "In the Cutting Room," Sept. 28.)				
Oregon Trail 3560	John Wayne-Ann Rutherford	Jan.	18,'36†....59	
Racing Luck (G) 3547	William Boyd	Oct.	28†....60	Dec. 7
Red River Valley 3568	Gene Autry-Frances Grant	Mar.	2,'36†	
Return of Jimmy Valentine, The (G) 3531	Roger Pryor-Charlotte Henry	Feb.	14,'36†....72	Feb. 15,'36
Sagebrush Troubadour 3568	Gene Autry-Barbara Pepper	Dec.	2†....54	
Singing Vagabond, The (G) 3569	Gene Autry-Ann Rutherford	Jan.	5,'36†....52	Dec. 14
Spanish Cape Mystery, The 3530	Helen Twelvetrees-Donald Cook	Oct.	17†....73	
(See "In the Cutting Room," Sept. 7.)				
$1,000 a Minute (G) 3532	Roger Pryor-Leila Hyams	Nov.	15†....69	Nov. 9
Tumbling Tumbleweeds 3566	Gene Autry-Lucile Browne	Sept.	9....57	
Two Sinners (G) 3507	Otto Kruger-Martha Sleeper	Sept.	16....72	Oct. 5
Westward Ho (G) 3556	John Wayne-Sheila Mannors	Aug.	19†....60	Aug. 3

Coming

Comin' Round the Mountain	Gene Autry-Ann Rutherford		
Galloping Minstrel	Gene Autry	Apr.	10,'36†
Girl from Mandalay, The 3504	Kay Linaker-Conrad Nagel	Apr.	15,'36†
Glory Parade	James Dunn-Mae Clarke		
Harvester, The 3506	Alice Brady-Ann Rutherford	Apr.	30,'36†
House of a Thousand Candles (G) 3505	Mae Clarke-Phillips Holmes	Apr.	1,'36†....71	Mar. 7,'36

RKO RADIO

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Alice Adams (G) 541	Katharine Hepburn-Fred MacMurray	Aug.	23....99½	Aug. 10
Annie Oakley (G) 608	Barbara Stanwyck-Preston Foster	Nov.	15†....90½	Nov. 9
(Exploitation: Mar. 14,'36, pp. 88, 90.)				
Another Face (G) 615	Wallace Ford-Phyllis Brooks	Dec.	20†....68	Nov. 23
(Reviewed under the title, "Two Faces")				
Arizonian, The (G) 538	Richard Dix-Margot Grahame	June	28....75½	June 8
Becky Sharp (A) 4101	Miriam Hopkins-C. Hardwicke	June	28....75	June 22
Chatterbox (G) 617	Anne Shirley-Phillips Holmes	Jan.	17,'36†....68	Dec. 29
Fang and Claw (G) 543	Frank Buck	Dec.	20....74	Jan. 4,'36
(Exploitation: Feb. 22,'36, p. 96.)				
Farmer in the Dell (G)	Fred Stone-Jean Parker	Mar.	27,'36†....67	Mar. 14,'36
Follow the Fleet (G) 613	Fred Astaire-Ginger Rogers	Feb.	21,'36†....110	Feb. 22,'36
(Exploitation: Mar. 7,'36, p. 94.)				
Freckles (G) 536	Carol Stone-Tom Brown	Oct.	4....68	Oct. 5
Hi Gaucho 606	John Carroll-Steffi Duna	Oct.	11†....59	
(See "In the Cutting Room," Aug. 17.)				
His Family Tree (G) 604	James Barton-Maureen Delany	Sept.	20†....68½	Oct. 5
Hooray for Love (G) 535	Gene Raymond-Ann Sothern	June	14....72	May 25
Hot Tip (G) 542	James Gleason-Zazu Pitts	Aug.	16....69	Aug. 31
I Dream Too Much (G) 610	Lily Pons-Henry Fonda	Dec.	27†....95	Nov. 23
(Exploitation: Jan. 18,'36, pp. 82, 83.)				

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Informer, The (A) 532	V. McLaglen-Margot Grahame	May 24	91	May 4
In Person (G) 609	Ginger Rogers-George Brent	Nov. 22†	87	Nov. 9
Jalna (G) 540	Ian Hunter-Kay Johnson	Aug. 9	78	Aug. 17
Lady Consents, The (G) 622	Ann Harding-Herbert Marshall	Feb. 7,'36†	76½	Jan. 18,'36
Last Days of Pompeii, The (G) 501	Dorothy Wilson-Preston Foster	Oct. 18	96	Oct. 12
Love on a Bet (G) 620	Gene Raymond-Wendy Barrie	Mar. 6,'36†	77	Feb. 8,'36
Muss 'Em Up (G) 619	Preston Foster-Marg't Callahan	Feb. 14,'36†	68½	Jan. 25,'36
Nitwits, The (G) 534	Wheeler and Woolsey	June 7	81½	May 25
Old Man Rhythm (G) 539	Buddy Rogers-Betty Grable	Aug. 2	75	Sept. 23
Powder Smoke Range (G) 603	Hoot Gibson-Boots Mallory	Sept. 27†	71½	Aug. 31
Rainmakers, The (G) 605	Wheeler and Woolsey	Oct. 25†	78	Oct. 12
Return of Peter Grimm, The (G) 602	Lionel Barrymore-Helen Mack	Sept. 13†	82½	Aug. 31
Seven Keys to Baldpate (G) 611	G. Raymond-Margaret Callahan	Dec. 13†	68	Dec. 7
She (G) 537	Helen Gahagan-Randolph Scott	July 12	94½	July 13
Silly Billies (G)	Wheeler and Woolsey	Mar. 20,'36†	*65	Mar. 7,'36
Sylvia Scarlett (G) 614	Katharine Hepburn-Cary Grant	Jan. 3,'36†	94½	Jan. 18,'36
Three Musketeers, The (G) 544	Margot Grahame-Walter Abel	Nov. 1	96	Oct. 12
To Beat the Band (G) 607	Helen Broderick-Hugh Herbert	Nov. 8†	67½	Oct. 26
Top Hat (G) 601	Fred Astaire-Ginger Rogers	Sept. 6†	99½	Aug. 24
Two in the Dark (G) 616	Walter Abel-Margot Grahame	Jan. 10,'36†	74	Dec. 21
We're Only Human (G) 612	Preston Foster-Jane Wyatt	Dec. 27†	68	Dec. 14
Yellow Dust 618	Richard Dix-Leila Hyams	Mar. 13,'36†	68½	

(See "In the Cutting Room," Nov. 16.)

Coming

Dancing Pirate — Charles Collins-Steffi Duna

Ex-Mrs. Bradford, The — William Powell-Jean Arthur

(See "One to Two," "In the Cutting Room," Mar. 14,'36.)

Mary of Scotland — Katharine Hepburn-Fredric March

Murder on the Bridle Path — Helen Broderick-James Gleason — Apr. 17,'36† — 66

(See "The Puzzle of the Briar Pipe," "In the Cutting Room," Feb. 15,'36.)

Special Investigator — Richard Dix-Margaret Callahan

Two in Revolt — Louise Latimer-John Arledge — Apr. 3,'36† — 65

(See "Thoroughbreds All," "In the Cutting Room," Feb. 8,'36.)

Witness Chair, The — Ann Harding-Walter Abel — Apr. 24,'36†

(See "In the Cutting Room," Mar. 14,'36.)

STATE RIGHTS

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Angels in White	Tala Birell	Zeidman			

(See "In the Cutting Room," Feb. 29,'36.)

Rest Cure, The (G)	Reginald Denny	Regal Product'ns		*65	Feb. 15,'36
Rustler's Paradise (G)	Harry Carey	Ajax Pictures	June 1	61	May 11
Struggle for Life (G)		Foy Productions	June 18	53	June 20
Vanishing Riders, The (G)	Bill Cody	Spectrum Pictures	July 1	58	July 18

SUPREME

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Courageous Avenger	Johnny Mack Brown	Dec. 12†		
Desert Phantom, The	Johnny Mack Brown	Mar. 10,'36†		
Kid Ranger, The	Bob Steele	Feb. 5,'36†		
Sundown Saunders	Bob Steele	Mar. 25,'36†		
Trail of Terror	Bob Steele	Dec. 20†		
Valley of the Lawless	Johnny Mack Brown	Jan. 25,'36†		

Coming

Last of the Warrens — Bob Steele

TWENTIETH CENTURY - FOX

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bad Boy* 615	James Dunn-Dorothy Wilson	Oct. 25†	56	

(See "In the Cutting Room," Sept. 28.)

Black Sheep* (A) 543	Edmund Lowe-Claire Trevor	June 14	75	May 18	
Charlie Chan at the Circus* 640	Warner Oland-Keye Luke	Mar. 27,'36†			

(See "In the Cutting Room," Feb. 15,'36.)

Charlie Chan in Egypt* (G) 544	Warner Oland-"Pat" Paterson	June 21	72	June 8	
Charlie Chan in Shanghai* (G) 610	Warner Oland-Irene Hervey	Oct. 11†	70	Sept. 14	
Charlie Chan's Secret* (G) 626	Warner Oland-Rosina Lawrence	Jan. 10,'36†	71	Oct. 26	
Country Doctor, The (G) 636	Dionne Quintuplets - Jean Hersholt	Mar. 6,'36†	94	Mar. 21,'36	

(Exploitation: Mar. 21,'36, pp. 93, 97.)

Curly Top* (G) 549	Shirley Temple-John Boles	July 26	74	July 27	
Dante's Inferno* (A) 611	Claire Trevor-Spencer Tracy	Aug. 23†	88	Aug. 10	
Doubting Thomas* (G) 542	Will Rogers-Billie Burke	June 7	73	Apr. 20	
Dressed to Thrill* (G) 605	Clive Brook-Tutta Rolf	Aug. 16†	68	July 13	
Everybody's Old Man* (G) 634	Irvin S. Cobb-Rochelle Hudson	Mar. 20,'36†	*84	Mar. 14,'36	
Every Saturday Night (G) 637	June Lang-Thomas Beck	Feb. 7,'36†	62	Feb. 8,'36	
Farmer Takes a Wife, The* (G) 608	Janet Gaynor-Henry Fonda	Aug. 2†	91	July 20	
Gay Deception, The* (G) 602	Francis Lederer-Frances Dee	Sept. 13†	76	Aug. 24	
Ginger* (G) 545	Jackie Searl-Jane Withers	July 5	74	July 27	
Hard Rock Harrigan* 548	George O'Brien-Irene Hervey	July 19	60	July 6	
Here Comes Trouble* (G) 633	Paul Kelly-Arline Judge	Feb. 21,'36†	62	Feb. 15,'36	
Here's to Romance* (G) 609	Nino Martini-Genevieve Tobin	Oct. 4†	86	Aug. 31	
In Old Kentucky* (G) 601	Will Rogers-Dorothy Wilson	Nov. 22†	84	July 13	
It Had to Happen (G) 631	George Raft-Rosalind Russell	Feb. 14,'36†	79	Feb. 15,'36	
King of Burlesque, The* (G) 625	Warner Baxter-Alice Faye	Jan. 3,'36†	88	Jan. 4,'36	

(Exploitation: Mar. 21,'36, p. 96.)

Littlest Rebel, The* (G) 624	Shirley Temple-John Boles	Dec. 27†	73	Nov. 30	

(Exploitation: Feb. 8,'36, p. 81; Feb. 15,'36, p. 83; Feb. 22,'36, p. 97; Mar. 7,'36, p. 96.)

Man Who Broke the Bank at Monte Carlo, The (G) 620	Ronald Colman-Joan Bennett	Nov. 29	66	Nov. 16	
Metropolitan (G) 618	Lawrence Tibbett-Virginia Bruce	Nov. 8†	79	Oct. 26	

(Exploitation: Feb. 22,'36, p. 98.)

Music Is Magic* (G) 619	Alice Faye-Ray Walker	Nov. 1†	66	Oct. 12	
My Marriage* (G) 630	Claire Trevor-Kent Taylor	Jan. 31,'36†	68	Nov. 23	
Navy Wife* (G) 606	Claire Trevor-Ralph Bellamy	Nov. 29†	72	Jan. 25,'36	
D'Malley of the Mounted* 639	George O'Brien-Irene Ware	Mar. 27,'36†			

(See "In the Cutting Room, Mar. 7,'36.)

Orchids to You* (G) 546	Jean Muir-John Boles	July 12	74	June 27	
Our Little Girl* (G) 539	Shirley Temple-Joel McCrea	May 17	65	June 15	
Paddy O'Day* (G) 627	Jane Withers-Pinky Tomlin	Jan. 17,'36†	76	Nov. 2	
Prisoner of Shark Island, The (G) 638	Warner Baxter-Gloria Stuart	Feb. 28,'36†	95	Feb. 22,'36	

(Exploitation: Mar. 21,'36, p. 97.)

Professional Soldier (G) 628	Victor McLaglen-Freddie Bartholomew	Jan. 24,'36†	78	Jan. 4,'36	
Redheads on Parade* (G) 604	John Boles-Dixie Lee	Aug. 30†	77	July 13	
Show Them No Mercy (G) 621	Rochelle Hudson-Cesar Romero	Dec. 6†	76	Nov. 2	
Silk Hat Kid* (G) 547	Lew Ayres-Mae Clarke	July 10	67	Aug. 31	
Song and Dance Man* (G) 642	Paul Kelly-Claire Trevor	Mar. 13,'36†	72	Feb. 22,'36	
Steamboat Round the Bend* (G) 612	Will Rogers-Anne Shirley	Sept. 6†	80	Aug. 9	
Thanks a Million (G) 617	Dick Powell-Ann Dvorak	Nov. 15†	87	Nov. 2	

(Exploitation: Feb. 8,'36, p. 82; Feb. 15,'36, p. 83; Feb. 22,'36, p. 100; Mar. 7,'36, p. 96.)

This Is the Life* 614	Jane Withers-John McGuire	Oct. 18†	65		
Thunder Mountain* (G) 607	Geo. O'Brien-Barbara Fritchie	Sept. 27†	58	Sept. 21	
Thunder in the Night* (G) 613	Edmund Lowe-Karen Morley	Sept. 20†	67	July 13	
Way Down East (G) 616	Rochelle Hudson-Henry Fonda	Oct. 25†	84	Aug. 24	
Welcome Home* (G) 603	James Dunn-Arline Judge	Aug. 9	72	July 27	
Whispering Smith Speaks* (G) 623	George O'Brien-Irene Ware	Dec. 20†	67	Dec. 21	
Your Uncle Dudley* (G) 622	Edward Everett Horton	Dec. 13†	68	Nov. 23	

Coming

Captain January * (G) 635	Shirley Temple-Guy Kibbee	Apr. 17,'36†	*75	Mar. 21,'36	
Champagne Charlie* 629	Paul Cavanagh-Helen Wood	May 1,'36†			

(See "In the Cutting Room," Dec. 14.)

Country Beyond, The* 643	Rochelle Hudson-Paul Kelly	Apr. 24,'36†			

(See "In the Cutting Room," Feb. 29,'36.)

First Baby, The	Shirley Deane-Johnny Downs	May 22,'36†			
Gentle Julia (G) 641	Jane Withers-Tom Brown	Apr. 3,'36†	*64	Feb. 29,'36	
Half Angel	Frances Dee-Brian Donlevy	June 5,'36†			
Human Cargo	Claire Trevor-Brian Donlevy	July 17,'36†			
Little Miss Nobody	Jane Withers-Ralph Morgan				

(See "In the Cutting Room," Mar. 21,'36.)

Message to Garcia, A (G) 632	Wallace Beery - John Boles - Barbara Stanwyck	Apr. 10,'36†	*90	Mar. 14,'36	
Poor Little Rich Girl, The*	Shirley Temple-Alice Faye	July 24,'36†			
Private Number	Loretta Young	May 15,'36†			
Road to Glory, The	Fredric March-Warner Baxter-Lionel Barrymore				

(See "In the Cutting Room," Mar. 21,'36.)

Turmoil	Jean Hersholt-Don Ameche	June 12,'36†			
Under Two Flags	Ronald Colman-Victor McLaglen-Claudette Colbert-R. Russell	May 8,'36†			

(See production article, Mar. 14,'36, p. 16.)

White Fang — John Boles-Jean Muir

(Asterisk (*) denotes Fox Pictures. Others 20th Century Productions.)

UNITED ARTISTS

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Amateur Gentleman, The (G)	Douglas Fairbanks, Jr. - Elissa Landi	Mar. 20,'36†	100	Feb. 22,'36
Barbary Coast (G)	Miriam Hopkins - Edward G. Robinson - Joel McCrea	Sept. 27†	90	Oct. 5
Call of the Wild, The (G)	C. Gable-Loretta Young	Aug. 9	91	May 4
Dark Angel, The (G)	Merle Oberon - Fredric March - Herbert Marshall	Sept. 6†	105	Sept. 14
Escape Me Never (A)	Elisabeth Bergner-Hugh Sinclair	June 27	105	Sept. 14
Ghost Goes West, The (G)	Robert Donat-Jean Parker	Feb. 7,'36†	85	Jan. 4,'36

(Exploitation: Jan. 25,'36, p. 63; Feb. 8,'36, p. 83; Feb. 22,'36, p. 96.)

Little Lord Fauntleroy (G)	Freddie Bartholomew - Dolores Costello Barrymore	Mar. 6,'36†	*97	Feb. 29,'36	

(Exploitation: Mar. 14,'36, p. 84.)

Melody Lingers On, The (G)	Josephine Hutchinson - George Houston	Nov. 9†	87	Nov. 9	
Modern Times (G)	Chas. Chaplin-Paulette Goddard	Feb. 21,'36†	87	Feb. 8,'36	

(Exploitation: Feb. 15,'36, p. 81; Feb. 22,'36, p. 100; Mar. 7,'36, p. 99; Mar. 14,'36, p. 84.)

Nell Gwyn (A)	Anna Neagle-Cedric Hardwicke	June 14	75	July 14	
Red Salute (G)	B. Stanwyck-Robert Young	Sept. 13†	78	Sept. 21	
Sanders of the River (G)	Leslie Banks-Paul Robeson	July 4	95	Apr. 20	
Splendor	Miriam Hopkins-Joel McCrea	Nov. 23†	77		

(See "In the Cutting Room," Nov. 2.) (Exploitation: Feb. 29,'36, p. 78.)

Strike Me Pink (G)	Eddie Cantor-Ethel Merman	Jan. 24,'36†	100	Jan. 25,'36	

(Exploitation: Feb. 1,'36, p. 63; Feb. 8,'36, p. 83; Feb. 15,'36; p. 81; Feb. 29,'36, pp. 72, 75; Mar. 14,'36, p. 85; Mar. 21,'36, pp. 94, 97.)

Coming

Last of the Mohicans, The	Randolph Scott	June	19,'36†		
Man Who Could Work Miracles, The	Roland Young	May	1,'36†		
Moscow Nights (A)	H. Baur-Penelope Dudley Ware	July	10,'36†	76	Nov. 30
One Rainy Afternoon	Francis Lederer-Ida Lupino	Apr.	24,'36†		

(See "In the Cutting Room," Feb. 29,'36.)

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
These Three (G)	Miriam Hopkins-Merle Oberon-Joel McCrea	Apr. 10,'36†	*90.	Feb. 29,'36
Things to Come (G) (See production article, Mar. 7,'36, p. 16.)	Raymond Massey	Mar. 7,'36		

UNIVERSAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Affair of Susan, The 9034 (See "Alone Together," "In the Cutting Room," Sept. 7.)	Zazu Pitts-Hugh O'Connell	Oct. 7†	63.	
Diamond Jim (G) 9003	Edward Arnold-Binnie Barnes	Sept. 2†	93.	July 20
Dangerous Waters (G) 9032	Jack Holt-Robert Armstrong	Feb. 3,'36†	67.	Feb. 8,'36
Don't Get Personal (G) 9025	James Dunn-Sally Eilers	Feb. 17,'36†	64.	Feb. 29,'36
East of Java 9029 (See "In the Cutting Room," Sept. 28.) (Exploitation: Feb. 8,'36, p. 84.)	Chas. Bickford-Elizabeth Young	Dec. 2†	72.	
Fighting Youth (G) 9017	Charles Farrell-June Martel	Sept. 30†	66.	Dec. 7
Great Impersonation, The 9014 (See "In the Cutting Room," Sept. 28.)	Edmund Lowe-Valerie Hobson	Dec. 9†	67.	
His Night Out (G) 9021	E. E. Horton-Irene Hervey	Oct. 21†	74.	Nov. 2
Invisible Ray, The (G) 9015 (Exploitation: Jan. 18,'36, p. 82; Jan. 25,'36, p. 63; Mar. 7,'36, p. 99; Mar. 14,'36, p. 88.)	Karloff-Bela Lugosi	Jan. 20,'36†	75.	Jan. 25,'36
Ivory Handled Gun 9042	Buck Jones-Charlotte Wynters	Nov. 11†	59.	
King Solomon of Broadway (G) 9018	Edmund Lowe-Dorothy Page	Sept. 30†	74.	Sept. 21
Lady Tubbs (G) 8034	D. Montgomery-Alice Brady	July 15.	68.	July 6
Love Before Breakfast (G) 9007	Carole Lombard-Preston Foster	Mar. 9,'36†	70.	Feb. 29,'36
Magnificent Obession (G) 8006 (Exploitation: Jan. 18,'36, p. 82; Feb. 8,'36, pp. 81, 83, 84; Mar. 7,'36, pp. 86, 99; Mar. 21,'36, pp. 92, 96.)	Irene Dunne-Robert Taylor	Jan. 6,'36†	112.	Jan. 11,'36
Manhattan Moon (G) 8026	Ricardo Cortez-Dorothy Page	Aug. 5.	69.	Oct. 19
Next Time We Love (G) 8004	Marg't Sullavan-James Stewart	Jan. 27,'36†	87.	Feb. 8,'36
Outlawed Guns (G) 8086	Buck Jones-Ruth Channing	July 29.	62.	Oct. 26
Raven, The (A) 8016	Karloff-Bela Lugosi	July 22.	61.	June 15
Remember Last Night (A) 9011 (Exploitation: Jan. 18,'36, p. 83.)	Edw. Arnold-C. Cummings	Nov. 4†	81.	Dec. 12
She Gets Her Man (G) 9018	Zazu Pitts-Hugh O'Connell	Aug. 19.	64.	Aug. 10
Silver Spurs 9044	Buck Jones-Muriel Evans	Feb. 10,'36†		
Storm Over the Andes (G) 9026	Jack Holt-Mona Barrie	Sept. 16†	84.	Oct. 19
Stormy (G) 9016	Noah Beery, Jr.-Jean Rogers	Nov. 11†	68.	Oct. 19
Sunset of Power 9043	Buck Jones-Dorothy Dix	Dec. 23†		
Sweet Surrender 9012	Frank Parker-Tamara	Nov. 25†	78.	
Three Kids and a Queen (G) 9023	May Robson-Henry Armetta	Oct. 28†	90.	Oct. 26
Throwback, The 9041 (See "In the Cutting Room," Aug. 10.)	Buck Jones-Muriel Evans	Sept. 18†	60.	
Werewolf of London (A) 8015	Henry Hull-Valerie Hobson	June 3.	75.	May 4

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Banished 9046	Buck Jones-Dorothy Revier	May 25,'36		
Crashing Through	Jack Holt	May 18,'36†		
Dracula's Daughter 9006 (See "In the Cutting Room," Mar. 21,'36.)	Otto Kruger-M. Churchill	Apr. 20,'36†		
For the Service 9045	Buck Jones-Beth Marlon	May 4,'36†	65.	
Her Excellency the Governor 9013	Binnie Barnes			
She Married a Million 9033				
Show Boat (See "In the Cutting Room," Feb. 1,'36.)	Irene Dunne-Allan Jones	May 4,'36†		
Song of Joy 9010	Marta Eggerth			
Sutter's Gold	Edward Arnold - Lee Tracy - Binnie Barnes	Apr. 13,'36†	63.	
Unconscious	Edward Everett Horton-Glenda Farrell	May 11,'36†		
What Price Parole (See "In the Cutting Room," Jan. 11,'36.)		May 25,'36†		

VICTORY

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bars of Hate	Regis Toomey-Sheila Terry	Nov. 1†	63.	
Danger Ahead	Lawrence Gray-Sheila Mannors	Aug. 1†	65.	
Face in the Fog, A	June Collyer-Lloyd Hughes	Feb. 1,'36†		
Fighting Coward	Ray Walker-Joan Woodbury	Dec. 15†	70.	
Hot Off the Press	Jack La Rue-Virginia Pine	Sept. 15†	57.	
Rio Grande Romance		Mar. 15,'36†		
Taming the Wild	Rod La Rocque-Maxine Doyle	Feb. 15,'36†		

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Kelly of the Secret Service		Apr. 1,'36†		

WARNER BROTHERS

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Alibi Ike (G) 815	Joe E. Brown-O. De Havilland	June 15.	72.	July 27
Boulder Dam 915 (See "Backfire," "In the Cutting Room," Dec. 7.)	Ross Alexander-Patricia Ellis	Mar. 7,'36†		
Broadway Gondolier (G) 805	Dick Powell-Joan Blondell	July 27.	98.	July 6
Colleen (A) 903 (Exploitation: Mar. 14,'36, p. 89.)	Ruby Keeler-Joan Blondell-Jack Oakie-Dick Powell	Mar. 21,'36†	*100.	Feb. 1,'36
Dangerous (A) 910 (Exploitation: Feb. 1,'36, p. 66; Feb. 8, '36, pp. 83, 86.)	Bette Davis-Franchot Tone	Jan. 4,'36†	78.	Nov. 30
Don't Bet on Blondes (G) 813	Warren William-Claire Dodd	July 13.	60.	July 27
Dr. Socrates (G) 909	Paul Muni-Ann Dvorak	Oct. 19†	70.	Oct. 19
Freshman Love (G) 922	Patricia Ellis-Warren Hull	Jan. 18,'36†	65.	Feb. 1,'36
Frisco Kid (A) 907	James Cagney-Marg't Lindsay	Nov. 30†	77.	Nov. 2
Front Page Woman (G) 812	Bette Davis-George Brent	July 20.	82.	July 25
Going Highbrow (G) 818	Guy Kibbee-Zasu Pitts	July 6.	67.	Sept. 7
I Live for Love (G) 919	Dolores Del Rio-E. Marshall	Sept. 28†	64.	Oct. 12
Little Big Shot (G) 918	Sybil Jason-Robert Armstrong	Sept. 7†	72.	Aug. 3
Man Hunt (G) 923	Marguerite Churchill-W. Gargan	Feb. 15,'36†	65.	Jan. 11,'36
Miss Pacific Fleet (G) 916	Joan Blondell-Glenda Farrell	Dec. 14†	66.	Nov. 30
Moonlight on the Prairie (G) 928	Dick Foran-Sheila Mannors	Nov. 2†	63.	Oct. 26
Page Miss Glory (G) 905	Marion Davies-Dick Powell	Sept. 7†	92.	July 13
Personal Maid's Secret (G) 920	Margaret Lindsay-Warren Hull	Oct. 26†	58.	Dec. 21
Petrified Forest, The (G) 904	Leslie Howard-Bette Davis	Feb. 8,'36†	83.	Jan. 18,'36
Special Agent (G) 908	George Brent-Bette Davis	Sept. 14†	78.	Aug. 24
Stars Over Broadway (G) 917 (Exploitation: Feb. 1,'36, p. 63.)	Pat D'Brien-Jane Froman	Nov. 23†	89.	Nov. 9
Stranded (G) 808	Kay Francis-Geo. Brent	June 29.	76.	June 29
Walking Dead, The (G) 914	Karloff-Marguerite Churchill	Mar. 14,'36†	76.	Mar. 7,'36
We're in the Money (G) 820	Joan Blondell-Glenda Farrell	Aug. 17.	65.	July 27
Widow from Monte Carlo, The (G) 921	Dolores Del Rio-W. William	Feb. 1,'36†	60.	Jan. 4,'36

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Angel of Mercy	Kay Francis-Ian Hunter			
Anthony Adverse	Fredric March-O. De Havilland			
Big Business	Guy Kibbee-Warren Hull			
Case of the Velvet Claws, The	Warren William-Claire Dodd			
Charge of the Light Brigade	Errol Flynn-Anita Louise			
Green Light	Leslie Howard			
Green Pastures, The	Rex Ingram			
Hard Luck Dame (See "Men on Her Mind," "In the Cutting Room," Jan. 11,'36.)	Warren William-Bette Davis			
I Married a Doctor 906 (See "In the Cutting Room," Feb. 29,'36.)	Pat O'Brien-J. Hutchinson	Apr. 25,'36†		
Invitation to a Murder	Marguerite Churchill-Gale Sondergard			
Love Begins at Twenty	Warren Hull-Patricia Ellis			
Lovely Lady	Kay Francis			
Midsummer Night's Dream (G)	All Star		132.	Oct. 12
Murder in the Big House	Craig Reynolds-June Travis			
Nowhere	Ross Alexander-Beverly Roberts			
Over the Wall	James Cagney			
Times Square Playboy (G) 924	Warren William-June Travis	May 16,'36†	*60.	Mar. 21,'36
Treachery Rides the Range (G) 929	Dick Foran-Paula Stone	May 2,'36†	*58.	Mar. 7,'36
Two Against the World	Humphrey Bogart-Beverly Roberts			
Way of a Pirate, The	Guy Kibbee-Sybil Jason			

OTHER PRODUCT (FOREIGN)

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Abdul the Damned (A)	Nils Asther	Assoc. British		85.	June 1
Black Forest Maiden	Walter Jansson	Casino	July 5.	85.	
Brown on Resolution (G)	Betty Balfour	Gaumont-British.		85.	June 1
Car of Dreams (G)	John Mills	Gaumont-British.		72.	Oct. 12
Come Out of the Pantry (G)	J. Buchanan-F.Wray.	United Artists.		70.	Dec. 14
Divine Spark, The (G)	Marta Eggerth-Phillips Holmes	Gaumont-British.		82.	July 13
Four Musketeers, The	Fritz Kampers	Casino	July 27.	90.	
Golden Talga (G)	A. Novoseltsev	Amkino		93.	Aug. 17
Heart's Desire (G)	Richard Tauber	Assoc. British		87.	Oct. 1
Honours Easy (A)	Greta Nissen	Assoc. British		60.	Aug. 24
I Give My Heart (A)	Gitta Alper	Assoc. British		85.	Nov. 16
Invitation to the Waltz (G)	Lilian Harvey	Assoc. British		80.	Nov. 16
La Maternelle (A)	Paulette Elambert	Metropolis	Oct. 14.	80.	Nov. 18
Land of Promise, The (G)		Zionist Org. of America	Nov. 20.	57.	Dec. 7
Last Days of Pompeii, The	Maria Corda-V. Varconi	Trans-America	Dec. 14.	65.	
Le Bonheur (A)	Gaby Morlay	Franco-American	Mar. 5,'36.	110.	Mar. 21,'38
Liebelei (A)	Paul Hoerbiger	General		87.	Mar. 14,'36
Living Dangerously (A)	Otto Kruger	Assoc. British		80.	Mar. 21,'36
McGlusky the Sea Rover (G)	Jack Doyle	Assoc. British		60.	July 27
Men on Wings (G)	Koval-Samborsky	Amkino	June 7.	85.	June 15
Music Hath Charms (G)	Henry Hall	Assoc. British		65.	Nov. 9
My Life for Maria Isabel	Peter Voss	Casino	July 20.	85.	
Peasants (A)	E. Younger	Amkino	Aug. 28.	105.	Sept. 14
Peg of Old Drury (A)	Anna Neagle-Cedric Hardwicke	B. & D.		75.	Sept. 28
Peter Vinogradov (G)	B. N. Livaonlv	Amkino	June 26.	86.	July 13
Private Secretary, The (G)	Edw. Everett Horton.	Twickenham		75.	Oct. 5
Public Nuisance No. 1 (G)	Frances Day	General		79.	Mar. 14,'36
Rich Uncle, The (G)	Angelo Musco	Metropolis	June 28.	88.	July 13
Scotland Yard Mystery (G)	Gerald DuMaurier	B. I. P.		75.	June 8
She Shall Have Music (A)	June Clyde	Twickenham		75.	Dec. 21
Sight Unseen I Love You	Willy Forst	Casino	Aug. 4.	85.	
Soviet Journey (G)		Amkino		91.	Aug. 17
Student's Romance, The (G)	Grete Natzler	Assoc. British.		78.	Aug. 10
Sunday Night When the Village Band Plays	Harry Liedtke	Casino	Aug. 11.	90.	
Sunny Youth (G)	A. Shubnaya	Amkino	Aug. 17.	70.	Aug. 31
Swedenhielms (G)	Tutta Rolf	Scandinavian	Sept. 5.	88.	Oct. 5
Tempo Massino (G)	Milly	World	Mar. 12,'36.	78.	Mar. 21,'36
Tolle Bomberg	Hans Adalbert	Casino	July 12.	85.	
Turn of the Tide (G)	J. Fisher White	Not determined.		80.	Nov. 2
Two Hearts In Harmony (G)	Bernice Claire	Assoc. British.		55.	Nov. 30
Wedding March, The (A)	Tullio Carminati	Franco-American		92.	Mar. 14,'36
When Knights Were Bold (G)	J. Buchanan-F.Wray.	General		76.	Mar. 7,'36
Young Forest (G)	Marja Bogda	Golden State	Jan. 1,'36.	90.	Dec. 14

(THE RELEASE CHART--CONT'D)

SHORT FILMS

[All dates are 1935 unless otherwise stated]

CELEBRITY

Title	Rel. Date	Min.
CDMICDLOR CARTDDNS		
Mary's Little Lamb	May 1	7
Summertime	June 30†	1 rl.
Sinbad the Sailor	July 30†	1 rl.
Three Bears, The	Aug. 30†	1 rl.
Balloon Land	Sept.30†	1 rl.
Simple Simon	Nov. 15†	1 rl.
Humpty Dumpty	Dec. 30†	1 rl.
Ali Baba	Jan. 30,'36†	9
Tom Thumb	Mar. 30,'36†	7

COLUMBIA

Title	Rel. Date	Min.
BARNEY GODGLE		
No. 1—"Tteched In th' Haid"	Oct. 24†	7
No. 2—"Patch Mah Britches"	Dec. 19†	7
No. 3—"Spark Plug"		
BRDADWAY COMEDIES		
Alimony Aches (Andy Clyde)	June 29	19
Ants in the Pantry (3 Stooges)	Feb. 6,'36†	18½
Captain Hits the Ceiling, The (All Star)	July 26	19
Caught in the Act (Andy Clyde)		
Do Your Stuff (Radio Rogues)	June 15	19
Double Trouble (Andy Clyde)		
Gobs of Trouble (All Star)	July 12	19
His Marriage Mixup (Harry Langdon	Oct. 31†	18
Hoi Polloi (3 Stooges)	Aug. 29†	19
Honeymoon Bridge (Leon Errol	Oct. 3†	19
Hot Paprika (Andy Clyde	Dec. 12†	18½
I Don't Remember (Harry Langdon	Dec. 26†	18½
It Always Happens (Andy Clyde	Sept.15†	19
Just Speeding (All Star)	Jan. 23,'36†	18
Oh My Nerves (All Star)	Oct. 17†	17
Movie Maniacs (3 Stooges)	Feb. 20,'36†	
Pardon My Scotch (3 Stooges)	Aug. 1†	21
Peppery Salt, The (Andy Clyde		
Share the Wealth (Andy Clyde		
Stage Fright (All Star)	June 1	10
Star Gazing (Radio Rogues)	Sept.26†	19
Three Little Beers (3 Stooges)	Nov. 28†	17
Unrelated Relations (All Star)	Jan. 9,'36†	
Yoo Hoo Hollywood (All Star)	Nov. 14†	18
CDLOR RHAPSODIES		
Bon Bon Parade	Dec. 5†	8½
Dr. Bluebird	Feb. 5,'36†	8½
Football Bugs		
Glee Works		
Little Rover	June 28	9
Monkey Love	Sept.12†	8
Neighbors	Aug. 15†	8
KRAZY KAT CARTDDNS		
8. Garden Gaieties	Aug. 1†	7
9. Happy Family, A	Sept.26†	7
10. Kannibal Kapers	Dec. 27†	7
11. Bird Stuffer, The	Feb. 1,'36†	7
12. "Lil Ainjil"		
LAUGHING WITH MEDBURY		
Strange Championships	July 20	10
NEW WDRLD DF SPDRT SERIES		
Feminine Invasion, The	Oct. 26†	11
Hunter's Paradise	Nov. 30†	11
Ice Cut-Ups	Feb. 6,'36†	10½
Jump Horse Jump	Sept. 27†	11
Spills and Splashes	Aug. 5	10
Stop, Look and Guess		
Tense Moments	Aug. 20	10
Thrills with Daredevils		
Tomorrow's Champions	July 23	10
Water Thrills	June 20	10
SCRAPPY CARTDDNS		
Let's Ring Doorbells	Nov. 7†	7
Puppet Murder Case, The	June 21	7
Scrappy's Big Moment	July 28	7
Scrappy's Boy Scouts	Jan. 2,'36†	7
Scrappy's Ghost Story	May 24	7
Scrappy's Pony	Feb. 27,'36†	7
Scrappy's Trailer	Aug. 29†	7
SCREEN SNAPSHDTS		
No. 1—	Sept. 13†	10
No. 2—	Oct. 11†	10
No. 3—	Nov. 8†	10
No. 4—	Dec. 6†	10
No. 5—	Jan. 2,'36†	10½
No. 6—	Jan. 31,'36†	10½
No. 7—	Feb. 28,'36†	10½
STARS DF TDMDRRDW		
No. 1—	Aug. 1†	11
No. 2—	Sept. 7†	11
No. 3—	Nov. 27†	11
No. 4—	Nov. 16†	10
No. 5—	Jan. 15,'36†	11
No. 6—	Jan. 17,'36†	9
VDICE OF EXPERIENCE		
No. 1—	Sept. 15†	10½
No. 2—	Sept. 29†	10½
No. 3—	Oct. 13†	10½
No. 4—	Oct. 28†	10½
No. 5—	Nov. 12†	10½
No. 6—	Nov. 27†	10½
No. 7—	Dec. 12†	10½
No. 8—	Jan. 2,'36†	11
No. 9—	Feb. 2,'36†	9½

DU WORLD

Title	Rel. Date	Min.
SEMI-FEATURES AND SHDRTS		
Cathedrals	Oct. 1†	19

EDUCATIONAL

[Distributed through Twentieth Century-Fox]

Title	Rel. Date	Min.
CDRDNET CDMEDIES		
Brain Busters, The	Jan. 10,'36†	18
He's a Prince	Oct. 18†	18
Just Another Murder	Oct. 4†	17
Mixed Policies	Jan. 17,'36†	20
Stylish Stouts	Aug. 23†	17
FRDLICS DF YDUTH		
Choose Your Partners	Dec. 13†	20
Flicker Fever	Sept. 26†	20
It Never Rains	May 24	20
Knockout Drops	Dec. 6†	19
MIRTHQUAKE CDMEDIES		
Magic Word, The	July 5	17
MUSICAL CDMEDIES		
Moonlight and Melody	Oct. 11†	21
Perfect Thirty-Sixes	Dec. 20†	18
Rhythm of Paree	Sept. 27†	21
Thanks, Mr. Cupid	Jan. 24,'36†	18
SDNG AND CDMEDY HITS		
College Capers	Sept. 27†	12
Easy Pickin's	Dec. 27†	10
Hillbilly Love	Oct. 11†	11
Hurray for Rhythm	Aug. 16†	11
Radio Rascals	Aug. 2†	11
Rodeo Day	Sept. 13†	11
Seeing Nellie Home	Dec. 20†	11
Sorority Blues	Dec. 6†	11
Spooks	Apr. 17,'36†	1 rl.
Way Dut West	Oct. 25†	11
SPECIAL		
Wings Dver Mt. Everest	July 19†	22
STAR PERSDNALITY CDMEDIES		
Amateur Husband, The	Aug. 16†	16
E-Flat Man	Aug. 9†	21
Friendly Spirits	May 31	20
Giv'im Air	Feb. 14,'36†	18
Gold Bricks	Mar. 20,'36†	20
Grand Slam Opera	Feb. 21,'36†	21
Ladies Love Hats	Nov. 1†	20
Light Fantastic, The	June 28	18
Penny Wise	Sept. 6†	16
Three on a Limb	Jan. 3,'36†	19
Timid Young Man, The	Oct. 25†	20
Triple Trouble	Apr. 3'36†	2 rls.
White Hope, The	Mar. 27,'36†	2 rls.
PAUL TERRY-TOONS		
Aladdin's Lamp	Nov. 15†	6
Alpine Yodeler	Feb. 21,'36†	6
Amateur Night	July 5	6
Barnyard Amateurs	Mar. 6,'36†	6
Bird Land	Aug. 23†	6
Chain Letters	July 26	6
Circus Days	Sept. 6†	6
Feud, The	Jan. 10,'36†	6
Foiled Again	Oct. 4†	6
Football	Oct. 18†	6
Foxy-Fox, The	July 19	6
Hey Diddle Diddle	Sept. 20†	6
Home Town Olympics	Feb. 7,'36†	6
June Bride, A	Nov. 1†	6
King Looney XIV	June 7	6
Mayflower, The	Dec. 27†	6
Moans and Groans	June 28	6
Modern Red Riding Hood, A	May 17	6
19th Hole Club, The	Jan. 24,'36†	6
Off to China	Mar. 20,'36†	6
Opera Night	May 31	6
Southern Horse-pitality	Nov. 29†	6
Western Trail, The	Apr. 3,'36†	1 rl.
Wolf in Cheap Clothing, A	Apr. 17,'36†	1 rl.
Ye Olde Toy Shop	Dec. 13†	6
TREASURE CHEST		
Clever Critters	Sept. 20†	8
Dog Days	July 12	8
Fisherman's Luck	Jan. 31,'36†	9
Gangsters of the Deep	Nov. 1†	8
Hold That Line	Oct. 11†	7
Game of Jai-Alai, The	Dec. 27†	9
Legend of the Lei	Mar. 27,'36†	1 rl.
Manhattan Tapestry	Jan. 31,'36†	10
Seeing Eye, The	Jan. 17,'36†	10
Ski-Scrapers	May 24	8
Sunday Sports in Mexico	Nov. 8†	10
TUXEDD COMEDIES		
Dame Shy	Aug. 2†	18
Just Plain Folks	Mar. 13,'36†	19
Kiss the Bride	Sept. 13†	21
One Big Happy Family	Nov. 15†	21
Ye Old Saw Mill	Aug. 30†	17
YDUNG RDMANCE		
All for One	June 21	19
Beware of Blondes	Feb. 7,'36†	20
Love in a Hurry	May 17	16
Love in September	Mar. 6,'36†	21
Way Up Thar	Nov. 8†	18

FIRST DIVISION

Title	Rel. Date	Min.
MUSICAL MDDDS (Technicolor)		
Ave Maria	Mar. 25,'36†	1 rl.
Irish Melody		8
Italian Caprice	Dec. 1†	8
Liebestraum	Apr. 20,'36†	1 rl.
Mediterranean Songs	Nov. 1†	7
NEWSLAUGHS		
No. 1	Nov. 20†	1 rl.
No. 2		1 rl.
No. 3	Dec. 30†	1 rl.
No. 4	Jan. 20,'36†	1 rl.
No. 5	Feb. 20,'36†	1 rl.
No. 6	Mar. 20,'36†	1 rl.
6 THRILLING JDURNEYS		
Craters of the Moon	Nov. 15†	1 rl.
Old Faithful Speaks		8
Deep Sea Harvest	Jan. 15,'36†	1 rl.
Ride Along Dude	Feb. 15,'36†	1 rl.
City of Proud Memories	Dec. 28†	1 rl.

HOFFBERG

Title	Rel. Date	Min.
Beautiful Blue Danube	Feb. 4,'36†	9
Golden Harbor	Mar. 16,'36†	10
It's a Bird	Jan. 20,'36†	17
Life of Theodore Roosevelt	Feb. 1,'36†	19
Tough Breaks	Mar. 1,'36†	18
Symphony of the Seasons	Jan. 27,'36†	9
Young Explorer	Mar. 2,'36†	10
INTERNATIDNAL VARIETIES		
No. 1—	Feb. 14,'36†	8
No. 2—	Feb. 28,'36†	8
No. 3—	Mar. 8,'36†	10
No. 4—	Mar. 22,'36†	10
No. 5—	Apr. 10,'36†	7
No. 6—	Apr. 22,'36†	7½
PERSDNALITIES DN PARADE		
No. 1—	Feb. 5,'36†	9
No. 2—	Mar. 6,'36†	9
No. 3—	Apr. 11,'36†	9
No. 4—	May 4,'36†	9
WDRLD EXPLDRATIDNS		
1. Nomads of the Jungle	Feb. 3,'36†	6
2. Nomads of the South Seas	Feb. 17,'36†	6
3. Nomads of the Past	Mar. 3,'36†	6
4. Nomads of the Air	Mar. 17,'36†	5½
5. Nomads in the Making	Apr. 3,'36†	6
6. Nomads of the River	Apr. 17,'36†	6
7. Nomads of the Plains	May 3,'36†	5½
8. Nomads of the Sea	May 17,'36†	5½

IMPERIAL

Title	Rel. Date	Min.
COLDR CLASSICS		
Towers of Melody		8
Hidden Treasures		8
Southern Beauties		8
EDGAR GUEST PDETIC GEMS		
After the Storm		
Boyhood		8
Couldn't Live Without You		
Dld Prospector, The		8
Sea Dreams		8
Early in the Mornin'		8
NDVELTIES		
Cities of the Past		
Nero		8
Every Dog Has Its Day		9
Napoleon's Waterloo		9
Hobo Hero		9
PDRT D' CALLS		
Peacock Throne		9
City of the Sun		9
Jungle Bound		
Last Resort		9
Love's Memorial		
Mother Ganges		9
Children of the Nile		9
Seventh Wonder		9
WDRLD IN CDLDR		
Beneath Coral Seas		8
Inspiration of Dld Love Songs		8
Isle of June		
Dream Harbor		8
Street of Memory		8
Maori		8
Melody Isle		
Under the Southern Cross		8

MGM

Title	Rel. Date	Min.
CHARLEY CHASE		
Count Takes the Count, The	Feb. 22,'36†	20
Infernal Triangle	Aug. 17†	20
Life Hesitates at 40	Jan. 18,'36†	15
Manhattan Monkey Business	Nov. 9†	21
Nurse to You	Oct. 5†	
Public Ghost No. 1	Dec. 14†	20
Vamp 'Til Ready	Mar. 28,'36†	20
CHIC SALE SPECIAL		
Perfect Tribute, The	Aug. 15†	19
CRIME DOESN'T PAY		
No. 2—Alibi Racket	Sept.14†	18
No. 3—Desert Death	Oct. 19†	21
No. 4—Thrill for Thelma, A	Nov. 23†	18
No. 5—Hit and Run Driver	Dec. 28†	20
FITZPATRICK TRAVEL TALKS		
Beautiful Banff and Lake Louise	Oct. 5†	8
Historic Mexico City	Sept. 7†	9
Honolulu, Paradise of the Pacific	Nov. 2†	8
Japan in Cherry Blossom Time	Mar. 21,'36†	9
Modern Tokyo	Dec. 28†	9
Rural Mexico	Nov. 30†	8
Sacred City of the Mayan Indians	Feb. 22,'36†	7
Victoria and Vancouver	Jan. 25,'36†	9
HARMAN-ISING (Happy Harmonies)		
13—Barnyard Babies	May 25	
14—The Old Plantation	Sept.21†	11
15—Honeyland	Oct. 19†	10
16—Alias St. Nick		10
17—Run, Sheep, Run	Dec. 14†	10
18—Bottles	Jan. 11,'36†	10

(THE RELEASE CHART--CONT'D)

Title	Rel. Date	Min.
M-G-M MINIATURES		
Great American Pie Company	Nov. 9†	11
How to Sleep	Sept. 14†	
Important News	Feb. 29,'36†	10
Jonker Diamond	Mar. 28,'36†	10
Let's Dance	Jan. 4,'36†	8
Primitive Pitcairn	Dec. 7†	9
Trained Hoofs	Oct. 12†	
West Point of the South	Feb. 1,'36†	8
M-G-M SPORTS PARADE		
Air Hoppers	Jan. 18,'36†	10
Basketball Technique	Aug. 31†	8
Crew Racing	Dec. 21†	10
Football Teamwork	Sept. 8†	8
Gymnastics	Oct. 26†	9
Table Tennis	Feb. 15,'36†	10
Water Sports	Oct. 26†	8
MUSICAL REVUES		
La Fiesta de Santa Barbara	Dec. 7†	
Pirate Party on Catalina Isle	Nov. 21	20
Starlit Days at Lido	Sept. 28†	20
OOOITIES		
Pitcairn Island Today	July 6	10
Prince, King of Oogs	July 6	9
OUR GANG		
Divot Diggers	Feb. 8,'36†	15
Follies of 1936	Nov. 30†	18
Little Papa	Sept. 21†	20
Little Sinner	Oct. 26†	18
Lucky Corner, The	Mar. 14,'36†	16
Pinch Singer	Jan. 4,'36†	18
Second Childhood	Apr. 11,'36†	19
Sprucin' Up	June 1	17
SPECIAL		
Audioscopiks		8
Lucky Beginners	Aug. 3†	20
TODD-KELLY		
All-American Toothache	Jan. 25,'36†	20
Hot Money	Nov. 16†	18
Slightly Static	Sept. 7†	19
Top Flat	Dec. 21†	20
Twin Triplets	Oct. 12†	

PARAMOUNT

Title	Rel. Date	Min.
BETTY BOOP CARTOONS		
Betty Boop and Grampy	Aug. 16†	7
Betty Boop and Little Jimmy	Mar. 27,'36†	
Betty Boop and the Little King	Jan. 31,'36†	7
Henry, the Funniest Living American	Nov. 22†	7
Judge for a Day	Sept. 20†	8
Language All My Own, A	July 19	7
Little Nobody	Dec. 27†	7
Little Soap and Water, A	June 21	7
Making Stars	Oct. 18†	7
Not Now	Feb. 28,'36†	7
We Did It	Apr. 24,'36†	
COLOR CLASSICS		
Dancing on the Moon	July 12	7
Little Stranger	Mar. 13,'36†	
Musical Memories	Nov. 8†	7
Somewhere in Dreamland (Technicolor)	Jan. 17,'36†	9
Time for Love	Sept. 6†	7
HEADLINERS		
Accent on Girls — Ina Ray Hutton and Her Melodears	Dec. 27†	
Babes in Hollywood	Oct. 18†	10
Breezy Rhythm — Hal Kemp and Orchestra	Apr. 10,'36†	
Cavalcade of Music, The	Oct. 4†	8
Excuse My Gloves — Jack Doyle - Betty Jane Cooper - Ted Husing	June 14	10
Follow the Leader — Isham Jones and His Orchestra	July 26	10
Magic of Music, The — Richard Himber and His Orchestra	Aug. 2†	11
Midnight Melodies — Ed Paul and Orchestra-Babs Ryan - Loretta Lee	Mar. 20,'36†	
Moscow Moods — Yasha Bunchuk and Orch.	Jan. 17,'36†	11
Movie Melodies on Parade — Andre Kostelanetz-Mary Eastman	Feb. 7,'36†	11
Musical Cocktail — Anson Weeks and His Orchestra	July 5	10
Parade of the Maestros — Red Nichols, Ferde Grofe, Emery Oeutsch and their orchestras	Nov. 15†	10
Radio Rhapsody — Johnny Green and Orch.	Dec. 6†	10
Sirens of Syncopation — Phil Spitalny and His Musical Ladies	Aug. 23†	9
Star Reporter, The — Betty Jane Cooper-Donald Novis-Ina Ray Hutton	Feb. 28,'36†	10
Symphony in Black — Duke Ellington and His Orchestra	Sept. 13†	10
PARAMOUNT PICTORIAL NEW SERIES		
No. 1—Song Makers of the Nation (Hoagy Carmichael)—Venice, the City in the Sea (Technicolor)—Flame Fighters	Aug. 16†	11
No. 2 — Making Money —Deep Sea Delicacies—Song Makers of the Nation (Jean Schwartz)	Sept. 13†	10
No. 3—Nesting Time—Reflections—Song Makers of the Nation (Tot Seymour and Vee Lawnhurst)	Oct. 11†	9
No. 4 — Jewelry — Made to Order—Let's Listen to Latin America	Nov. 3†	10
No. 5—Manhattan Rhapsody—Animal Buddies — Man of Many Faces	Dec. 6†	10
No. 6 — The Latest from Paris—Shifting Sands—Nature's Sideshow	Jan. 3,'36†	10
No. 7 — Mountain Moods—Camera Hounds — Song Makers of the Nation (Ralph Rainger and Lee Robin)	Jan. 31,'36†	7
No. 8—Frederic W. Goudy—Sails Over Sydney Harbor—The Voice of the Animals	Feb. 28,'36†	10
No. 9—	Mar. 27,'36†	
No. 10—	Apr. 24,'36†	
PARAMOUNT VARIETIES		
Broadway Highlights No. 1	May 17	10
Broadway Highlights No. 2	June 28	10
Broadway Highlights No. 3	Aug. 9†	10
Broadway Highlights No. 4	Sept. 27†	10
Broadway Highlights No. 5	Dec. 13†	10
Broadway Highlights No. 6	Apr. 3,'36†	
Collie, The	Feb. 21,'36†	10
Countryside Melodies (Technicolor)	Nov. 29†	6
Famous People at Play	June 14	10
Here Comes the Zoo	Mar. 13,'36†	10
Hollywood Extra Girl	Aug. 23†	11
Lucky Stars	Dec. 27†	10
Manhattan Rhythm	May 3	10
March of the Presidents	Sept. 27†	10
Movie Milestones (No. 1)	July 26	10
Movie Milestones (No. 2)	Jan. 31,'36†	10
Nature Speaks	July 12	10
No Motor to Guide Him	June 7	10
Popular Science (color)	May 31	10
Rookie Fireman, The	Apr. 24,'36†	
Shorty at Coney Island	Jan. 10,'36†	10
Shorty Goes South	Sept. 13†	10
Spring Night	Nov. 1†	8
POPEYE THE SAILOR		
Adventures of Popeye, The	Oct. 25†	8
Brotherly Love	Mar. 6,'36†	7
Choose Your "Weppins"	May 31	7
Clean Shaven Man, A	Feb. 7,'36†	7
Dizzy Divers	July 26	7
For Better or Worser	June 28	7
I-Ski Love-Ski You-Ski	Apr. 3,'36†	5
King of the Mardi Gras	Sept. 27†	7
Sinbad the Sailor	Jan. 31,'36†	2 rls (Special)
Spinach Overture, The	Dec. 6†	8
You Gotta Be a Football Hero	Aug. 30†	7
Vim, Vigor and Vitaliky	Jan. 3,'36†	7
PARAMOUNT SOUND NEWS		
Two Editions Weekly		
POPULAR SCIENCE (Cinecolor)		
No. 1	Sept. 20†	9
No. 2	Nov. 29†	10½
No. 3	Jan. 24,'36†	11
No. 4	Mar. 27,'36†	
SCREEN SONGS		
I Feel Like a Feather in the Breeze — Jack Oenny and Orchestra		
It's Easy to Remember — Richard Himber and Orchestra	Nov. 29†	10
I Wished on the Moon — Abe Lyman and Orchestra	Sept. 20†	8
No Other One — Hal Kemp and Orchestra	Jan. 24,'36†	8
GRANTLAND RICE SPORTLIGHTS (NEW SERIES)		
No. 12—Top Form	June 7	10
No. 13—Hollywood Hobbies	July 5	10
No. 14—Jungle Waters	Aug. 2†	10
No. 15—Making Manhandlers	Aug. 30†	10
No. 16—Hooked Lightning	Sept. 27†	10
No. 17—Jumping Champion	Oct. 25†	10
No. 18—Sport on the Range	Nov. 22†	10
No. 19—Sporting Network	Dec. 20†	10
No. 20—What's the Answer	Jan. 17,'36†	10
No. 21—Finer Points	Feb. 14,'36†	10
No. 22—Winged Champions	Mar. 13,'36†	
No. 23—Sun Chasers	Apr. 10,'36†	

RKO RADIO

Title	Rel. Date	Min.
BLONDE and REO HEAD SERIES		
Pickled Peppers	June 7	19½
CLARK & McCULLOUGH SERIES		
Alibi Bye Bye	June 14	21½
DUMBBELL LETTERS		
No. 19	June 7	5
No. 20	June 20	5
No. 21	Jan. 3,'36†	5
No. 22	Feb. 21,'36†	5½
No. 23	Apr. 3,'36†	5
EASY ACES		
Capital Idea	Oct. 4†	10
Etiquette	Nov. 29,'36†	9
Jolly Old London	Aug. 30	9½
Little New New York	June 14	10
Old Fashioned Movie, An	Feb. 28,'36†	11
Six Day Grind	July 26	10½
Tricks of the Trade	Sept. 6†	10
Unusualities	Aug. 9†	9½
Winter at the Zoo	Jan. 31,'36†	10½
World Within, A	Nov. 1†	10
FOUR STAR COMEDIES		
Salesmanship Ahoy	July 19	18½
HEADLINER SERIES		
No. 5—Drawing Rumors	July 12	17
No. 1—Night Life	Sept. 21†	21
No. 2—Tuned Out	Nov. 15†	20
No. 3—Camera Cranks	Jan. 17,'36†	19
No. 4—Wedtime Story, A	Mar. 20,'36†	21
EDGAR KENNEDY COMEDIES		
Edgar Hamlet	July 5	20½
Gasoloons	Jan. 3,'36†	15½
Happy Tho Married	Nov. 1	18
In Love at 40	Aug. 30†	19
Sock Me to Sleep	May 17	20
Will Power	Mar. 6,'36†	15½
MAJOR BOWES' AMATEUR THEATRE OF THE AIR		
No. 1	Sept. 6†	17½
No. 2	Sept. 20†	17½
No. 3	Oct. 4†	20
No. 4	Oct. 18†	18½
No. 5	Nov. 8†	18
MARCH OF TIME		
No. 5	Aug. 16†	20
No. 6	Sept. 20†	21
No. 7	Oct. 18†	20
No. 8	Nov. 15†	20
No. 9	Dec. 13†	23½
No. 10	Jan. 17,'36†	18½
No. 11	Feb. 17,'36†	24
No. 12	Mar. 13,'36	21
No. 13	Apr. 17,'36†	
MUSICALS		
Night at the Biltmore Bowl, A	June 21	17½
MUSICOMEDIES SERIES (Ruth Etting)		
Ticket or Leave It	May 26	21
PATHE NEWS		
Released twice a week		
PATHE REVIEWS		
Released once a month		
PATHE TOPICS		
Released seven times a year		
RADIO FLASH COMEDIES		
Fight Is Right	Apr. 10,'36†	17
Newly Reweds	Aug. 2†	19
Radio Barred	Feb. 7,'36†	15½
Where There's a Will	Oct. 4†	18
Worm Burns, The	Dec. 6†	17
RADIO MUSICAL COMEDIES		
Aladdin from Manhattan	Feb. 28,'36†	17
Foolish Hearts	Dec. 27†	18
Melody in May	May 1,'36†	19
Metropolitan Nocturne	Aug. 23†	18
Mismanaged	Oct. 25†	19½
RAINBOW PARADE CARTOONS		
Bird Scouts	Sept. 20†	7
Felix the Cat and the Goose That Laid the Golden Egg	Feb. 7,'36†	7½
Hunting Season	Aug. 9	7
Merry Kittens, The	May 31	7
Molly Moo Cow and the Indians	Nov. 15†	7½
Molly Moo Cow and Robinson Crusoe	Mar. 20,'36†	7
Neptune Nonsense		
Parrotville Post Office	June 28	7½
Putting on the Dog	July 19	7½
Rag Dog	July 19	7½
Toonerville Trolley	Jan. 17,'36†	7
SMART SET		
All Business	Feb. 14,'36†	18½
Framing Father	Apr. 17,'36†	16½
Quiet Fourth, A	Aug 9†	15
Returned Engagement, A	Oct. 11†	21
Too Many Surprises	Dec. 3†	20½
SPECIALS		
Going on Two	Sept. 17	17
Headlines of 25 Years	Mar. 27,'36†	21
Trip Thru Fijiland, A	May 10	14½
SPORTS WITH BILL CORUM		
Bugles from Blue Grass	Oct. 11†	10½
Gentlemen's Sports	Dec. 13†	11
Inside the Ropes	Aug. 16†	10
Tomorrow's Halfbacks	Jan. 24,'36†	
Winter Sport	Mar. 13,'36†	
STRUGGLE TO LIVE		
Beach Masters	Nov. 8†	10½
Hermits of Crabland	Sept. 27†	9
Neptune Mysteries	Aug. 16†	9
Winged Pageantry	Feb. 14,'36†	10
SUPERBA COMEDIES		
Counselitis	Nov. 22†	18
Down the Ribber	Mar. 27,'36†	21
Home Work	Sept. 20†	19
Uppercutlets	Jan. 24,'36†	18½
VAGABOND ADVENTURE SERIES		
Quebec	Aug. 2	9½
Roumania	June 28	11
WORLD ON PARADE		
Coral Isle of the Atlantic	Mar. 27,'36†	
Land of the Eagle	Aug. 23†	11
Land of Evangeline	Nov. 22†	16½
Morocco	Jan. 10,'36†	
Prominent Personalities	Feb. 21,'36†	11
Spain's Romantic Isle, Majorca	Oct. 18†	19½

STATE RIGHTS

Title	Rel. Date	Min.
AL BONDY (General Electric)		
Excursions in Science No. 1		8
NORTON		
Alchemist's Hourglass, The		18
PAT GARYN		
O'Mahoney-George Bout		17
PHIL BROWN		
Norwegian Sketches		10
REGAL		
Broadway Nights	Oct. 14†	11
SACK (National Pict.)		
Tubal Cain		15

20TH CENTURY-FOX

Title	Rel. Date	Min.
ADVENTURES OF THE NEWSREEL CAMERAMAN		
Armies of the World	Aug. 9	10
Filming the Fantastic	Jan. 31,'36†	10
Filming Feminine Headliners	Dec. 27†	10
Hazardous Occupations	Oct. 18†	10
Night Life of Europe	Sept. 6	10
Shooting the Record Breakers	Nov. 22†	10

(THE RELEASE CHART--CONT'D)

Title	Rel. Oate	Min.
MAGIC CARPET SERIES		
Argentine Argosy	Nov. 22†	10
Geneva-by-the-Lake	Oec. 21†	10
Hong Kong Highlights	Jan. 31,'36†	10
Italian Riviera	Sept. 27†	10
Morocco Mirage	Aug. 30	10
West Indies Cruise	Oct. 25†	10
Winter Magic	Oec. 27†	10

UNITED ARTISTS

Title	Rel. Date	Min.
MICKEY MOUSE		
15. Mickey's Garden	July 31†	8
16. Mickey's Fire Brigade (Color)	Sept. 4†	8½
17. Pluto's Judgment Day	Sept. 28†	9
18. On Ice	Nov. 6†	8
19. Mickey's Polo Team	Feb. 15,'36†	
SILLY SYMPHONIES		
13. Who Killed Cock Robin?	June 26†	10
14. Musie Land	Oct. 10†	8½
15. Three Orphan Kittens	No. 21†	9
16. Broken Toys	Dec. 19†	8
17. Cock of the Walk	Jan. 9,'36†	8

UNIVERSAL

Title	Rel. Oate	Min.
CARTUNE CLASSICS		
No. 5—Three Lazy Mice	July 15	9
No. 6—Fox and the Rabbit, The	Sept. 30	8
GOING PLACES with LOWELL THOMAS		
No. 10	June 17	10
No. 11	July 1	10
No. 12	July 22	9
No. 13	Aug. 19	10
No. 14	Nov. 25†	9
No. 15	Dec. 9†	9
No. 16	Dec. 23†	10
No. 17	Jan. 20,'36†	
No. 18	Mar. 9,'36†	10½
No. 19	Mar. 23,'36†	10
No. 20	Apr. 20,'36†	
MENTONE MUSICAL COMEDIES		
Carnival Time Jean Sargent-Jack Fulton	Jan. 22,'36†	19
Clubhouse Party (No. 6-B) Ray Perkins	Dec. 25†	2 rls.
Great Idea, A (No. 1-B)	Aug. 28	2 rls.
Gus Van's Music Shoppe (No. 5-B)	Oec. 4†	20
Harlem Bound (No. 4)	Nov. 6†	20
On Your Radio Dial (No. 3)	Oct. 23†	19
Playing for Fun	Mar. 18,'36†	
Signing Off	Feb. 19,'36†	19
Speedy Justice (No. 2-B)	Sept. 25†	20
Vaud-O-Mat, The	Apr. 8,'36†	
NOVELTIES		
Skits 'n' Sketches	Feb. 24,'36†	
OSWALO CARTOONS		
Alaska Sweepstakes	Feb. 17,'36†	8
Amateur Broadcast	Aug. 26	7
At Your Service	July 8	8
Beauty Shoppe	Mar. 30,'36†	
Bronco Buster	Aug. 5	7
Case of the Lost Sheep, The	Oec. 9†	7
Doctor Oswald	Dec. 30†	
Monkey Wretches	Nov. 11†	1 rl.
Quail Hunt, The	Oct. 7	8
Slumberland Express	Mar. 9,'36†	
Soft Ball Game	Jan. 27,'36†	
Towne Hall Follies	June 3	8
STRANGER THAN FICTION SERIES		
No. 10—Novelty	June 3	10
No. 11—Novelty	June 24	10
No. 12—Novelty	July 15	10
No. 13—Novelty	Aug. 19	10
No. 14—Novelty	Nov. 18†	9
No. 15—Novelty	Dec. 2†	9
No. 16—Novelty	Dec. 16†	9
No. 17—Novelty	Jan. 13,'36†	9
No. 18—Novelty	Mar. 30,'36†	
No. 19—Novelty	Apr. 13,'36†	
UNIVERSAL COMEDIES		
Bring 'Em Back a Lie Sterling Holloway	Aug. 14	2 rls.
Double Crossed (Van Ronkel No. 5)	July 3	20
Father Knows Best Sterling Holloway	July 20	2 rls.
His Last Fling (Van Ronkel No. 6)	July 31	20
My Girl Sally Sterling Holloway (Van Ronkel No. 4)	June 5	19
Would You Be Willing? (Van Ronkel No. 3)	May 27	2 rls.
You Can Be Had	Jan. 8,'36†	15
UNIVERSAL SPECIAL		
Camera Thrills	Sept. 30	21

VITAPHONE

Title	Rel. Date	Min.
BIG TIME VAUDEVILLE REEL		
Vitaphone Billboard Jane and Katherine Lee	Feb. 15,'36†	11
Vitaphone Casino Buster West-Radio Rubes		10
Vitaphone Celebrities Remington Singers	Jan. 25,'36†	11
Vitaphone Headliners Nick Lucas-Four Mullen Sisters	Dec. 14†	10
Vitaphone Spotlight Conville-Dale	Mar. 7,'36†	11
Vitaphone Troupers Four Trojans-Aunt Jemima	Jan. 4,'36†	10
Vitaphone Varieté Louis Prima and Orch.	Nov. 16†	1 rl.
BIG V. COMEDIES		
Pretty Polly Polly Moran	June 1	19
Serves You Right Shemp Howard	June 15	20
Husband's Holiday Hobart Cavanaugh	July 6	17
High, Wide and Hansom Herb Williams	July 20	2 rls
Watch the Birdie Bob Hope	Aug. 10	20
On the Wagon Shemp Howard-Roscoe Ates	Aug. 24	20
Keystone Hotel Old Timers	Sept.21†	20
Vodka Boatmen Yacht Club Boys	Oct. 5†	20
Lonesome Trailer El Brendel	Oct. 26†	20
Officer's Mess, The Shemp Howard	Nov. 9†	2 rls
Oouble Exposure Bob Hope	Nov. 23†	21
Lucky Swede, The El Brendel	Dec. 21†	21
While the Cat's Away Shemp Howard	Jan. 4,'36†	20
They're Off Yacht Club Boys	Jan. 18,'36†	21
Slide, Nellie, Slide Herman Bing-Paula Stone	Feb. 1,'36†	21
Shop Talk Bob Hope	Feb. 15,'36†	21
Joe Palooka in for the Love of Pete Shemp Howard-Robert Norton	Mar. 14,'36†	2 rls.
Calling All Tars Bob Hope	Mar. 25,'36†	2 rls.
BROADWAY BREVITIES		
Main Street Follies Hal LeRoy	May 11	20
Love Department, The Bernice Claire	May 18	20
$50 Bill Eleanore Whitney-12 Aristocrats	May 25	20
Better Than Gold Fifi D'Orsay	June 8	20
Springtime in Holland Dorothy Dare-Felix Knight (Technicolor)	June 22	20
Film Follies, The Ray Perkins	June 29	22
Surprise Duncan Sisters	July 27	21
Romance of the West Oorothy Dare-Phil Regan (Technicolor)	Aug. 3	21
Lady in Black, The Countess Olga Albani	Aug. 17	20
Dublin in Brass Morton Downey	Sept. 7†	20
Dh Evaline Hal LeRoy-Eleanore Whitney	Sept. 14†	20
Doorman's Opera Charlotte Arren-Johnny Broderick	Sept. 28†	20
Tickets Please Georgie Price	Oct. 12†	21
Regular Kids Meglin Kids	Oct. 18†	20
Check Your Sombrero Armida-Tito Coral	Nov. 2†	21
Rooftops of Manhattan Deane Janis-Gil Lamb	Nov. 16†	21
Trouble in Toyland Gus Edwards' Stars of the Future	Nov. 30†	20
Okay, Jose El Brendel	Oec. 7†	21
Katz' Pajamas Fifi D'Orsay	Oec. 14†	21
Broadway Ballyhoo Dwen, Hunt and Parco	Oec. 28†	21
Carnival Day Henry Armetta-Felix Knight	Jan. 11,'36†	21
Oouble or Nothing Phil Harris-Leah Ray	Jan. 18,'36†	21
Study and Understudy	Jan. 25,'36†	22
Between the Lines Bernice Claire	Feb. 8,'36†	22
King of the Islands Winifred Shaw-Warren Hymer	Feb. 22,'36†	21
Stars Can't Be Wrong, The Carolyn Marsh-Harris Twins	Feb. 29,'36†	21
Wash Your Step Hal LeRoy-Preisser Sisters	Mar. 7,'36†	21
Paris in New York Irene Bordoni	Mar. 21,'36†	2 rls.
LOONEY TUNES		
No. 7—Buddy's Lost World	May 18	1 rl.
No. 8—Buddy's Bug Hunt	June 22	7
No. 9—Buddy Steps Out	July 20	7
No. 10—Buddy, the Gee Man	Aug. 24	7
No. 11—Cartoonist's Nightmare, A		7
No. 12—Hollywood Capers	Oct. 19	7
No. 13—Gold Diggers of '49		7
No. 14—Plane Oippy	Dec. 21†	7
No. 15—Alpine Antics	Jan. 4,'36†	7
No. 16—Phantom Ship, The	Feb. 1,'36†	7
No. 17—Boom! Boom!	Feb. 29,'36†	7
MELODDY MASTERS		
Dave Apollon and His Band	June 8	10
Borrah Minnevitch and His Harmonica Rascals	July 6	10
Rubinoff and Orchestra	Aug. 10	10
Phil Spitalny All Girl Orchestra	Sept. 14†	10
Johnny Green and Orchestra	Oct. 12†	10
Claude Hopkins and Orch	Nov. 9†	10
Jack Denny and Orchestra	Oct. 7†	10
Red Nichols and Orchestra	Jan. 4,'36†	10
B. A. Rolfe and Orchestra	Feb. 1,'36†	11
Jolly Coburn and Orchestra	Feb. 22,'36†	11
Little Jack Little and Orchestra	Mar. 28,'36†	11
MERRIE MELODIES (In Color)		
No. 7—My Green Fedora	June 8	7
No. 8—Into Your Dance	July 13	7
No. 9—Country Mouse, The		7
No. 10—Merry Old Soul, The	Aug. 17	7
No. 11—Lady in Red, The	Sept. 21	7
No. 12—Little Dutch Plate	Oct. 19†	7
No. 13—Billboard Frolics		7
No. 14—Flowers for Madame	Nov. 30†	7
No. 15—I Wanna Play House	Jan. 18,'36†	7
No. 16—Cat Came Back, The	Feb. 8,'36†	7
No. 17—Miss Glory	Mar. 7,'36†	7
SEE AMERICA FIRST E. N. NEWMAN		
No. 12—Boom Days	June 22	11
No. 13—Forward Together	July 13	11
OUR DWN UNITED STATES		
No. 1—Curious Industries Harry Von Zell	Sept. 7†	11
No. 2—Playgrounds James Wallington	Oct. 5†	11
No. 3—Camera Hunting Paul Douglas	Nov. 2†	11
No. 4—Nature's Handiwork	Nov. 30†	11
No. 5—Ddd Occupations	Dec. 28†	12
No. 6—Steel and Stone	Jan. 25,'36†	11
No. 7—Markets	Feb. 22,'36†	11
No. 8—Day's Journey, A	Feb. 22,'36†	11
No. 9—Harbor Lights	Mar. 21,'36†	1 rl.
PEPPER PDT		
Moving Melodies J. Fred Coots-Lillian Shade	June 8	10
All Colored Vaudeville Adelaide Hall	June 22	10
Rah, Rah, Radio Ralph Kirbery	July 6	10
What's the Idea? Lew Pollack	Aug. 17	11
Nutville Radio Ramblers	Sept. 7†	10
All American Orawback Edgar Bergen	Oct. 5†	10
'Wee' Men Singer's Midgets	Nov. 2†	10
Seein' Stars Easy Aces	Nov. 30†	10
P's and Cues	Dec. 7†	11
Can It Be Done?	Oec. 21†	10
Wild Wings	Jan. 11,'36†	11
Some Class Charles Ahearn	Feb. 8,'36†	10
Timber Giants	Feb. 22,'36†	11
Half Wit-ness Radio Ramblers	Mar. 21,'36†	1 rl.

SERIALS

12 Episodes Each Unless Otherwise Specified

Title	Rel. Date	Min.
BURROUGHS-TARZAN		
New Adventures of Tarzan, The Herman Brix	June 10	2 rls. (each)
MASCOT		
Adventures of Rex and Rinty Rex, King of Wild Horses-Rin Tin Tin, Jr.	Aug. 27†	2 rls. (each)
Fighting Marines, The Grant Withers-George Lewis	Nov. 23†	2 rls.
Miracle Rider Tom Mix (1st episode, 5 rls., followed by 14 two-reel episodes)	May 18†	
REGAL		
Lost City, The Wm. Boyd-Claudia Oell	June †	2 rls. (each)
REPUBLIC		
Darkest Africa Clyde Beatty		15 episodes
Undersea Kingdom Ray Corrigan-Lois Wilde		
STAGE and SCREEN		
Custer's Last Stand Rex Lease-Lona Andre	Jan. 2,'36†	(1st episode, 5 rls., followed by 14 two-reel episodes)
UNIVERSAL		
Adventures of Frank Merriwell Don Briggs-Jean Rogers	Jan. 13,'36†	
Call of the Savage Noah Beery, Jr.	Apr. 15	20 (each)
Flash Gordon Buster Crabbe-Jean Rogers (13 episodes)	Apr. 6,'36†	
Roaring West Buck Jones (15 episodes)	July 8	20 (each)
Rustlers of Red Dog John Mack Brown	Jan. 21†	20 (each)
Tailspin Tommy in the Great Air Mystery Clark Williams-Jean Rogers	Oct. 21†	20 (each)

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Paramount Pictures

SEE PAGES 19 TO 22 FOR THE COMPLETE STORY

MOTION PICTURE HERALD

WHAT TO EXPECT IN '36-37 PRODUCT

23 producers buy 122 stories for new season; Product listed.

$610,000 invested in manuscripts for one-fourth of new product.

48 per cent of planned product based on originals, 47% on books and magazine stories, 5% on plays.

Marked increase of color usage indicated.

40 companies disclose advance product plans.

Selling advanced one month; Large circuits already negotiating for films.

All large producers working on new programs following Hollywood conferences.

Companies approach windup of 1935-36 production and sales.

Independents busiest ever; 57 features are set for filming at one Coast rental studio.



In Two Sections — Section One

Entered as second-class matter, January 12, 1931, at the Post Office, at New York, N. Y., under the act of March 3, 1879. Published weekly by Quigley Publishing Co., Inc., at 1270 Sixth Avenue, Rockefeller Center, New York. Subscription, $3.00 a year. Single copies, 25 cents.





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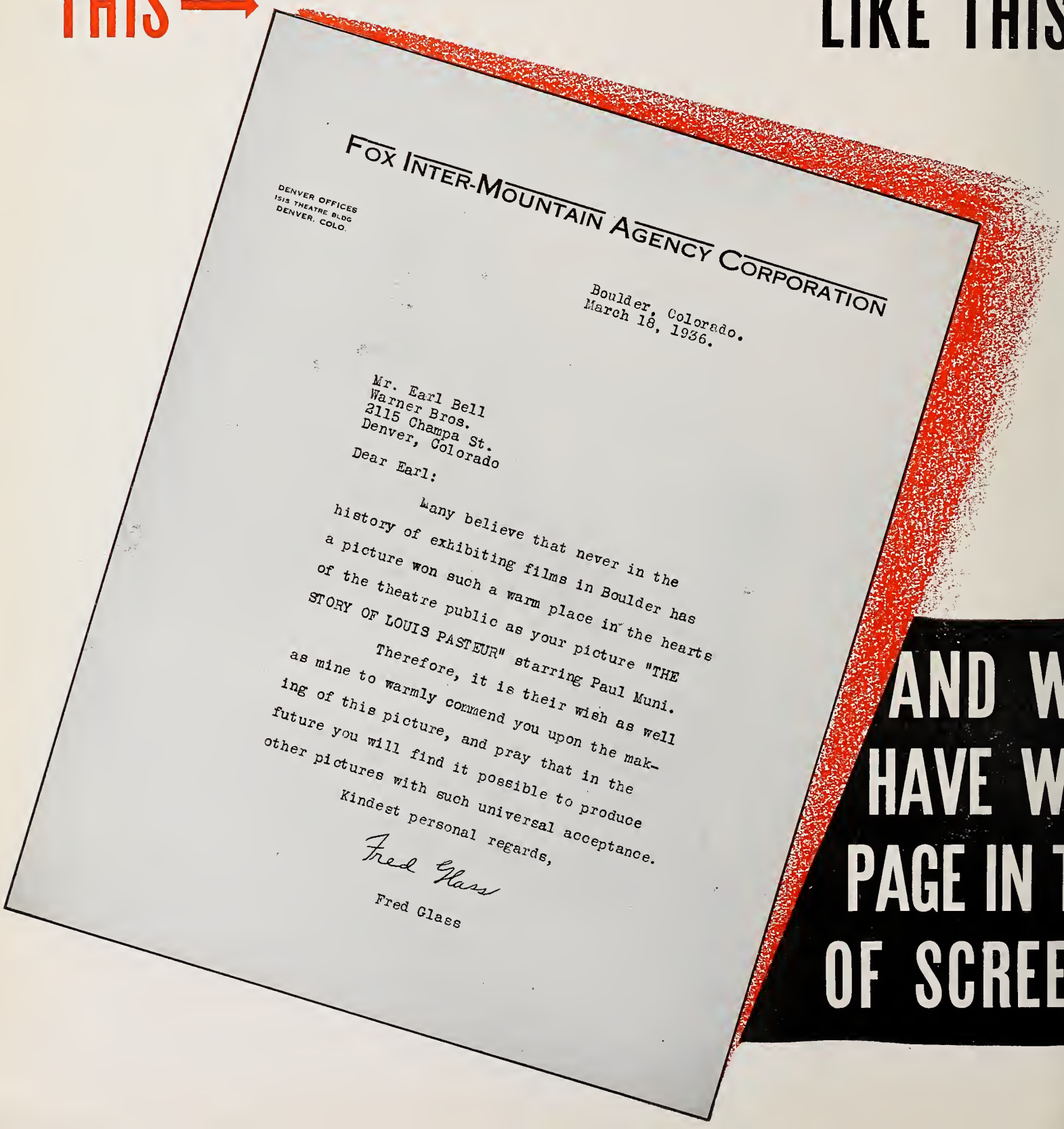
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38 EXHIBITORS HAVE WRITTEN LETTERS LIKE THIS →

AND THE PRESS IS WRITING LIKE THIS



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Kindest personal regards,

Fred Glass

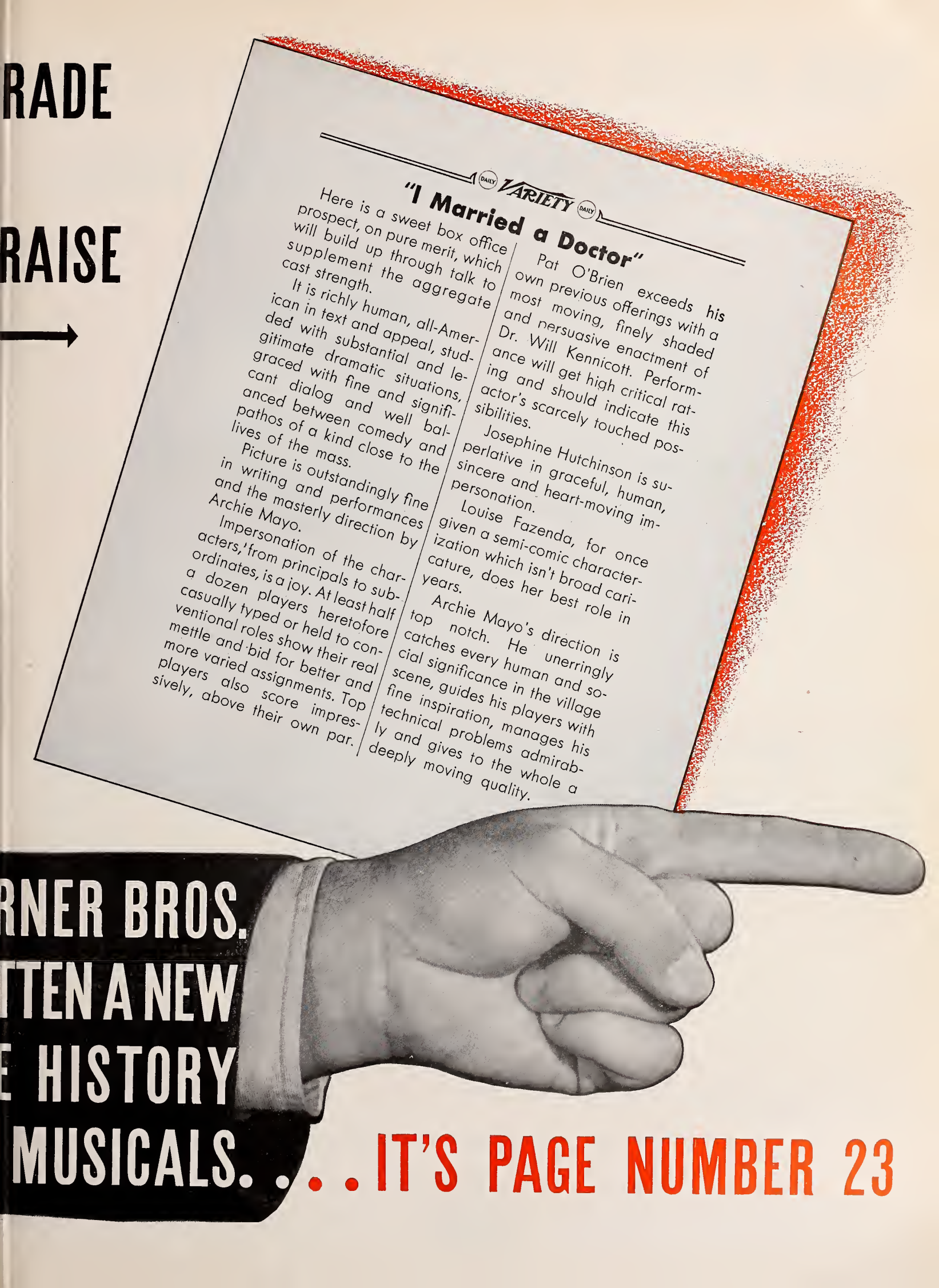
Fred Glass

AND WE HAVE WRITTEN A PAGE IN THE BOOK OF SCREEN

RADE

RAISE

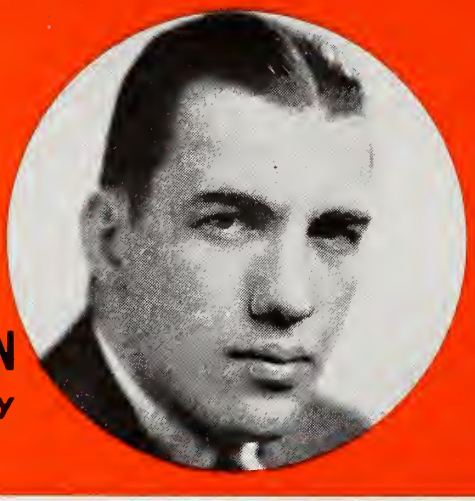
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Laurence Stallings
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Lowell Thomas
News



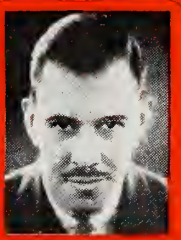
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Louise Vance
Fashions



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MOVIETONE NEWS

Distributed by 20th Century-Fox

20th CENTURY FOX

MOTION PICTURE HERALD

Vol. 123, No. 1 April 4, 1936

HE ASKED FOR IT

EVERY trout fisherman—at least every real dry fly exponent—knows the technique called "fishing the rise." One catches a specimen of what the fish are feeding on and thereupon ties a lure to match it.

- - -

Mr. Marlen Pew, editor of *Editor & Publisher*, as we have remarked before, frequently rises to ephemeral opportunities to spice his pages with assaults upon the motion picture industry. That obviously is safer editorial showmanship than handling some of the hotter material in his own field. So the other day he wrote:

"These seem hard times for 'our better people,' meaning folks who object to vulgarity in all its forms, including smut. Vendors of degrading and anti-social films and printed and broadcast rot, are always irked by any attempt to keep their products civilized, but we have rarely seen the case more brazenly asserted than in the current ssue of Motion Picture Herald, *mouthpiece of the Hollywood management, Terry Ramsaye, the editor, speaking:*

" 'The movies belong to the masses, and if people want to engage in intellectual pursuits and concerns they ought to be sporting enough to let the movies alone and do their playing and thinking in terms of the printed page . . . The screen could do with much less attention from "our better people." Those who would do something for American life, the clubwomen especially, might well be concerned about seeing that a good apple pie could be had commonly, that the public taste in flowered chintzes is improved, that home life be made home life. There are many things to be attended to if one must be engaged in attending to other people's business. The motion picture is an all-too-convenient springboard from which people may jump into newspaper publicity. It is not a major problem.'

"Back to the kitchen, mind your own business, dear mother, and let Hollywood polish off the manners, appetites, morals of your children! You make pie and Hollywood will make the racial degeneracy! Vulgarity, indecency, rot come cheap and sell like hot cakes." . . . etc.

It is consistent with a certain journalistic technique to quote material out of context, so Mr. Pew would interpret Mr. Ramsaye's expressions as pertaining to the *moral content* of the motion picture instead of the question of *intellectual levels* which were his subject in the Philadelphia speech quoted.

But if Mr. Pew enjoys the method, we can change the subject, too, paraphrasing for him:

Stay in the kitchen, dear Mother, and let the newspapers create the appetites, manners and morals of your children.

Let their advertisers show nice little girls getting a lift from a smoke, young business men lauding 89 cent whiskey, book section copy on sexual esoterica and the literature of diseased personality.

Let the editors garnish the columns of the paper that comes with the morning milk with the product of reporters sent out to cast their nets in the sewers of abnormality of conduct and the court catch basins of crime for the recording of the current history of all that is foul and wrong in the world.

Let the publishers also promote race horse gambling at home and purvey the lure of alien lotteries to impoverish the poor in the cruel hope of easy money.

And let them top off the dish with dime novels done into cartoon strips and moronic comics reeking with destructive inanity.

Let the papers that come into your home alone, dear Mother, and go out and raise hell with the movies, instead.

Mr. Pew in his task as the editor of a newspaper trade journal might find some exciting copy in the subject of the cultural values of advertising columns, and at the moment for a specimen we refer him to the theatre page of the Los Angeles *Examiner*, page 13, of the issue of Tuesday, March 24, a page from which the newspaper publisher debarred mention of Miss Mae West's "Klondike Annie," but which in display of nearly a column, at amusement rates, announces:

Man, there aint nothin' hotter than this
HARLEM SIZZLER at the Burbank.
Hotcha Brown Skin Model in HARLEM SCANDALS
plus Greater Burbank Burlesque
4 Scorching Performances Daily.

The offering is illustrated with the newspaper halftone's best approximation of a "high yaller" with remarkably competent pictorial verisimilitude in the region of the mammillary rotundities. Mr. Pew might consult "Dear Mother" about that one.

In his Philadelphia expression Mr. Ramsaye's contentions were on the motion pictures' cultural position. He continuously insists that the screen has the right, or should have it, to be as dumb as the papers, not as dirty. We continue to contend for the motion picture against the penny vaudeville of the press, against the uplifters, highbrows and editors who would deliver the whole screen to the rule of minorities.

▽ ▽ ▽

"WELL KNOWN writers are treated like office boys in Hollywood studios," Mr. John Howard Lawson of the Dramatists' Guild testified in a Washington congressional copyright committee hearing.

That's bad.

But what's worse is that in some Hollywood studios some well known office boys are being treated like writers.

MOTION PICTURE HERALD — MARTIN QUIGLEY, Editor-in-Chief and Publisher

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This Week

MOTION PICTURE HERALD'S

Product Plans

Advance product and selling plans of 40 companies, which already have purchased 122 stories for one-fourth of the new season, are outlined beginning on page 13.

Fireworks Used Up

Committee action on the Neely-Pettengill bill to ban block booking and blind buying is now in order, with conclusion of three-week-long hearings before the House interstate and foreign commerce committee.

The concluding sessions were marked by an exchange of personalities as the opposing sides sought to drive home their final points.

The bill in question and other pending legislation were declared unconstitutional in a brief filed by the Motion Picture Producers and Distributors of America, representing the large interests. See page 56.

Regulation

President Roosevelt, after his Florida fishing trip, has before him a report of George L. Berry, industrial coordinator, pertaining to the manner and method of regulating trade practices. At the same time the Merchants' Association of New York, widely recognized, demanded that no action be taken to place trade practice supervision in the hands of the Federal Trade Commission, at least until a study is made of the FTC Act and the anti-trust laws. Proposals are before Congress, for instance, to give the Federal Trade Commission the power to regulate motion picture trade practices. See page 42.

Starts Duties

Hope Williams (Mrs. J. D. Williams), who has been appointed special London representative of Quigley Publications—Motion Picture Herald, Motion Picture Daily and Motion Picture Almanac—sailed last weekend on the *Aquitania* to take up her duties in the London Bureau.

Mrs. Williams will be associated in London with Bruce Allan, London representative of Quigley Publications.

Mrs. Williams, who was born in Sheffield, England, was first employed in the office of Frank Macnaghten, owner of the Macnaghten Vaudeville Circuit. At the age of 18 she became the first woman manager of one of Mr. Macnaghten's theatres. She went to Australia as executive secretary to the Hon. Hugh D. McIntosh, theatre owner, newspaper publisher and member of Parliament. In Australia she married Jaydee Williams and coming to America acted as his confidential secretary during the organization and formative years of First National Pictures. She assisted Mr. Williams during his several years' residence in London when he was engaged upon a work which contributed important impetus toward the development of British production.

Loew "Invasion"

Arrangements completed with United Artists Theatre Circuit will see Loew-MGM operating in Chicago and Detroit, for the first time, on expiration, within a year, of operation agreement for the United Artists theatres in those cities held by Balaban & Katz and United Detroit Theatres. The deal is understood to include assured supply of preferred MGM product for the two houses.

The United Artists theatre in Detroit has had this product, usually running it in two-week stands. The United Artists in Chicago has exhibited MGM product less regularly, the circuit's Chicago theatre exercising first call on practically all available material at all times.

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Anti-Trust Cases

Involvement of large distributors in anti-trust actions this week grew deeper with new activities in the courts along four fronts.

New York independent owners sued distributors for allegedly forcing them to accept short subjects along with features; Kansas City courts denied, but did not dismiss the plea of independents for an injunction against Fox Midwest and the distributors on charges of unfair clearance and zoning: April 27 was set as the date of an anti-trust action in Lincoln, Neb., and Government officials said there would be no delay in the New York anti-trust action against distributors in the Fanchon and Marco-St. Louis action even though the courts last week gave the distributors the right to appeal to the United States supreme court. All these developments are covered in detail in the story found on page 33.

Debt Paring

Twenty-three millions of dollars is the extent to which Warner Brothers has reduced the corporate debt in six years, as a result of economies necessitated by the depression.

Decision by the company to give consideration to a refunding program of $50,000,000, retiring some $31,000,000 of debentures, this week prompted Wall Street financial writers to study the corporation's present financial structure. Their observations are reported on page 32.

Self-Regulation

Twenty-two planks are contained in the MPTOA's final platform for establishing self-regulation within the industry, thereby eliminating trade practice abuses, and ranging from a 20 per cent cancellation privilege to the establishment of trade board machinery for effecting the program.

The platform was this week presented to the Pettengill committee at Washington, for study. See page 63.

Tax Measures

Ten state legislatures this week were considering motion picture theatre taxation, and two others were studying additional legislative proposals which would affect theatres. There was action in Alabama, Florida, Indiana, Louisiana, Maryland, Massachusetts, Mississippi, Missouri, New Jersey and New York. What these actions were, in detail, may be found in detail in the story on page 60.

NEWS SUMMARY COVERING THE SCREEN WORLD

New Pathe Unit

Pathe Film Corporation officials on Wednesday night announced that the company "had formed a new subsidiary corporation to take over its motion picture activities." They said the new company "is entering into negotiations to acquire an experienced and aggressive management to handle the production and distribution of motion pictures."

The company's balance sheet, as of December 28, 1935, showed current and working assets to be $1,097,250.35, and liabilities $267,933.76. Details will appear in next week's issue.

To reports published in New York afternoon newspapers that the March of Time would be taken over by the new company denials were made by Ned E. Depinet, president of RKO Distributing Corporation, and Roy E. Larsen, president of March of Time, Inc.

Mr. Larsen said that "in accordance with the terms of our contract with RKO the March of Time distribution contract with RKO has been renewed for another year from August." He added that he "knew nothing of the new company in which Pathe Film and Time are said to be involved."

Mr. Depinet pointed out that the RKO releasing arrangement is for a number of years, with annual renewals, and that RKO is "going ahead with March of Time next season."

Critics' Award

"Winterset," Maxwell Anderson's poetic play, has been awarded the first annual prize by the New York Drama Critics Circle.

The award carried the following citation: "The Circle's decision is based on the conviction that in 'Winterset' the author accomplished the notably difficult task of interpreting a valid and challenging contemporary theme dealing with the pursuit of human justice in terms of unusual poetic force."

Circuit Options

A 90-day extension of Paramount's options to repurchase the 50 per cent stock interest in the A. H. Blank and Karl Hoblitzelle circuits has been agreed to by the theatre operators.

The current options expire April 1 and April 4, respectively, and new extensions were made necessary by postponement last week of the Paramount board meeting.

Negotiations for a new five-year operating deal with N. L. Nathanson for the Famous Players Canadian Circuit are also reported progressing satisfactorily. The new agreement would permit Mr. Nathanson to acquire an appreciable minority stock interest in the Canadian company. His current contract as operating head of the company expires June 1.

The reorganization of Paramount's Olympia Theatres Circuit, last of the company's large theatre organizations in bankruptcy, is not expected now until mid-summer, it was further stated at Paramount.

The meeting of the board of directors of the company was postponed because of a lack of a quorum. The meeting, however, will be held some time within the next two weeks. A number of the directors were absent from the city and others were attending the funeral of Gerald Brooks, board member, who died suddenly last week.

The deferred meeting did not change the plans of John Otterson and Adolph Zukor, who arrived in Hollywood this week for conferences at the studio with William LeBaron on current production problems and plans for next season. Mr. Otterson and Mr. Zukor are expected to return to Manhattan late next week.

Approved

Of 21 pictures reviewed and classified by the Legion of Decency in its listing for the last two weeks, 15 were termed as unobjectional for general patronage, five as unobjectionable for adults, and only one as objectionable in part.

The new pictures and their classification are as follows: Class A-1, Unobjectionable for General Patronage—"Brides Are Like That," "Blazing Justice," "The Border Caballero," "Charlie Chan at the Circus," "Federal Agent," "House of a Thousand Candles," "King of the Pecos," "Lawless Border," "Roaring Guns," "Sutter's Gold," "Tempo Massimo," "Too Many Parents," "Two in Revolt," "Young Love," "13 Hours by Air." Class A-2, Unobjectionable for Adults—"Der Fluechtling Aus Chicago," "G'schichten aus dem Wienerwald," "Madonna, Wu Bist Du," "Moonlight Murder," "Petticoat Fever." Class B, Objectionable in Part—"Snowed Under."

Film Sleuthing

Col. H. Norman Schwartzkopf, superintendent of the New Jersey State Police, will address the Spring meeting of the Society of Motion Picture Engineers to be held at the Edgewater Beach hotel in Chicago April 27-30, according to Glenn E. Matthews, chairman of the Papers Committee.

Col. Swarzkopf's paper will be on "The Application of Sound Motion Pictures to Criminal Identification."

Payroll Taxes

Regulations under which theatres, producers, exchanges and others employing eight or more persons will be subject to the new federal payroll taxes for unemployment insurance, were made known this week at Washington by the United States Commissioner of Internal Revenue, together with a warning that an employer is liable to the tax regardless of whether the state in which he is located has an unemployment insurance law.

New York State's unemployment insurance tax law was declared unconstitutional, but no action was taken by the State's highest court to stop the operation of the law until the United States Supreme Court acts on its constitutionality.

Details of the new Federal regulations appear on page 76.

GB Expands Plans

Gaumont British on Wednesday issued the following statement:

"Denying all reports of the sale of GB's interests to any other company, Jeffrey Bernerd, following a transatlantic telephone talk with Mark Ostrer, chairman of the board of GB Pictures, Ltd., announced today that he will not sail for England on Friday, as previously reported. Instead he will remain in this country for the next three or four months, during which time he will attend the company's forthcoming sales convention.

"Mr. Bernerd said further that GB is going ahead with expansion plans of great scope. In connection with these plans, he added, the company's product for next season's release here will be increased from 6 to 24 first line productions. The program, he said, calls for 'A' type product exclusively, and will be budgeted accordingly."

Fights Claims

Nelson Cunliff, federal trustee for Skouras Brothers Enterprises, Inc., in St. Louis, has filed objections with Referee in Bankruptcy John A. Hope to claims totalling $3,387,093.53 filed against the company by the Bondholders' Protective Committee. The referee advised attorneys for the bondholders' committee to file an answering brief by April 11.

It is the contention of Trustee Cunliff that the Bondholders' Committee had no authority to file and prosecute the claims in question as no written request for such an action had been made on the committee by at least 25 per cent of the holders of the outstanding bonds. He holds that such notice was necessary under the terms of the bonds and the deed of trust securing them.

This Week in Pictures



FIRST ROLE A LEAD. Ann Preston, Chicago radio and stage player, only recently signed by Universal Pictures, makes her debut with a leading role in "Parole," hurdling the preliminaries of screen acting by stepping into an important part right at the start.



RECEPTION. Peter Lorre, star of Columbia's "Crime and Punishment," is greeted by the usherettes of the Plaza theatre in London at the premiere of the picture there. The star, vacationing in Paris, flew over for the opening.



HONEYMOONING. Jack Oakie and his bride, Venita Varden, new in pictures, are honeymooning in New York, nor are they in any hurry to get back to Hollywood because Oakie has completed work in his latest Paramount production, "Florida Special."



SALES TRIBUTEE. May is Harry Thomas Month, in honor of the president of First Division, distributing Alliance, Chesterfield, Invincible, Diversion, Normandy, Academy, Associated.



OFF FOR LONDON STARRING. Dolores Del Rio and her husband, Cedric Gibbons, in New York for a breathing spell on the way to London where Miss Del Rio is to appear in a picture to be produced by Douglas Fairbanks, Jr., for release by United Artists.



PREMIERE-BOUND, for Universal "Sutter's Gold" in Sacramento, Cal. (l. to r.) Gus McCarthy, Quigley Publications; Arthur Ungar, Hollywood Daily Variety; Carl Laemmle, Universal president; Jimmy Starr, columnist.



INVITED. Ann Sothern, who has a new seven-year contract with RKO Radio, intersperses a New York vacation with an invitation to the Texas Centennial celebration, extended by Irene Caldwell, official hostess of the Dallas festivities.



BOUND FOR SHEPHERD'S BUSH. Richard Arlen, signed by GB, is on his way to the company's studios in England to star in a picture on Canadian railroading. With him are seen Mrs. Arlen (Jobyna Ralston) and Junior.



SIGNED. Doris Nolan, Broadway stage ingenue, has been signed by Universal in its new talent quest, after her work in the stage play, "Night of January 16th," attracted attention of scouts.



YOUTHFUL "FIND." Mildred Law at "sweet sixteen" soon will be at work at Warner Brothers' Burbank studios, having been signed after appearing in two musical short subjects for Sam Sax, Brooklyn Vitaphone production chief.



HANDS ACROSS THE STUDIOS. Samuel Goldwyn, producing partner in United Artists, Mrs. Goldwyn and their son are greeted upon their arrival in London by Alexander Korda, maker of H. G. Wells' "Things to Come," forthcoming UA release.

PREMIERING. Joan Marsh, who played the lead in Republic's "Dancing Feet," was in New York for the premiere. The picture was at the Roxy.



ARRIVES. Patric Knowles, young English stage and screen player, is in America for a featured role in Warner's "The Charge of the Light Brigade."





MATERNAL PRACTICE. When Shirley Deane was assigned to the young mother role in Twentieth Century-Fox's "The First Baby," the unmarried player unofficially adopted Sandy Stone, her screen baby, for practice. The youngster seems to be in favor of the arrangement.



JUST FOR A STROLL. Shirley is just half a step behind, but what's a little miss to do, when one notes the size of those strides of Alice Faye and Jack Haley? It's a little hike between scenes of the Twentieth Century-Fox production, "The Poor Little Rich Girl," starring the little lady of the screen.



PREVIEWING. Carl E. Milliken, secretary of the Motion Picture Producers and Distributors of America, and Mrs. Milliken are guests at a private showing of several of the current short subjects produced by the Van Beuren Corporation and released through RKO Radio Pictures.

WHAT EXHIBITORS MAY EXPECT IN NEW SEASON FROM 40 COMPANIES

by JAMES P. CUNNINGHAM

Creation and sale of 1936-37 product is already well under way, forceful evidence that the approaching season will witness the engagement of both major and independent distributors in the lustiest competition of 20 years to trade early with the country's theatre owners.

Forty producers in Hollywood and New York at this early juncture have advanced their new program plans to the point where the first tentative determination already has been made on the nature and numerical constitution of next season's feature and short subject schedules; first pre-seasonal product conferences between the home offices of New York and their studios in Hollywood are over; actual selling of new product has commenced; annual sales conventions are being set; sales policies and procedure for 1936-37 are in formulation, and at least one-fourth of the contemplated feature product has been definitely set, with the purchase in recent weeks of 122 manuscripts.

Aware of the quiet movement to dispatch salesmen to the doorstep of the exhibitor earlier than usual, virtually every important executive in production and distribution within the past month has participated in company conferences to determine the what, when and how of 1936-37 programs, with the idea in mind of beating their competitors to the dotted line on new-program sales contracts.

Too, their discussions embraced studio disposition of what little product remains to be made to complete 1935-36 commitments. Virtually every studio in Hollywood now is at the peak of production to complete this year's schedules. Fifty features were shooting or preparing in Hollywood last week, comprising product both for the new and old. Typical of the activity: Columbia entered the final 1935-36 with about a dozen features in various production stages; MGM was speeding to deliver the required 30 features for release between now and August 31st; Paramount had finished 80 per cent of its present program; RKO Radio was at about the same point, likewise Republic Pictures, Twentieth Century-Fox, United Artists, Universal and Warner Brothers. And in all cases activity had been started on preparation or actual production of next year's supply.

The new season will not witness any radical changes in present sales policy and procedure. Nor will the numerical supply differ from this year's, the "Big Eight" producing and releasing approximately as follows:

Columbia	48–50
MGM	50–52
Paramount	60–65
Radio	48–50
20th Century - Fox	60
United Artists	30
Universal	36
Warner Bros.	60

Added to these are Republic's 26, for a total of from 418 to 429 for the nine largest producers.

From the exhibitor's standpoint, owners are being urged by their theatre owners' associations not to be unmindful of their "duty" to the independent in buying 1936-37 product. Typical was the warning sent to members in New England by Allied States Association in that area, advising: "At this time of year, when the major film companies are all having drives, first national drives, then local drives and other playdate drives, the independent exhibitor should not permit any one to usurp any additional playing time, except those which he is forced to give with socalled 'Stop Pictures.' You must not be unmindful of your obligation to independent distributors."

Among the 40 companies which already have determined to some extent what may be expected from them in new product are 14 new producing concerns which will commence operations with the new season. Included are the following: Aeolian Pictures, Centaur Films (Walter Kofeldt), China Roars, Inc. (Clyde Elliott), Chelsea Pictures (Maurice Conn), Coronet Pictures (S. S. Krellberg-William Steiner), Edison Films, Gregor Productions (Arthur Gregor), M. H. Hoffman, Sr., Hungaria Films (Menyhert Szabo), Krimsky Productions (John Krimsky), David Loew, Major Productions (Emanuel Cohen), Pan-American Studios (M. H. Hoffman, Jr.), Royer Productions (Fanchon Royer), Shubert-Rowland Pictures (J. J. Shubert and William Rowland).

Others which have disclosed activity for 1936-37 include: Atlantic Pictures, Burroughs-Tarzan, Chesterfield-Invincible, Columbia, Conn, Coronet, Danubia, Dominion Productions, First Division, Futter, GB Pictures, Hoffberg, Guaranteed, Lesser, MGM and affiliated producers, Paramount and its independent affiliates, Pioneer, RKO Radio and various of its affiliated units, Republic, Revier, Sherman, Stage and Screen-Weiss, and the parents and affiliated producers of Twentieth Century-Fox, United Artists (Goldwyn, Pickford-Lasky, Criterion-Fairbanks, Selznick, Korda, et al.), Universal and Warner-First National-Cosmopolitan.

Independents Active

Independent producers in Hollywood were evidencing signs of the greatest pre-seasonal activity in 10 years. At one coast rental studio alone—RKO Pathe—G. B. Howe, general manager, reported independents had contracted to produce at least 57 pictures for 1936-37, forecasting "one of the biggest booms ever experienced." As the schedule stands now, three additional sound stages will be required.

With such an advance in general activity, most of the larger companies are expected to hold earlier sales conventions than usual, principally in May. Paramount, RKO and Universal, however, have set their meetings tentatively for early June. Regardless, no time will be lost in sending film salesmen into the field well in advance for a quick disposal of 1936-37 contracts. The larger circuits have opened negotiations and some even have signed. Typical is Paramount's new product deal with all the Fox theatres. Selling will be advanced generally at least one month, according to present indications.

And while the distribution divisions were rounding out their merchandising plans, the studios in Hollywood already had consummated the purchase of one-fourth of the material that will be required for production,

(Continued on following page)

YEAR'S COMPARISON OF STORY PURCHASES

Month	Originals	Books	Plays	Totals
February, 1935 ..	21	17	3	41
March	28	15	5	48
April	43	44	13	100
May	23	19	9	51
June	24	19	7	50
July	41	12	10	63
August	21	7	4	32
September	34	53(a)	4	91
October	7	5	2	14
November	22	12(b)	5	39
December	22	12(c)	4	38
January, 1936....	14	18(d)	5	37
February	35	38(e)	4	77
March	24	19(f)	2	45
Totals for 14 months	359	290(g)	77	726

(a) Including 4 published magazine stories.
(b) Including 1 published magazine story.
(c) Including 2 published magazine stories.
(d) Including 4 published magazine stories.
(e) Including 12 published magazine stories.
(f) Including 6 published magazine stories.
(g) Including 29 published magazine stories.

INCREASE OF COLOR FILMS PLANNED

(*Continued from preceding page*)

spending at least $610,000 for 122 manuscripts, based on an average of $5,000 a manuscript, as generally estimated. That this was a very conservative estimate was evidenced by the fact that the purchase prices ran as high as $165,000 for a single story, as in the case of Samuel Goldwyn's purchase of the play, "Dead End."

More Published Stories Used

There was no particular trend of style disclosed in the new story purchases, although the choice rapidly was turning to the published book and magazine yarn. They represented 47 per cent of the total acquired, an unusually large assortment, and compared with the 48 per cent in original manuscripts and the negligible five per cent of plays bought.

There will be a marked increase in color, the 1936-37 plans indicated. Pioneer, Selznick International, Twentieth Century-Fox, Walter Wanger, Paramount, Warner Brothers and Radio so far have taken up the subject for adaptation to the new features. Word came from England that 24 in color would be produced there, the majority for distribution in the American market.

The 122 properties acquired, all in February and March, and listed elsewhere, with available production credits, were for the most part intended for 1936-37, but a few will be used immediately in the windup of this year's schedules. In addition, several hundreds of thousands of dollars worth of story material is reposing in the producers' vaults in Hollywood.

Considerable quality potentialities appear in evidence in the new purchases, among them Kathleen Norris' "American Flaggs" (MGM); Rex Beach's "Barrier" (Harry Sherman); Sidney Kingsley's "Dead End" (Goldwyn); Tristram Tupper's "Gentleman from Louisiana" (Republic); Peter B. Kyne's "Go-Getter" (Warners); Kathleen Norris' "Gram" (MGM); Fedor's "Matura" (Twentieth Century-Fox); Bret Harte's "M'liss" (RKO); Kate Douglas Wiggin's "Mother Carey's Chickens" (RKO); Rex Beach's "Ne'er Do Well" (Sherman); Faith Baldwin's "Portia on Trial" (Republic); Clarence Budington Kelland's "Roxana" (Universal); H. C. Witwer's "Cain and Mabel" (Warner); Peter B. Kyne's "Cappy Ricks" (Republic); Sardou's "Divorcons" (Paramount); Rudolf Friml's "Firefly" (MGM); P. G. Wodehouse's "Jeeves" (Twentieth Century-Fox); Elmer Davis's "Oldtimer" (Paramount); Sean O'Casey's "Plough and the Stars" (RKO).

Detailed product plans of some 40 companies for the completion of commitments for this season, and first plans for the construction of new product for 1936-37, follow:

Aeolian Pictures

New production activities got under way with the purchase of two manuscripts for feature treatment.

Atlantic Pictures

Twickenham Productions, of London, will be represented in the American market by Atlantic Pictures in the distribution of "Last Journey" and "His Private Secretary."

Burroughs-Tarzan Pictures

The states right market will support individual features, a survey disclosed, and so this company has decided to avoid production of series in 1936-37. Franchise holders are in agreement. In line with that policy, the producers are now acquiring the screen rights to books and plays dealing with subjects of present interest.

"Drag Net" was the first this season, and is being followed by "The White Glove," released this month, and "Alcatraz," winding up the program with "Three Wise Monks," "Murder at the Carnival," "SOS Coast Guard" and "The Girl with the Red Feather."

Franchises have been sold to Melvin Hirsch, of Syndicate Exchanges, for the New York City territory; Lee Goldberg, of Big Feature Rights, for southern Ohio, Indiana and Kentucky; Bines and Asher, for New England, and Harry Nolan, of Mercury Film, for the Mountain States. The company now is represented in 80 per cent of the country.

Centaur Films

Walter Kofeldt, general sales manager, is visiting key cities to dispose of franchises for 52 short subjects annually to be produced by Centaur, now organizing.

Chesterfield and Invincible

Maury M. Cohen, president of Invincible, has been holding 1936-37 product conferences in New York with George R. Batcheller, head of the related Chesterfield company. A novel was purchased immediately.

Working at RKO-Pathe studios in Hollywood, currently filming "August Weekend," the dual interests have eight more scheduled to complete the present season.

China Roars, Inc.

Clyde E. Elliott, in Hollywood, has formed China Roars, Inc., under a Nevada charter, to film a production in China for 1936-37. He indicated that western capitalists are sponsoring the company, which has secured the promise of the Chinese Government for cooperation. Mr. Elliott sails for China April 27th.

Columbia

With the Hollywood studio working at top speed, Columbia enters the final quarter of its 1935-36 schedule with a dozen features in various stages of production: Five are in the cutting room, or emerging therefrom: "Mr. Deeds Goes to Town," "King Steps Out," "Devil's Squadron," "Panic on the Air" and "Roaming Lady." Four are before the cameras: "And So They Were Married," "Blackmailer," "Mine With the Iron Door," "Avenging Waters." Leading a new series to be filmed for this season will be "Lost Horizon," "Fer de Lance," "Queer Money," "Trapped by Television," "All His Geese Are Swans" and "Outlaws of Palouse."

And while negotiations were being consummated during the past few weeks for the acquisition of four original manuscripts, two magazine stories and a book, product conferences for 1936-37 were in session in Hollywood.

Columbia is expected to have 48 features in 1936-37.

Conn

Maurice Conn will produce 30 features in 1936-37 for his Conn Productions and Ambassador Productions, and is now forming a national exchange system, opening the first in New York, under the name of Chelsea Pictures, of which Adolph Pollak is vice president and general manager.

The new program is almost double the 16 on this year's schedule, and will be outlined when Mr. Conn arrives in New York, any day now, from Hollywood.

The new distribution setup will embrace cooperative arrangements with existing exchanges and the opening of new offices, where such can not be effected. First Ambassador picture to be released by Chelsea will be "Song of the Trail," and the first Conn release will be "Black Gold."

Coronet Pictures

Amusement Securities Corporation, motion picture financing company controlled by S. S. Krellberg, together with Canadian financial interests, are sponsoring Coronet Pictures, Ltd., in the production of 18 features at Montreal, to be produced both for the American and British market, in compliance with the British quota laws, at a studio to be erected in the Quebec capital.

William Steiner is president of Coronet, which has already completed its first, "From Nine to Nine," a Universal release featuring Ruth Roland and Kenneth Duncan. The remainder will be distributed by Mr. Steiner, probably on the states right market. The first was made at the studio of Associated Screen News, Montreal.

Alfred Krellberg now is in London arranging for distribution there.

Danubia

The states right market will have additional releases from Danubia, which this week closed for "Keep Smiling" and "Be Good Until Death," both Hungarian.

Dominion Productions

William E. Raynor is touring the key cities for the sale of two new states right features.

Edison Film

"Stories Behind the Stamps," short subjects, will be produced by this new company, in a series of six or 12, it is understood. Captain Tim Healy, of NBC, has been mentioned as star.

First Division

The company is about to enter its final drive for 1935-36, designating May as "Harry Thomas Month," a long-standing event in the organization. The company is distributing Alliance pictures, Chesterfield, Invincible and Diversion product, and the pictures of Walter Futter, Normandy, Associated Talking Pictures, et al.

New production plans both for First Division and Pathe were discussed last week at the meeting of the Pathe board of directors, in New York. Until it is determined whether Pathe

(*Continued on following page*)

QUIGLEY GRAND AWARD WINNER IN NEW POST

The appointment of John Armstrong, winner of the 1935 Quigley Silver Grand Award for exploitation of product, to director of publicity, Radio Pictures, Ltd., was announced Wednesday by Ralph Hanbury, general manager, in London.

Mr. Armstrong, former Paramount Theatres London publicity head, was voted the Quigley June 1935 Silver Plaque for his campaign on "Lives of a Bengal Lancer" at the Carlton theatre and was selected by the Committee for the yearly honors at the annual judging at the New York Athletic Club, on March 17th.

INDEPENDENTS GET SET FOR ACTION

(Continued from preceding page)

will re-enter production, actual plans for First Division will be held in abeyance.

Futter

Walter Futter purchased a feature manuscript for treatment next season.

GB Pictures

Conferences concerning sales activities for the balance of this season and requirements for 1936-37 were held in Hollywood by Jeffrey Bernerd, in charge of distribution, who made the trip from London; Arthur Lee, vice president in charge of American sales; and others from the GB exchanges from the field. Mr. Bernerd returned to New York this week.

The company will, in the new season, distribute a number of educational British-made short subjects on this market, adding a non-theatrical department to the office in New York, in charge of William Berry.

Hoffberg

New product in 1936-37 will be handled out of a new division in Hollywood, in addition to New York headquarters, Jerry Marks having left Broadway for California to take charge.

Gregor Productions

Arthur Gregor, of Hollywood, is understood to be considering the production in Mexico of 12 Spanish features annually, six of them in English.

Guaranteed Pictures

Huet Productions, of Spain, will be represented in this market by Guaranteed, distributing six Spanish dialogue features in North and South America.

Hoffman, Jr.

M. H. Hoffman, Jr., has formed Pan-American Studios, Inc., and started construction at Miami on an eight-stage studio, where, beginning June 1st, he will produce 20 features for 1936-37, backed by Florida capital. Mr. Hoffman was aided by Governor David Scholz. One stage is already finished, located at Brandon Park in the north section of Miami.

Mr. Hoffman, Senior, is acting in an advisory capacity. He was formerly president of Liberty Pictures.

Governor Scholz predicts a new picture making development will grow out of the move.

Hoffman, Sr.

The elder Hoffman has a new producing and distributing company in formation and will make 30 features for 1936-37, having purchased Joseph Grice's "White Paper" as the first. Distribution will be on the states right market. In addition to "White Paper," Mr. Hoffman has purchased two original manuscripts and a novel, for feature treatment.

Hungaria Film

Twelve features, to be imported from Hungary, will be distributed in the United States and Canada by the new Hungaria Film Exchange, of East 107th Street, New York. Menyhert Szabo is president. The pictures will be produced in Budapest.

Krimsky

"High Wind in Jamaica" will be the first of three which John Krimsky will produce for 1936-37. Mr. Krimsky is presently identified with Harry Bannister in producing stage revivals at the American Music Hall in New York.

Loew

David Loew, son of Marcus, founder of Loew's, Inc., enters production on his own in 1936-37, making three features annually starring Joe E. Brown, who now is under contract to Warner Brothers. Mr. Brown will join Mr. Loew late in the summer. The producer arrived in New York this week to arrange for distribution.

22 Companies Buy 59 Originals, 39 Books, 18 Magazine Stories, 4 Plays for '36-'37

Companies	February Purchases: Originals	Magazine Yarns	Books	Plays	February Totals	March Purchases: Originals	Magazine Yarns	Books	Plays	March Totals	Grand Total
Aeolian	..	..	..	..		2	..	..	..	2	2
Celebrity	..	1	..	..	1	..	..	..	..	..	1
Chesterfield	..	..	..	..	..	..	..	1	..	1	1
Columbia	3	1	1	..	5	1	1	..	..	2	7
Criterion (U.A.)	..	..	..	..		1	..	1	..	2	2
Futter, Walter	..	..	..	..	..	..	1	..	..	1	1
GB Pictures	..	..	..	..	..	1	..	..	..	1	1
Goldwyn	..	..	..	1	1	..	..	..	..	..	1
Hoffman, M. H.	..	..	..	..	..	2	..	1	..	3	3
Krimsky, John	..	..	..	..	..	..	..	1	..	1	1
Lesser, Sol	..	..	1	..	1	..	..	..	..	..	1
MGM	5	3	5	2	15	4	2	1	1	8	23
Paramount	3	1	2	..	6	7	1	1	..	9	15
Pickford-Lasky (U.A.)	1	..	..	..	1	1	..	..	..	1	2
Republic	5	1	1	..	7	1	..	5	..	6	13
Revier, Harry	1	..	..	..	1	..	..	..	..	..	1
RKO	10	..	4	..	14	..	..	..	1	1	15
Selznick Int'l (U.A.)	1	..	1	..	2	..	..	..	..	..	2
Sherman, Harry	..	..	7	..	7	..	..	..	..	..	7
20th Century-Fox	1	..	1	1	3	..	..	1	..	1	4
Universal	2	4	1	..	7	..	..	..	..	..	7
Wanger, Walter	..	1	..	..	1	..	..	..	..	..	1
Warners	3	..	2	..	5	4	1	1	..	6	11
Totals	35	12	26	4	77	24	6	13	2	45	122

Lesser

Sol Lesser's producing company has acquired a story for feature treatment. He will produce ten in 1936-37, six for Twentieth Century-Fox and four for Columbia.

Major Productions

Emanuel Cohen's new Major Productions is finally set for production for the new year, making four features, the first starring Bing Crosby, the second starring Mae West.

Ben Piazza, executive assistant to Mr. Cohen, has been in New York buying talent and material.

Metro-Goldwyn-Mayer

The Culver City studio, in following its announced plan for cleaning up 1935-36 commitments with the expiration of the season, was proceeding at rapid pace to deliver the required 30 features between now and August 31st.

Meanwhile six features were before the cameras, one in preparation and five being edited, the while studio executives were concluding negotiations for the purchase of manuscripts for 1936-37, acquiring nine originals, five magazine stories, six novels and three plays, for a total of 23 from which to select the first of the new season's releases.

Nicholas Schenck, president, started preseasonal product conferences four weeks ago, in Hollywood, with Louis B. Mayer, Irving Thalberg and others of the production cabinet. Mr. Schenck has returned to New York, with tentative plans for 1936-37 already in work.

Ben Goetz sailed for England to work on preliminary details in connection with MGM production abroad. Eventually Mr. Goetz will be in permanent charge in London.

As the studio started on a widespread search to lineup mass talent for the new year, the company acquired film rights to "Quo Vadis," historical novel by Henryk Sienkiewicz, and signed Norman McLeod to direct, on the expiration of his Paramount contract. Also signed were Joseph Calleia, Edmund Lowe and Edith Atwater, of the Broadway stage, to act; Maurine Watkins, scenarist, and Joseph Santley, director.

The studio assigned Clark Gable and Joan Crawford to "Parnell," Broadway play of this season, produced by the new and young producing combination of Frederick W. Ayer and Robinson Smith.

Formal ratification was given the new ten-year contract with Irving Thalberg, and, thereby, Mr. Thalberg is committed to the studio for another 13 years.

George Hirlaman will release through MGM a series of three features starring Jose Mojica, Mexican singer.

Production activities at the Hal Roach studio continue at full blast, with two features and two shorts under way. Stan Laurel and Oliver Hardy are co-starring in "Our Relations." Jack Haley stars in "Mr. Cinderella."

Mr. Roach at the same time announced that the ensuing ten months will witness an unusually heavy production program, brought about by a demand for more comedies of feature length. New features contemplated include: "The Money Box," for Laurel and Hardy; "Once Over," to be directed by Edward

(Continued on following page)

NEW PRODUCT IS ALREADY IN WORK

(Continued from preceding page)

Sedgwick, and "Kelly the Second." The program of renewed activity will speed the conclusion of the present year's product and launch the lineup for 1936-37.

Paramount

John Edward Otterson, president, and Adolph Zukor, chairman of the board, arrived in Hollywood this week to continue conferences on new product and new talent for 1936-37, the discussions having first been launched some four weeks ago.

No further important studio changes are contemplated and production details are now being set for next season, Mr. Otterson declared during a train stopover at Albuquerque, New Mexico, over the weekend.

"William Le Baron will have full charge of production on the coast," he explained. "I am going out to look over stories arranged for production during the coming season."

Mr. Otterson said that the deal with Winfield Sheehan, for production, was "definitely off," as previously reported, but that discussions might possibly be renewed later.

No additional producers are to be acquired, he continued, the list now being sufficient, with the signing of Richard Rowland to produce two for 1936-37. The Rowland productions, however, will be independently financed. In addition, Paramount has given a new five-year contract to Lewis E. Gensler, producer, who joined the company one year ago. His first of a series of four will be "The Duchess," starting April 6th, with George Raft. Following will be "Professional Lady," in which either Claudette Colbert or Carole Lombard will be starred. Then will follow "The Big Broadcast of 1937," with Jack Benny. Bing Crosby in "Beach of Dreams" will conclude.

Harry Sherman will produce a second series of "Hopalong Cassidy" stories for 1936-37.

Participating with Mr. Otterson and Mr. Zukor in the studio conferences, are William Le Baron and his associates and Russell Holman, New York story-talent executive.

The discontinuance of negotiations with Mr. Sheehan will require a realignment of the company's new schedule to create a source for the ten pictures Mr. Sheehan had planned to contribute. This subject will be among those discussed presently by the Otterson-Zukor conference in Hollywood.

A preliminary discussion of the new season's product was held at a joint meeting of the Hollywood and New York executives in Chicago last December. Following this conference it was decided to have a similar joint meeting in Chicago later for the final review of the program. It was subsequently decided to hold this conference in Hollywood, now, rather than Chicago in order to save the time of the studio staff and avoid its absence from the studio at this time.

Meanwhile, Neil Agnew, sales exective, had completed a thorough study of the sales situation on a visit to the exchanges in the field.

Reports have it that the company's 1936-37 sales convention will be held in June.

Paramount will be one of the majors which will participate prominently in color next season, having this week signed with Technicolor to produce four features, following its first color feature, Walter Wanger's independently produced "Trail of the Lonesome Pine," current. No stories for the color subjects in the new year have been selected yet, although a sea story produced by Frank Lloyd is being considered as the first. "Good for Nothing" and "Buffalo Bill" are also under consideration.

The company this week renewed the contract of Fred MacMurray, who has appeared in seven features for Paramount, and signed Irene Dunne to make three pictures a year, beginning with 1936-37.

> "We exhibitors should feel proud that we have a trade magazine like the *Herald*," writes *Ralph Larned* of the Paramount theatre at LaCrosse, Kansas, in resuming his reporting on product in "What the Picture Did for Me."
>
> "Every exhibitor should consider it a faithful duty to send in these reports, and regularly too, for I rely in no small manner on what my brother exhibitors have to say in booking the pictures they report on.
>
> "The *Herald* is my constant bible, and all of us should make the 'What the Picture Did for Me' section the biggest part of the publication."

Paramount has already placed in preparation 31 scripts for 1936-37, 15 of which were purchased recently, including 10 original manuscripts, two magazine stories and three novels. Six have been selected for production in April. One hundred and thirteen one-reelers are on the new program, it is understood.

The new shorts will probably include 18 in color, in three series—six Musical Romances, six Popular Sciences and six Color Classics. Cartoons will probably embrace a series of 12 Popeye the Sailor, 12 Betty Boops, six Screen Songs, and others, including: 18 Headliners, 13 Grantland Rice Sportlights, 13 Pictorials, 20 Paramount Varieties. Robert Bruce's Musical Romances is a new series.

Paramount is expected to release approximately 60 to 65 features in 1936-37.

With six productions now ready for release in April, Paramount rounds out 56 features for the three quarters of 1935-36, comprising 78 per cent of the season's program. Fifteen more will be released in the final quarter, April to June.

With April at hand, Paramount is embarking upon a heavy production schedule that will see seven features placed before cameras and four others already in work.

First of the new group is a Mary Boland-Charles Ruggles feature, "Early to Bed," under direction of Norman McLeod; Bing Crosby, in "Rhythm on the Range," Norman Taurog directing; "And Sudden Death," with Randolph Scott and Frances Drake; George Raft's "Duchess"; Virginia Weidler and Glenn Erickson, in "Good for Nothing"; "Three Cheers for Love," with Eleanor Whitney and Robert Cummings. Another is a Claudette Colbert picture. The six set for production in April will also include new pictures for Fred MacMurray and Gary Cooper.

Mr. Otterson, before leaving New York for Hollywood, reported that "Paramount's production organization has hit its stride with product completed well ahead of release dates.

"During May Paramount has an unusually heavy release schedule of nine pictures, including: 'Poppy,' which marks W. C. Fields' return to the screen; 'Concertina,' which reunites Carole Lombard and Fred MacMurray, and Madeline Carroll's first American picture, 'The Case Against Mrs. Ames.'

"In addition," Mr. Otterson continued, "ten scripts are now nearing completion for the pictures to be released in June and July. With the filming of these ten the production schedule for 1935-36 will be completed.

"During the second quarter of the current season," he added, "the studio established the unusual record of completing 11 pictures on schedule and within budget figures. All 11 productions were made at a substantial reduction in negative costs in comparison with previous pictures," concluded Mr. Otterson.

Typical of the advanced interest in negotiating earlier film deals with theatres on 1936-37 product is the consummation this week of arrangements whereby Fox Theatres will play Paramount product in 1936-37 and 1937-38. Spyros Skouras signed for Fox. Too, Milton Kusell, New York State sales manager for the company, closed with Louis Schine and George Lynch for 1936-37 product, for Mr. Schine's 70 New York and Ohio theatres.

Paramount will classify its 60 to 65 features for the new season as AA, A and B pictures, with production budgets for each classification graded accordingly.

The AA pictures will be specials and will have advantage of budgeting adapted to their indicated production values, rather than being held within definitely fixed budget limitations. The A pictures will be in an advanced budget classication, probably running as high as $1,000,000 or more. The B schedule, which may consist of 26 features, is expected to include everything up to approximately $300,000.

With William LeBaron in charge of production, the company, in addition, will have at least 12 associate producers. Associate producers on the A pictures will be Ernst Lubitsch, Frank Lloyd, Arthur Hornblow, Lew Gensler, Al Lewis, Benjamin Glazer and Lloyd Sheldon. The production assignments for AA pictures will also go to members of this group.

Associate producers on the B pictures will include Henry Henigson, Harold Hurley and A. M. Botsford. Cecil B. DeMille will make both A and B pictures, producing some himself and supervising others.

The pictures to be made in New York will be B product. These will come from Ben Hecht and Charles MacArthur, with an additional one or two from sources not yet set.

Pioneer

John Hay Whitney's Pioneer Pictures will produce three features in color between now and January 1st, including: "Dancing Pirate," "The Life of Custer" and an untitled story with a New York locale.

Meanwhile, Merian Cooper, Pioneer production executive, said in Hollywood that the company believes that "after our fourth production the cost of color will be no more than that of black and white films."

Mr. Cooper will contribute a "fantasy" to the new program. This week Mr. Cooper engaged Frank O'Heron to act as his executive assistant. Mr. O'Heron has been in retirement since he resigned as vice president of Radio Pictures, some eight months ago.

Radio Pictures

District sales meetings have already been held at Chicago, New York, Los Angeles and San

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ACTIVITY RENEWED IN STORY BUYING

(Continued from preceding page)

Francisco to windup sales effort for the current season and discuss early plans for the new. Ned E. Depinet and Jules Levy toured the country, presiding over the four regionals, to study the present sales status.

RKO Radio will have no less than 48 features in 1936-37, Mr. Levy said on returning to New York from two months in the field. This is the same number as 1935-36.

The short subject program will also remain the same, with the exception, of course, of the Walt Disney Mickey Mouse and Silly Symphony cartoons, probably 18 together. Mr. Disney last week instituted a search for animators to be used on his forthcoming RKO product. The search is now being conducted from New York by Carter Ludlow, George Drake and Don Graham, executives of the Hollywood studio.

RKO distribution has been set again on 33 Van Beuren subjects. This will exclude Van Beuren's Rainbow Parade Color Cartoons, RKO-Radio this week notifying Van Beuren of their discontinuance.

It is understood, however, that the company's feature lineup will include more Class A pictures than heretofore, when 15 "A" productions was the usual annual allotment. Now the "A's" and "B's" will be about equal.

Annual convention will probably be held in June.

Reorganization of the Hollywoood studios is complete, according to Leo Spitz, the president. Mr. Spitz said there were no new deals in negotiation for additional producers.

New activity in story buying has been marked in recent weeks, the company having already purchased ten originals, four books and one play for 1936-37.

New season's product conferences have been under way both in Hollywood and New York, with the following participating at one stage or another: Leo Spitz, Ned Depinet, Jules Levy, Merlin Aylesworth, S. Barret McCormick.

Pioneer Pictures still has one more feature to deliver to RKO, before commencing under its four-picture deal with United Artists. "Dancing Pirate" has been finished, and the final story will be determined shortly.

Reliance Pictures will make six, under Edward Small's direction, for Radio, by the terms of Mr. Small's new associate producership contract with the company. "Robber Barons" is a Reliance story property, the five others embracing RKO manuscripts.

RKO has signed Fred Stone to a long term contract, thereby marking his retirement from the stage, after 50 years in show business. Victor Moore has started with Radio, too, first appearing in the Astaire-Rogers "Never Gonna Dance" musical.

Radio is understood to be considering a series of westerns in color. The company's only other color pictures are the Pioneer contributions.

With 30 writers at work on 26 features, the coast scenario department is going full blast to have several scripts ready shortly for 1936-37 production. In work for next season are "Bunker Bean"; "Make A Wish," with Harriet Hilliard; "Portrait of a Rebel," starring Katharine Hepburn; "M'liss," to star Anne Shirley, who will also appear in "Daddy and I"; "Winterset"; "Robber Barons," a Pioneer production; and others.

Ten new features will be before the cameras by mid-April, marking the peak of the spring production drive and setting a new high for the company. Pandro Berman has "Mary of Scotland" in production, with Katharine Hepburn and Fredric March. The Astaire-Rogers musical, "Never Gonna Dance," is another, and "Winterset" will be the third.

With only four more two-reelers remaining to be filmed, Radio's short subject program for 1935-36 is 90 per cent completed. This program, comprising six shorts in each of six groups, classed respectively as Smart Sets, Radio Flashes, Musicals, Headliners, Superbas and Edgar Kennedys, features the work of some 150 players. The entire program will be finished within a week, well ahead of schedule, according to Lee Marcus, associate producer in charge of shorts.



Executives from New York and a number of leading exchange men attended a conference this week at the Waldorf-Astoria with producer Nat Levine to plan Republic's new lineup of 26 features. Seated (left to right): Herman Gluckman, president, New York exchange; Nat Levine, president, Republic Productions; W. Ray Johnston, president, Republic Pictures, and Herman Rifkin, president, Republic Pictures of the Northeast. Standing (left to right): Edward Schnitzer, Eastern Division Manager; Edward Finney, advertising manager; Sam Horowitz, divisional sales manager for the Middlewest; Norton V. Richey, co-director of the foreign department; N. K. Loder, treasurer; Morris Goodman, co-director of the foreign department; Lou Lifton, eastern story editor; Sam Hacker, contract manager; Claude Ezell, co-executive, Republic Pictures of Texas; E. H. Goldstein, executive vice-president, and Moe J. Siegel, production executive.

Republic

Twenty-six features based on novels, plays and magazine stories, will comprise the Republic Pictures program for 1936-37, it was announced over the weekend by W. Ray Johnston, president, and Nat Levine, production head, at a conference held in New York, at the Waldorf-Astoria Hotel. Mr. Levine flew in from the Hollywood studios to attend the conference, at which the following were in attendance: Mr. Johnston, Mr. Levine, E. H. Goldstein, executive vice president; Moe Siegel, production executive; Herman Gluckman, president of the New York exchange; Herman Rifkin, president of Republic Pictures of New England; Edward Schnitzer, eastern division sales manager; Edward Finney, advertising director; Sam Horowitz, divisional sales manager for the middlewest; Norton V. Ritchey, general manager of foreign sales; N. K. Loder, treasurer; Morris Goodman, sales manager for foreign contracts; Lou Lifton, eastern story editor; Sam Hacker, contract manager, and Claude Ezell, vice president of Republic Pictures of Texas.

Mr. Levine also announced that the studio is building up a stock company of players to train for future stardom. He is now looking for staff writers to handle next season's product.

Approximately 75 per cent of the current program has been completed. Three pictures are now in production in Hollywood: "The Harvester," "The Glory Parade" and "The Girl from Mandalay."

Said Mr. Johnston: "Our picture budgets have been increased."

Stories acquired in the past few weeks, for 1936-37, comprise six originals, one magazine story and six novels.

Mr. Levine, while in New York, this week, took occasion to "deny all rumors" that he would relinquish his post as production head. He indicated that the production staff is "now thoroughly well organized."

Revier Productions

Harry Revier has negotiated the rights to an original manuscript for feature treatment.

Royer Productions

Fanchon Royer has resigned as Republic producer and announced the formation of her own producing company with eight films planned for 1936-37.

Sherman

Harry Sherman has acquired seven novels for production in 1936-37.

Shubert-Rowland

Word from London indicates that J. J. Shubert and William Rowland will produce six musicals, four to be made in Technicolor, for 1936-37. Filming will be done in England.

Mr. Rowland has produced for Universal and

(Continued on following page)

MOST 1935-36 FILMS COMPLETED

(*Continued from preceding page*)
Paramount in the United States and only recently went to England.

Stage and Screen

Louis Weiss, of Weiss Productions, Inc., has started production on "The Clutching Hand," second of three serials which he will produce for Stage and Screen Productions. It is a Craig Kennedy detective drama.

Twentieth Century-Fox

Joseph M. Schenck, chairman of the board, and supervising general over production, is in New York conferring with Sidney R. Kent, president, on product for the new season. Both will travel to London to address the European sales convention, in April, and upon their return in May they will delve into final construction of the 1936-37 program.

With only eight features to be filmed for 1935-36, the studio's activities are already beginning to embrace 1936-37 production, having purchased one original manuscript, two books and a play. There are indications that at least a dozen features for the new year will be well under way by May 1st, one of which, "Ramona," will be in Technicolor. More than half of the stories for 1936-37 are understood to have been determined, as follows:

A follow-up to "The Country Doctor," under the title of "Reunion," with story by Sonya Levien; an Irving Berlin musical; "Zero Hour," with Warner Baxter and Lionel Barrymore, now nearing completion; "Ramona," in Technicolor, with Loretta Young, directed by Henry King; "Queen of Sheba"; "Lloyds of London," from Curtis Kenyon's "The Bell Ringer"; "Sing, Baby, Sing," with Fred Allen; "What Price Glory," with Wallace Beery and Clark Gable; "Dimples" and two other Shirley Temple vehicles; "Mark of Zorro," with Lawrence Tibbett; "King of the Kyber Rifles," with Victor McLaglen; "Four Devils"; "The Last Slaver," Civil War story; "Cafe Metropole"; "To Mary—With Love," by Richard Sherman; "Life of John Paul Jones"; "Girls' Dormitory"; "Three Little Girls," with Janet Gaynor and Rochelle Hudson as the first of a series of three comedies; "Banjo on My Knee," with Janet Gaynor; "Autumn," from the London play; "White Hunter"; "Pigskin Parade"; "Public Nuisance No. 1" and three other Jane Withers vehicles; three "Jones Family" releases; "Mediterranean Cruise"; "Libel," from the Broadway play; "The Man from Home" and two other Irvin S. Cobb vehicles; three P. G. Wodehouse "Jeeves" stories; two or three dog stories, four Charlie Chans; three or four British-made productions including Elizabeth Bergner's "As You Like It," and six Harold Bell Wright stories to be made by Sol Lesser, including "Alias Brian Kent," "Devil's Highway," "Man of Iron" and "Utah Trail."

Sol Lesser will make six features for Fox in 1936-37, including "Alias Brian Kent," "Devil's Highway" and "Utah Trail," by Harold Bell Wright; "King of the Royal Mounted" and "Smoky Range," by Zane Grey, and another. The new group will stress authors rather than star personalities, calling them "The Zane Grey-Harold Bell Wright classics."

In Fox's short subject division, a 15 per cent increase in production personnel and negative investment has been effected for the new season, in the reorganization and expansion of Terrytoons. Paul Terry, heading the company making the cartoon series for Educational-Fox, has, through the addition of new artists and writers, built up the staff to the largest size in its history.

Terrytoons have ten more single-reel releases to deliver this season.

Twentieth Century-Fox 1936-37 product will benefit by a $4,000,000 construction program to be launched this week at the studios in Hollywood, in preparation for the consolidation of activities at the Westwood studio.

'PASTEUR' FILM FACTOR IN U. S. SENATE DEBATE

Warner's "The Story of Louis Pasteur" broke into a Senate debate and made the Congressional Record in Washington last week.

In discussing the Public Health Service appropriation, Senator McKellar of Tennessee said he had just seen the picture at the Earle Theatre and that "Paul Muni's wonderful characterization had further impressed him with the vital importance of the Public Health Service."

United Artists

The company will continue its present policy next season on individual selling of only so-called "Class A" pictures. Several affiliated producers are already at work with this in mind.

In continuation of its policy of lining up "international" producers, United Artists, through Maurice Silverstone, managing director for United in England and the Continent, has concluded with Arnold Pressburger, of British Cine-Alliance, Ltd., London, to make two pictures yearly, beginning with 1936-37, for United Artists distribution, at Alexander Korda's London Films studios in England. Mr. Pressburger has been a European producer for many years, making pictures in Vienna, Paris, Rome and Berlin.

Still another new producer will be found in United's ranks next season, Samuel Goldwyn, now in London, having signed a five-year contract with the actress Elisabeth Bergner, and her director-husband, Dr. Paul Czinner, whereby the company will handle worldwide distribution of Bergner-Czinner productions. All of the pictures will be made at U. A.'s affiliated studios at Denham, England, and the selection of stories will be left to the discretion of the new combination. Her first three will be Sir James Barrie's "The Boy David"; George Bernard Shaw's "St. Joan," and Jack London's "The Little Lady of the Big House," all for the new season.

A third new producer will contribute to United's 1936-37 schedule, Mr. Goldwyn having also signed with Victor Saville, who now is forming his own company in London, to make two pictures annually. United Artists will handle worldwide release.

In Hollywood, Mr. Goldwyn's division has completed the current season's program, and has definitely set its 1936-37 features, placing writers under contract at the peak of new activity. Eight pictures are to be made by Mr. Goldwyn in the coming season, constituting the most ambitious program of his career. Four of the scripts will be ready for filming upon the producer's return from Europe in April.

Jane Murfin is revising "Come and Get It," the Edna Ferber story which will star Edward Arnold, with Virginia Bruce and Francis X. Shields, to be the first for 1936-37. W. P. Lipscomb, on loan from Twentieth Century-Fox, is completing his treatment of "Hurricane," by Charles Nordhoff and James Norman Hall, to be made in color and filmed in the South Seas. Sidney Howard, in New York, is writing the screen play for Sinclair Lewis's "Dodsworth," in which Walter Huston will star, with Ruth Chatterton. Sam and Bella Spewack are writing the scenario for their "Princess and the Pauper," to star Miriam Hopkins. Mr. Goldwyn will also produce the current Broadway play, "Dead End," for which he is reputed to have paid $165,000.

The Pickford-Lasky combination acquired two stories for 1936-37.

Color will be seen considerably in United Artists' new program, Mr. Goldwyn having scheduled a Technicolor production of his "Goldwyn Follies," while Alexander Korda in London will make at least two in color, and so will Henry Wilcox, likewise in London. Selznick International has set two for color: "Garden of Allah" and "Dark Victory," to star Merle Oberon. Mr. Selznick has signed Marlene Dietrich and Charles Boyer for "Allah," starting in two weeks, on location at Yuma, Arizona, in the desert, under direction of Richard Boleslawski. Mr. Selznick has scheduled ten for United Artists in 1936-37.

The Criterion Films company of Douglas Fairbanks, Jr., producing in England, this week purchased a book and an original manuscript for 1936-37.

Reliance Pictures, another U.A. producer, has entered production on "The Last of the Mohicans," by James Fenimore Cooper, starring Randy Scott.

Universal

Commencing with the purchase of two original stories, four magazine yarns and a novel, the new J. Cheever Cowdin-R. H. Cochrane-Charles Rogers interests at Universal launched plans for the new season, the first without the regime of Mr. Laemmle that has guided the company through 30 years.

It was reported that the company will spend some $12,000,000 in 1936-37 product, and immediately arrangements were made to take a series of adventure melodramas from Trem Carr and starring John Wayne, to be made at Universal City under Mr. Carr's supervision. The first of the contemplated eight will go into production in July, and none will resemble in character the new series that Buck Jones will make for the same Universal program—the Waynes will not be westerns.

Charles R. Rogers, who will be executive vice president in charge of studio operations, has already made several additions to the production staff at Universal City. Rufus Le Maire, Broadway showman and film producer, will act as assistant to Mr. Rogers and to William Koenig, studio general manager.

Val Paul, associated with Mr. Rogers elsewhere for years, will produce for Universal.

Ralph Murphy, director with Mr. Rogers when he was with Paramount, has been contracted to act similarly, joining Al Green, whom Mr. Koenig brought with him from Warners.

Wanger

Having completed two features and placed two others in preparation, Walter Wanger, in Hollywood, is completing his current season's program and expects to finish his five remaining productions in May.

The two completed are "The Moon's Our Home," by Faith Baldwin, starring Margaret Sullavan, with Henry Fonda and Charles Butterworth; and, "Palm Springs," by Myles Connolly, in which Frances Langford, Sir Guy Standing and Smith Ballew are featured.

Preparing, or in production, are: "Fatal Lady," original titled "Brazen," starring Mary Ellis and Walter Pidgeon; "Big Brown Eyes," by James Edward Grant, starring Joan Bennett and Cary Grant; Arthur Somers Roche's "The

(*Continued on following page*)

STORIES PURCHASED: TITLES, STARS

(*Continued from preceding page*)

Case Against Mrs. Ames," with Madeleine Carroll and George Brent; "Spendthrift," by Eric Hatch; and, "Simoon," starring Charles Boyer and Madeleine Carroll.

From the standpoint of color, Mr. Wanger expects to participate in 1936-37 with at least one, "Spawn of the North," and possibly another, following his "Trail of the Lonesome Pine," a current Paramount release.

Warner Brothers-First National

Operating throughout the season at top speed, the Warner-First National-Cosmopolitan production forces at Burbank, California, have completed 75 per cent of the scheduled 60 features announced for 1935-36.

Pictures completed and awaiting release are: "Boulder Dam," with Ross Alexander, Patricia Ellis, Lyle Talbot; "Snowed Under," with George Brent, Patricia Ellis, Glenda Farrell; "The Singing Kid," starring Al Jolson, with Sybil Jason, Edward Everett Horton; "Brides Are Like That," with Ross Alexander and Anita Louise; "I Married a Doctor," with Pat O'Brien, Josephine Hutchinson, Ross Alexander, Guy Kibbee; "Treachery Rides the Range," with Dick Foran, Paula Stone; "Golden Arrow," starring Bette Davis, with George Brent, Kay Hughes, Dick Foran; "Times Square Playboy," with Warren William, June Travis; "Law in Her Hands," with Margaret Lindsay, Glenda Farrell, Warren Hull, Lyle Talbot; "Hearts Divided," starring Marion Davies with Dick Powell, Edward Everett Horton, Charles Ruggles, Claude Rains; "Sons o' Guns," starring Joe E. Brown with Joan Blondell, Beverly Roberts, Winifred Shaw; "Murder by an Aristocrat," with Lyle Talbot, Marguerite Churchill; "Colleen," co-starring Dick Powell and Ruby Keeler, with Jack Oakie, Joan Blondell, Hugh Herbert, Louise Fazenda, Paul Draper, Marie Wilson; "Road Gang," with Donald Woods, Kay Linaker; "The Green Pastures," with Rex Ingram, Hall Johnson Choir; "Anthony Adverse," starring Fredric March with Anita Louise, Olivia de Havilland, Claude Rains, George E. Stone, Edmund Gwenn, Luis Alberni, Donald Woods, Fritz Lieber; "Hard Luck Dame," with Bette Davis, Warren William, Marie Wilson.

Pictures in production include: "Angel of Mercy," starring Kay Francis, Ian Hunter, Donald Woods, director William Dieterle; "The Earthworm Tractor," starring Joe E. Brown with June Travis, Carol Hughes, Guy Kibbee; "Big Business," with Guy Kibbee, Alma Lloyd, Warren Hull, Dick Foran, director Frank McDonald; "Two Against the World," with Humphrey Bogart, Beverly Roberts, Claire Dodd, Hobart Cavanaugh, Director William McGann; "Murder in the Big House," with Barton MacLane, June Travis, Craig Reynolds, director Nick Grinde.

Pictures in preparation are: "Stage Struck," starring Dick Powell and Joan Blondell with Warren William; "Bullets or Ballots," starring Edward G. Robinson, with Humphrey Bogart, Joan Blondell, Barton MacLane, director William Keighley; "Case of the Velvet Claws," with Warren William, Claire Dodd, Allen Jenkins, director William Clemens; "Charge of the Light Brigade," starring Errol Flynn, director Michael Curtiz; "Invitation to a Murder," with Marguerite Churchill and Gale Sondergaard; "Nowhere," with Ross Alexander and Beverly Roberts, director William Clemens; "Love Begins at Twenty," with Ross Alexander and Anita Louise; "So You Won't Talk," story by Martin Mooney; "Schoolhouse in the Foothills," director William Deterle; "Way of a Pirate," Guy Kibbee, Sybil Jason.

VISUAL EDUCATION IS SCORED IN CINCINNATI

Visual education, school radio programs, vocational education in the high schools and the teaching of music were termed "intrusive innovations," by Hadley Baldwin, chairman of the Sherrill Survey, in Cincinnati last week. Mr. Baldwin made the remark when speaking of the state department of education in his address before the Women's City Club.

Warners will release two "specials" a month through June, July and August.

Of the 130 Vitaphone short subjects scheduled for 1935-36, 115 have been completed, representing 88 per cent.

Warners next year will distribute a series of 13 one-reel animal subjects to be produced by Paul Hoeffler, under the title of "Dangerous Game."

Norman Moray, short subject sales manager, has been conferring in the field with exhibitors and Warner sales representatives concerning final decision regarding Vitaphone's new season's production schedule. Upon his return, in mid-April, Mr. Moray will work out the program with Sam Sax.

Story properties already acquired consist of seven originals, one magazine story and three novels.

Boris Karloff was signed this week for a series of Warner features, beginning in May when the actor returns from England.

Warners are well equipped with talent for 1936-37, having at present under contract 17 stars, 54 featured players, 19 directors, four dialogue directors, 46 writers and seven associate producers. Stars: Marion Davies, Paul Muni, Kay Francis, Leslie Howard, Joe E. Brown, Al Jolson, Dick Powell, Ruby Keeler, Pat O'Brien, Edward G. Robinson, Joan Blondell, Guy Kibbe, Rudy Vallee, Bette Davis, Jean Muir, Warren William and Claude Rains. Associate producers: Henry Blanke, Robert Lord, Harry Joe Brown, Earl Baldwin, Sam Bischoff, Lou Edelman, Bryan Foy.

Warners may embrace color in 1936-37 product considering production of "The Sea Hawk," a remake, in Technicolor.

Stories Purchased

Stories purchased in February and all production credits available to date, to serve as material for final 1935-36 programs, but, principally, for production in 1936-37, follows:

ABC Murders, book, by Agatha Christie, purchased by MGM.

Ace Drummond, newspaper strip, purchased from King Features by Universal.

Adam's Evening, magazine story, by Katherine Kavanaugh, purchased by Universal, for Edward Everett Horton.

American Flaggs, book, by Kathleen Norris, purchased by MGM.

Archeologist, original, by Lew Lipton and Barry Townley, purchased by RKO, for Bert Wheeler and Bob Woolsey,

Bad Bill Dugan, original, by E. Murray Campbell, purchased by RKO.

Banjo on My Knee, book, by Harry Hamilton, purchased by Twentieth Century-Fox.

Barrier, book, by Rex Beach, purchased by Harry Sherman Productions, for color.

Beach of Dreams, original, by Harry Hervey, purchased by Paramount, for Bing Crosby,

Better Half, magazine story, by Bruce Gould, for Paramount.

Corpus Delicti, magazine story, by Allan Vaughan, purchased by Republic.

Couple of Quick Ones, book, by Eric Hatch, purchased by MGM.

Daddy and I, book, by Elizabeth Jordan, purchased by RKO, for Anne Shirley;

Dead End, play, by Sidney Kingsley, purchased by Samuel Goldwyn (United Artists).

Devil Commands, original, by Robert Du Soe, purchased by Republic; adaptation by Jack Neville and Robert Du Soe.

Dumas, book, by Henri Verstappen, purchased by Columbia.

Garden of Allah, book, by Robert Hichens, purchased by (David O.) Selznick International Pictures (United Artists), for production in Technicolor; Merle Oberon, star.

Gentleman from Louisiana, original, by Tristram Tupper, purchased by Republic, for direction by Joseph Santley and screen play by Joseph Fields.

Girl from Mandalay, novel, by Reginald Campbell, purchased by Republic, for Conrad Nagel and Kay Linaker.

Go-Getter, book, by Peter B. Kyne, purchased by Warners, for production by Cosmopolitan Pictures, release through First National.

Gram, magazine story, by Kathleen Norris, purchased by MGM, for May Robson, Mme. Ernestine Schmann-Heink, Harry Stockwell.

Grand Jury, original, by Tom Lennon, purchased by RKO, for production by Lee Marcus.

Gun Smoke, original, purchased by Columbia; adaptation by Robert Watson.

Haven of the Gallant, original, by Thomas Rourke, purchased by (David O.) Selznick International Pictures (United Artists), for Merle Oberon.

Detective Series Bought

Hercules Poiret, detective series character, series of books, purchased by MGM, as a tentative vehicle for Jean Hersholt.

It's a Small World, original, by Louis B. Foster, purchased by Universal, for Margaret Sullavan; adaptation by Melville Baker.

I Won't Dance, original, by Erwin Gelsey, purchased by RKO, for Fred Astaire and Ginger Rogers, with Helen Broderick.

Jungle Jim, newspaper strip, purchased by Universal, from King Features.

Lady Comes to Town, magazine story, by Clements Ripley, purchased by MGM. for Clark Gable and Joan Crawford;

Last Outlaw, original, by Jack Townley and John Twist, purchased by RKO, for production by Robert Sisk..

Last Slaver, original, purchased by Twentieth Century-Fox, for production by Nunnally Johnson.

Love on the Run, original, by Alan Greene and Julian Brodie, purchased by MGM, for Clark Gable and Joan Crawford·

Lucky Night, magazine story, by Oliver Claxton, purchased by MGM.

Man Disposes, play, by Warren Chetham-Strode, purchased by MGM.

Man from Kimberly, by Sheridan Gibney, purchased by Warners, for Paul Muni.

Matura, play, by Ladislaus Fedor, purchased by Twentieth Century-Fox, which will release as "Girl's Dormitory."

Mine with the Iron Door, book, by Harold Bell Wright, purchased by (Sol) Lesser Productions (Columbia release), for Richard Arlen and Cecilia Parker.

Mississippi Bubble, life of John Law, original, purchased by Warners, for Errol Flynn.

(*Continued on following page*)

FEW PLAYS BOUGHT FOR PICTURES

(*Continued from preceding page*)

M'Liss, book, by Bret Harte, purchased by RKO, for Anne Shirley; production by Robert Sisk, screen play by Dorothy Yost.

Moonlight Murder, original, by Albert Cohn and Robert Shannon, purchased by MGM, for Chester Morris and Madge Evans,

Moon's Our Home, magazine story, by Faith Baldwin, purchased by Walter Wanger Productions, for Margaret Sullavan and Henry Fonda;

Mother Cary's Chickens, book, by Kate Douglas Wiggin, purchased by RKO, for Anne Shirley.

Murder with Pictures, original, by George Harmon Coxe, purchased by Paramount, for Elizabeth Russell; production by A. M. Botsford.

My Old Kentucky Home, original, by Albert J. Cohen and Robert T. Shannon, purchased by Republic, for Marian Talley.

Need of a Change, book, by Julian Street, purchased by Paramount.

Ne'er Do Well, book, by Rex Beach, purchased by Harry Sherman Productions, for color.

Not Too Narrow, Not Too Deep, book, by Richard Sale, purchased by MGM.

One to Two, original, by James Edward Grant, purchased by RKO, for William Powell and Jean Arthur; direction by Stephen Roberts;

Penitent Murder Case, original, purchased by Harry Revier Productions.

Portia on Trial, magazine story, by Faith Baldwin, purchased by Republic.

Portrait of a Rebel, book, by Netta Syrett, purchased by RKO, for Katharine Hepburn;

Reg'lar Fellers, newspaper strip, purchased by Celebrity Pictures.

Riddle of the Dangling Pearl, original, by Stuart Palmer, purchased by RKO; to feature James Gleason and Helen Broderick;

Roxana, book, by Clarence Budington Kelland, purchased by Universal; adaptation by Ben Markson.

Safari in Manhattan, magazine story, by Matt Taylor, purchased by Columbia.

Sari, play, by Emmerich Kalmann, purchased by MGM for Jeanette MacDonald and Nelson Eddy tentatively assigned).

Secret Agent X-9, newspaper strip, purchased from King Features by Universal.

Secret Patrol, original, purchased by Columbia, for adaptation by Robert Watson.

Shove Off, original, by B. G. DeSylva, Jack MacGowan and Sid Silvers, purchased by MGM.

Sitting on the Moon, original, purchased by Republic, for supervision of George Auerbach and screen play by John Higgins.

Special Investigator, original, purchased by RKO, for Richard Dix.

Texas Rangers, book, by Walter Prescott Webb, purchased by Paramount; directed by King Vidor; screen play by Louis Stevens; tentatively set for Gary Cooper.

Three a Day, original, purchased by Warners.

Three Cheers for Love, original, purchased by Paramount, for Burns and Allen,

Tonight, Lover, Tonight, original, purchased by Pickford-Lasky (United Artists), for Nino Martini; screen play by Jack Stern and Harry Tobias.

Trapped by Television, original, by Lee Loch and Harold Buchman, purchased by Columbia, for Lloyd Nolan, Jean Dixon ;

Twinkle, Twinkle, original, by Edward Hartman, purchased by RKO; production by Lee Marcus; direction by Leigh Jason; screen play by Gertrude Purcell, to star Harriet Hilliard.

Two-Gun Buckaroo, original, by William Jacobs, purchased by Warners, for Dick Foran.

HIS SYMPATHY WITH AUTHORS, EXCEPT—

Pertinent to the complaints of authors at the House patents committee hearing on copyrights last week that film producers "mutilate their work," and apropos the furor of the Authors' League and others over Metro-Goldwyn-Mayer's decision to abandon production of "It Can't Happen Here," is the comment of Pare Lorentz, commentator on things cinematic for the New York Journal.

"My sympathies are all with the authors, except for the fact that between them they were paid $150,000 *for the play and the scenario and for that money an author should be glad if a producer uses his novel for a crossword puzzle.*

Untitled—Five Rex Beach stories, purchased by Harry Sherman Productions.

Watch Your Step, original, by Lee Loeb and Harold Buchman, purchased by RKO, for Fred Astaire and Ginger Rogers;

Wedding Dress, original, by Helen Grace Carlisle, purchased by MGM.

What Price Parole, original, by Kubec Glasmon, with research by Robert Dillon and Sally Unterberger, purchased by Universal.

Wings of Tomorrow, original, by Frank Wead, purchased by MGM, for production by Lucien Hubbard.

Stories purchased in March and all production credits available to date follow:

Barrier, original, purchased by GB Pictures, for production in Canada.

Bonus Money, original, by Leonard Spiegelgass, purchased by MGM, for Wallace Beery; production by Harry Rapf.

Cain and Mabel, magazine story, by H. C. Witwer, purchased by Warners, for Marion Davies (Cosmopolitan Productions);

Cappy Ricks, series of five, books, by Peter B. Kyne, purchased by Republic.

China Clipper, original, by Commander Frank Wead, purchased by Warners, for direction by Archie Mayo.

Dance, Lady, Dance, original, by Cy Bartlett, purchased by M. H. Hoffman.

Divorcicons, book, by Sardou, purchased by Paramount, for Gladys Swarthout, Herbert Marshall and Cary Grant;

Duster, original, by James Edward Grant, purchased by Paramount, for Terry Walker;

End of the World, original, by Vina Delmar, purchased by Paramount, for Sir Guy Standing and Julie Haydon;

Fer de Lance, magazine story, by Rex Stout, purchased by Columbia, for Edward Arnold; production by B. P. Schulberg.

Feud of the Rocking U, magazine story, by Russell A. Bankson, purchased by Walter Futter, for Hoot Gibson; adaptation by Phil Dunham.

Firefly, opera, by Rudolpf Friml, purchased by MGM; book by Otto Harbach.

Gay Desperado, original, by Leo Birinski, purchased by Pickford-Lasky Productions (United Artists), for Nino Martini;

Hell and High Water, original, by Stuart Lake, purchased by Paramount, for Gary Cooper and Fred MacMurray; production by William LeBaron; adaptation by Paul Schofield and Gerald Geraghty; to be released as "Wells Fargo."

Hell on Wheels, original, by Howard Levinson, purchased by Republic.

High Winds in Jamaica, book ("The Innocent Voyage"), purchased by John Krimsky.

Hillbilly Justice, original, purchased by Warners.

Jeeves, book, by P. G. Wodehouse, purchased by Twentieth Century-Fox, for Arthur Treacher; adaptation by Joe Hoffman.

Libeled Lady, original, by Wallace Sullivan, purchased by MGM, for William Powell, Myrna Loy and Mickey Rooney; production by Larry Weingarten.

Light-Fingered Ladies, book, by Armstrong Livingston, purchased by Chesterfield.

Longest Night, original, by William Wellman, purchased by MGM; adaptation by Mr. Wellman and Robert Carson.

Love Begins at Twenty, book, by Martin Flavin, purchased by Warners, for Ross Alexander and Anita Louise; direction by Frank McDonald.

Money Box, magazine story, by W. W. Jacobs, purchased by MGM (Hal Roach Productions), for Laurel and Hardy;

Old Hutch, magazine story, by Garret Smith, purchased by MGM, for Wallace Beery; production by Harry Rapf.

Old Timer, magazine story, by Elmer Davis, purchased by Paramount, for production by Al Lewis; adaptation by Edith Fitzgerald.

Partner, You're in Love, original, by William Rankin and Jerry Sackheim, purchased by Columbia.

Plough and the Stars, play, by Sean O'Casey, purchased by RKO, for production by Robert Sisk and Cliff Reid; to star Barbara Stanwyck; direction by John Ford.

River of Unrest, original, purchased by Aeolian Pictures.

Something to Live For, original, purchased by Paramount, for Herbert Marshall and Gertrude Michael; direction by E. A. DuPont; supervision by William Lackay.

Son Comes Home, original, by Harry Hervey, purchased by Paramount, for production by Albert Lewis; adaptation by Sylvia Thalberg.

Spotlight, original, by Dana Burnet, purchased by Paramount.

Suzy, book, by Herbert Gorman, purchased by MGM, for Jean Harlow; direction by George Fitzmaurice.

There's Millions in It, original, by William Jacobs, purchased by Warners, for Ross Alexander and Beverly Roberts.

Threat, The, original, purchased by Aeolian Pictures.

To You My Life, book, adaptation from the French "Accused, Arise," purchased by Douglas Fairbanks, Junior's Criterion Pictures (United Artists), for Dolores del Rio.

Turn Back the Clock, original, by Adela Rogers St. John, purchased by Douglas Fairbanks, Junior's Criterion Pictures (United Artists), for him to star in.

Untitled, original, about Pony Express days of American pioneering, purchased by Paramount.

Way of a Pirate, original, purchased by Warners, for Guy Kibbe and Sybil Jason.

White Paper, original, by Joseph Grice, purchased by M. H. Hoffman.

Who Shot Mr. Kingsbury? book, by Scott Darling, purchased by M. H. Hoffman.

Why Don't You Marry the Girl? original, by Vina Delmar, purchased by Paramount.

Witch of Timbuctu, original, by Tod Browning, purchased by MGM, for Lionel Barrymore, Grace Ford, Robert Grieg and Juanita Quigley; direction by Tod Browning.

Tiffany Film in Woolworth House Is All Wrong, Says Sam Briskin

Why Kid Oneself with Big Booking on Small Picture, Asks Radio Production Executive

by LLEWLLYN MILLER
in Hollywood

"It's no use trying to kid yourself because you can't kid the public. Why do you want to talk to me? RKO pictures will do the talking for me," Sam Briskin, vice-president in charge of production at Radio, grinned as he leaned back in his green leather chair and locked arms behind his head.

Mentally, Mr. Briskin always has his coat off and shirt sleeves rolled up. He's been going around that way ever since the day he stepped out of the College of the City of New York, a fledgling accountant, ready to pound out a career with an adding machine.

On a number of occasions he has nearly lost that shirt. He's not afraid to take a chance. Because he likes the challenge of something new, changing and difficult, Sam Briskin is in the motion picture business.

He was doing pretty well for himself checking up other folks' ledgers when the boredom of it all overcame him. He had an idea of his own. Even though they were written largely in red ink, he wanted ledgers of his own. So he turned the auditing business over to his brother, invested his small capital in a manufacturing line of his own. He had a nice set of ledgers. The red ink followed in due course. If it hadn't threatened to drown him, he might never have been a film executive.

Though he was vividly familiar with the perils and pitfalls of pictures through the route of being accountant for the Hallroom Boys Photoplay Company, his real entry came accidentally through Jack Cohn.

"Why don't you go to work for us?" queried Mr. Cohn.

So Mr. Briskin joined CBC and spent the next few years wrestling manfully with finances of the company which eventually was to grow into Columbia.

"Those were the days when our ambition was to see how little we could lose, not how much we could make," Mr. Briskin recalled with reminiscent amusement. "And in between times we had to keep fit for the ordeal of being thrown out of Doc Giannini's office. They were great days. We hadn't any money and we had to move fast to give the impression that there were bulging bankrolls in the background. Our best break was that there wasn't any airmail. We had a bank account on the Coast and one in New York. You could depend on eight or nine days for a check to clear. Well, sometimes it took a lot of weird maneuvering, but we always cleared 'em, though the telegraph bills were terrific."

The first year the company made money Mr. Briskin quit.

He had asked for a $50 a week raise. Harry and Jack Cohn and Joe Brandt considered the matter. They didn't want to lose their energetic secretary and treasurer. Nor did they want to grant any raises. They compromised on a deal for 10 per cent of the profits and were well pleased when Mr. Briskin agreed. There never had been any profits.



" . . . you can never be topheavy with 'A' shows"

At the end of the year, when Mr. Briskin put in a claim for $7,000 the anguish of the partners was pitiful to behold.

Out of the subsequent argument came a temporary parting of the ways and Mr. Briskin started his own company, Banner Productions, which was liquidated after two successful years.

The story of Columbia's rise, with Mr. Briskin working shoulder to shoulder with the Cohns, is familiar. He went after the big money in the hard way. Noted for working 16, 18 and 20 hours a day, no associate ever has been able to say that he did not do as much as he asked of anyone else.

The most important change on the production horizon is quality rather than the increased length of films, according to his theories.

"Quality is the thing that counts. You have to have quality to make a good one-reeler, and just because a film is 16 reels long won't help it much unless the material demands the length. I predicted the decentralization of theatres years ago. It has happened.

"The next big change will be theatres becoming identified with a definite type of entertainment. It may take three years. It may take fifty. But the logical move is class houses showing nothing but class pictures at road show prices. You don't go to Tiffany's when you want a dime store ring. Neither do you go to Woolworth's when you want real diamonds. You don't walk into a Rolls-Royce agency when you want to buy a Ford or vice versa. Establish first-run houses as the places to find the spectacles, the super-spectacles, the expensive pictures.

"Important bookings never help unimportant pictures and you only hurt yourself when you try to put one over on the public.

"More 'A' pictures is what the public wants. A program can easily be top-heavy with 'B' product. But you can never be top-heavy with 'A' shows."

And he's shrewdly working to that end. Slowly but surely he's expanding lists of contract writers, directors and players, and he's keeping his shirt sleeves rolled up ready for the challenge of the new season.

DRAMATISTS-MANAGERS FIGHT NEARS CLIMAX

Broadway Producers Are Signing Own Agreement Despite Guild Concession

The fight between the Broadway producing managers and the Dramatists' Guild is approaching a climax as the producers this week were lining up a solid front to abide by their own form of contract, after the Guild for a second time rejected the managers' offer to conciliate the differences by negotiation or arbitration.

Despite the fact that the Guild late last week unanimously approved an amendment to its new agreement placing film rights sales to motion picture producers—the chief nub of the argument—on a 60-40 basis, with the playwright receiving the larger share, which is somewhat more favorable to the managers, the League of New York theatres, consisting of a majority of the producer-managers, proceeded with its own plans.

On Tuesday members of the League received copies of an agreement formulated by League counsel pursuant to a unanimous vote of the managers providing that no manager may make a contract for stage production in the United States unless it is subject to the form of contract adopted by the League on March 25, or until an agreement with the Guild shall have been negotiated and approved.

While the sliding scale for film rights sales in the Guild's agreement which went into effect March 2 is the chief contention, there are other points, prominently among these the provisions for production in England and the ruling that the rights conferred on a manager are non-assignable and ceases upon his death.

For the first time in years the Broadway managers have joined in united action to achieve a common aim, and their agreement with the League submits them to an injunction and damages in event of a violation.

Broadway consensus is that while the Guild appears adamant, it will yield by the time play purchases for the fall producing season starts. Already the younger members of the playwrights' organization have been influential in effecting the revision in the original agreement providing for the 60-40 split, which is scheduled for a final vote of the membership on April 8. The clause vesting full power over disposition of a play in the author, also objected to by the managers, will not be altered, however, said Sidney Howard, president of the Guild.

The Guild tentatively has agreed to negotiate with the managers, provided the number of representatives are limited to two or three and the managers put their suggestions in writing before they are discussed. Brock Pemberton, chairman of the League's contract committee, opposes the Guild's contract because it was not mutually negotiated with the managers and because he feels it sets a bad precedent.

Uniform Contracts Nearer

Meanwhile, uniform contracts for members of the Screen Writers' Guild, Dramatists' Guild and the Authors' Guild were brought a step nearer when a plan for absorption of these organizations was adopted Monday by the Authors' League of America.

Full control of the three Guilds is vested in the council of the Authors' League under the plan for bringing about a more complete solidarity of the writers' organizations. A writer's membership in the League will cover his activities in any one or all of the fields over which the three affiliated guilds have jurisdiction, thus eliminating the necessity of his joining more than one of the units. The uniform contract for writers will be sufficient to cover their activities in the screen, stage, radio, book and magazine fields.

The changes are embodied in a new constitution, which was approved by all but 17 of the 2,000 League members voting, said Marc Connelly, president.

To Vote on New Setup

The new setup is scheduled for a vote of ratification by the Screen Writers' Guild in Hollywood on April 18. The first effect of the reorganization is expected to be a demand from the screen guild for recognition by the producers. At the same time members of the Guild will vote an amended constitution, by-laws and dues plan in conformance with those of the Authors' League.

The Screen Writers' Guild meantime is expressing concern over the reported clause in the new film act now before the English Parliament banning American screen writers from working on British films.

Rockefeller Center Sells RCA Holdings

Rockefeller Center, owner of securities of Radio Corporation of America, in February sold its entire interest in the company, consisting of 100,000 shares of 7 per cent cumulative preferred A stock, it was revealed this week by the Securities and Exchange Commission.

The block of stock held for three years was received by Rockefeller Center from RCA through an arrangement for adjustment of leaseholds.

Subject to ratification of stockholders, RCA plans to call for redemption at $55 a share of the entire issue of 7 per cent preferred A stock.

United Amusement Net

United Amusement Corporation, Ltd., Toronto, reporting for its last fiscal year, shows a net operating earning, after deducting for administrative and general expenses, of $227,799, an increase of $28,431 over the previous year. Net profit was $56,542 after allowing for taxes, depreciation and bond interest.

Bondholders Foreclose

More than 150 bondholders of the Beecroft Building Company in Madison, Wis., owner of the Orpheum, Strand and Parkway theatres there, have declared themselves for absolute foreclosure of the properties and have indicated they will vote against the reorganization plan recently approved by Federal Judge Patrick T. Stone.

Post on Film Board

Langdon W. Post, Tenement House Commissioner and chairman of the New York City Housing Authority, has been elected a member of the executive committee of the National Board of Review.

Exhibitors Discuss Copyright April 13

Exhibitors' views on pending copyright legislation will be received by the House patents committee in Washington on April 13, with the producers and distributors to be heard the following two days, ending the hearings, Representative Fritz G. Lanham of Texas, acting chairman, said this week.

The committee has notified Ed Kuykendall, president of the Motion Picture Theatre Owners of America, that he may appear, and other exhibitor spokesmen also will be heard.

The hearings this week were devoted to manufacturers of mechanical reproductions and the performing artists. The manufacturers asked for retention of the present license fee of two cents a composition and for extension of copyright protection to records as the only effectual means of curbing abuses charged against radio broadcasters.

Meanwhile, Hollywood heard repercussions of the attack made on producers last week by John Howard Lawson, former president of the Screen Writers Guild, who charged that low film standards were due to the ignoring of the dramatists' advice.

A wire signed by 65 screen writers repudiating the statements attributed to Mr. Lawson resulted in a near split in the Guild's ranks and necessitated the calling of a special meeting of the board. Ernest Pascal, president of the Guild, said many of the signatories were not Guild members and that several who are members tried to rescind their signatures.

Mr. Pascal declared that every writer, no matter what his field, is against the Duffy bill. In sequel, four signers of the original protest wire to Washington sent a letter to Mr. Pascal censuring him for upholding Mr. Lawson, after Mr. Pascal had privately admitted that Mr. Lawson's remarks were "out of line."

Unless copyright protection is extended, the phonograph record industry, now on the upgrade, may be eliminated entirely, it was contended this week by W. R. Altschuler of American Record Corporation.

Prior to the advent of broadcasting, popular records sold from 500,000 to 1,000,000 copies, but today 100,000 copies is a high figure and seldom attained, the manufacturers disclosed. It was charged that many small radio stations fill 25 per cent of their time with records, often without announcement.

Spokesmen for the music publishers late last week opposed major provisions of the pending legislation to modernize the copyright laws of 1909.

Harry P. Summerville of Washington, representing the American Hotel Association, urged a graduated fee for all copyrighted music on the basis of the size and cost of orchestras.

Fox Midwest To Move

Fox Midwest will move the general offices of the circuit from the Country Club Plaza, where they have been located about four years, to the third floor of the Uptown theatre, June 1. The circuit recently took title to the Uptown building, which houses its first-run theatre. Senn Lawler, publicity manager for the circuit, will move his offices from Wichita to the new Kansas City quarters when they are ready.

Rosenquest Made Buyer

Harry E. Rosenquest, assistant to Norman H. Moray, in charge of Vitaphone sales, has been promoted to short subject buyer for the Warner circuit under Clayton Bond in New York. He succeeds William J. Clarke, who resigned, effective April 4th.

You'll be the proudest fellow in the *Easter Parade*

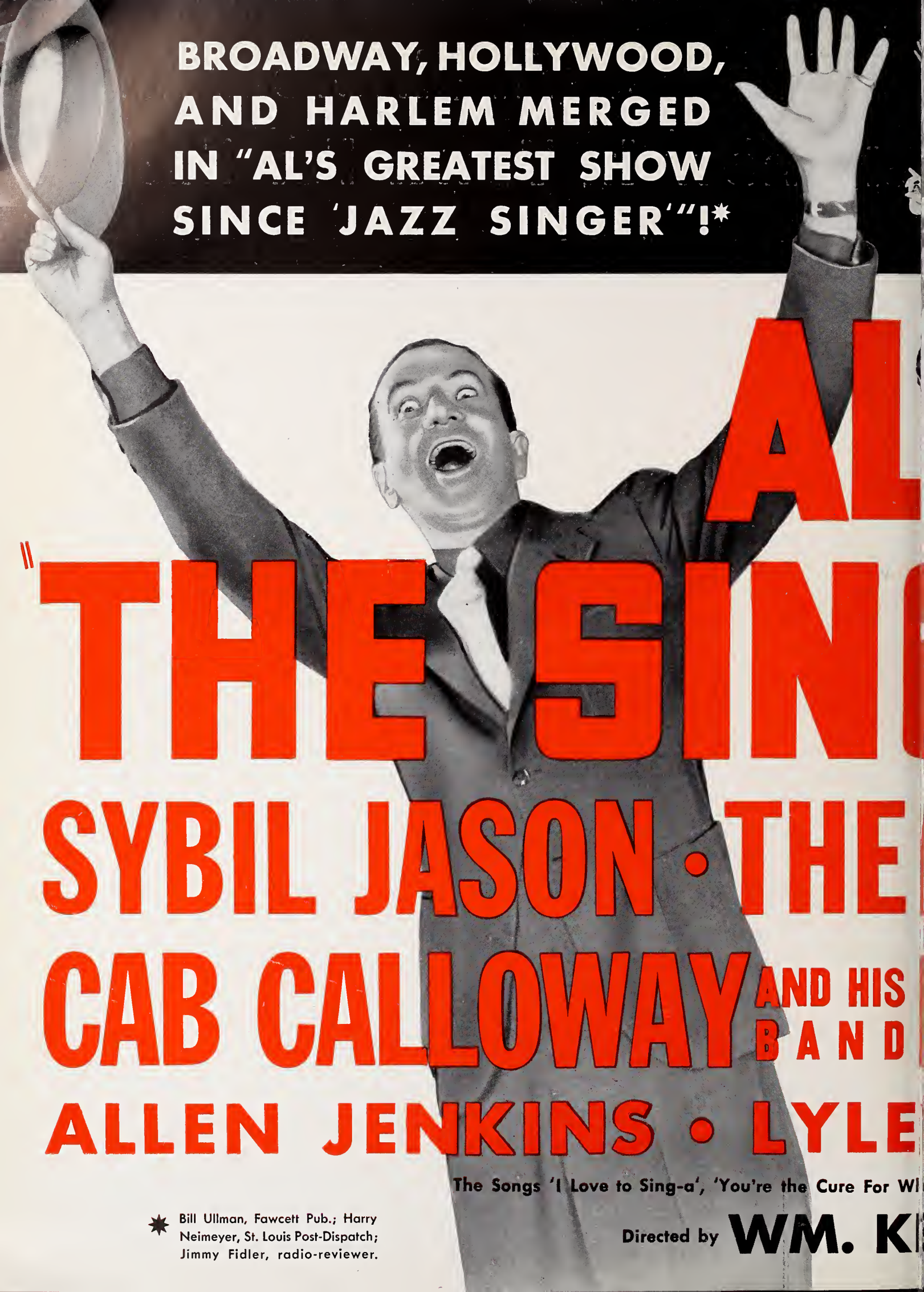


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BROADWAY, HOLLYWOOD, AND HARLEM MERGED IN "AL'S GREATEST SHOW SINCE 'JAZZ SINGER'"!*

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"THE SIN

SYBIL JASON • THE

CAB CALLOWAY AND HIS BAND

ALLEN JENKINS • LYLE

The Songs 'I Love to Sing-a', 'You're the Cure For Wl

Directed by WM. K

* Bill Ullman, Fawcett Pub.; Harry Neimeyer, St. Louis Post-Dispatch; Jimmy Fidler, radio-reviewer.



JOLSON

in

GING KID

YACHT CLUB BOYS

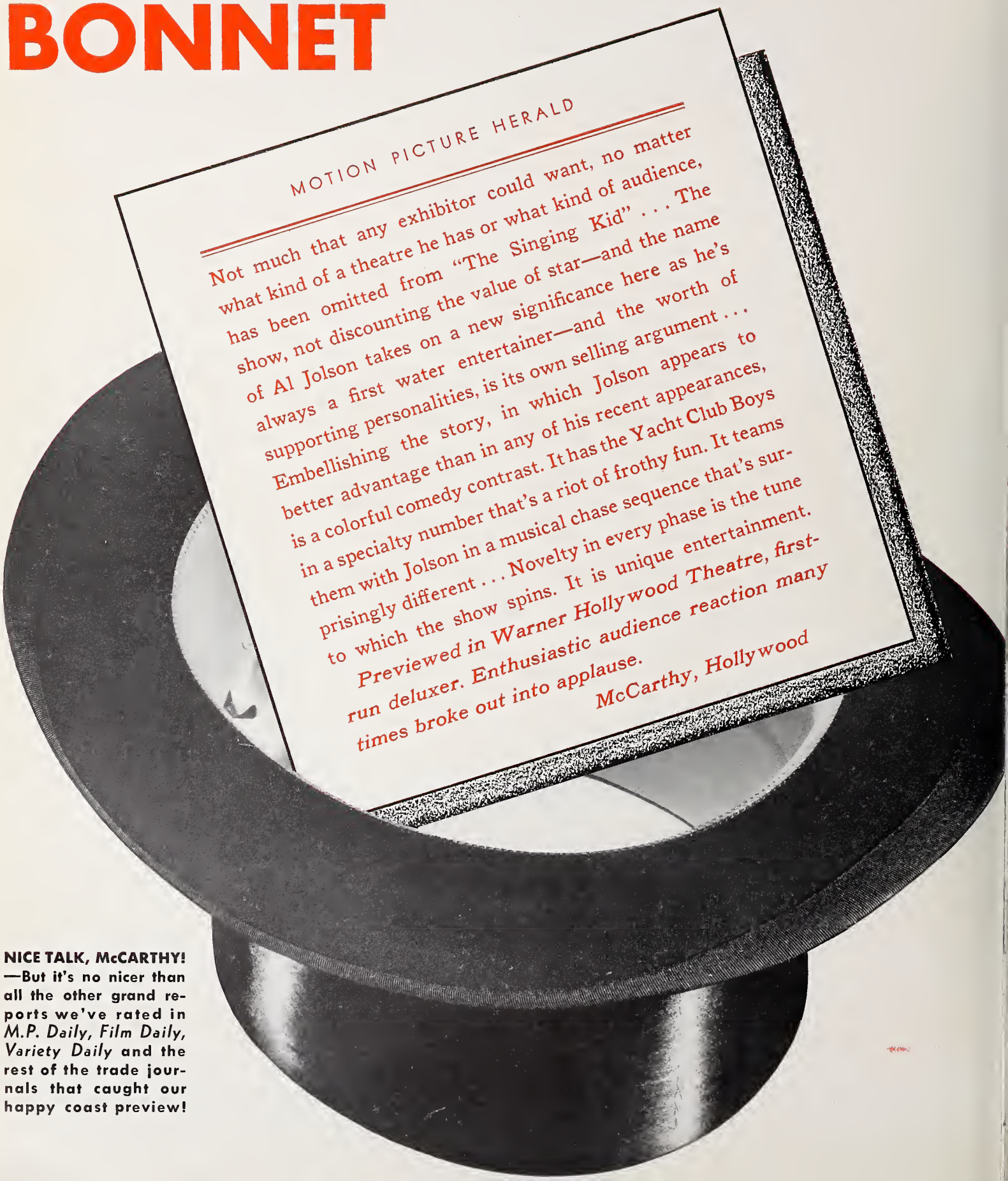
E. EVERETT HORTON

TALBOT • CLAIRE DODD

ls Me', 'Save Me Sister', by E. Y. Harburg & Harold Arlen

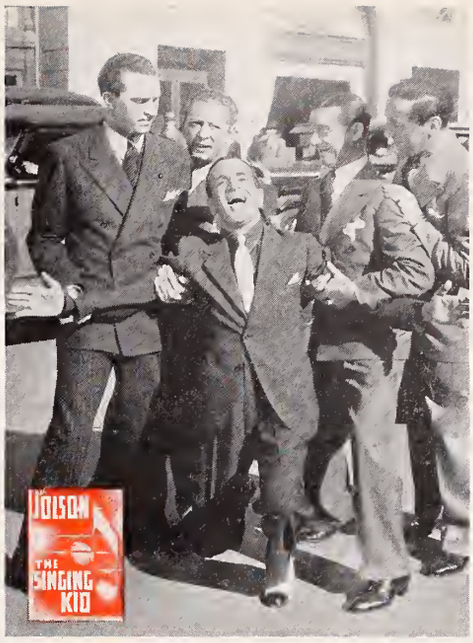
GHLEY A First National Picture

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Starring Fredric March

'The Green Pastures'
A Fable by Marc Connelly

Bette Davis in 'Dangerous'
with Franchot Tone

Leslie Howard and Bette Davis in 'The Petrified Forest'

'Colleen' with Dick Powell, Ruby Keeler, Jack Oakie, Joan Blondell

'I Married A Doctor'
with Pat O'Brien and Josephine Hutchinson

Marion Davies in 'Hearts Divided'°
with Dick Powell, Charles Ruggles, Claude Rains

Joe E. Brown in 'Sons O' Guns'
with Joan Blondell

WARNER BROS. PICTURES

°A First National Picture †A Cosmopolitan Production

COMPOSERS FIGHT "SNIPING" WHILE EXHIBITORS SEEK COPYRIGHT CHANGE

Warner Bros. Files 40 More Music Copyright Actions; Prepares to Answer Charge of Wasting Assets

On the defensive against attacks on numerous fronts, the American Society of Composers, Authors and Publishers is mapping its campaign against legislative assaults which have been directed at it in the last year, as exhibitor-radio-hotel interests are fighting in Washington for enactment of the Duffy copyright bill.

The recent criminal indictments against ASCAP officials in the state of Washington intensified the precarious position in which the Society finds itself in that state, but "it will be adjusted this year," assured Nathan Burkan, ASCAP general counsel, at the annual membership meeting in New York last Thursday night.

Meanwhile, Warner Brothers said this week that it was receiving acceptances of its five-year music licensing contract offered to the radio industry last week. Other salient developments included:

1. Suit charging waste of assets by Warners in the purchase of its seven major music subsidiaries was filed by two stockholders of Roxbury, Mass.
2. ASCAP reported that exhibitors paid $800,000 in music taxes last year, contributing to a substantial increase in the Society's gross.
3. Warner filed 40 additional suits over the weekend alleging copyright infringement by radio, hotels and cafes.

"Snipe" Legislation Fought

What steps will be taken to lift ASCAP from receivership in the state of Washington and defeat the indictments pending in the Snohomish county superior court at Everett were not made clear by the Society's counsel, but an active drive against what it terms "snipe" legislation will be made.

The National Association of Broadcasters has informed member radio stations that similar legislation might well be extended, and ASCAP reiterated its charge this week that the drastic regulatory measures had been passed as a result of "intensive campaigning by groups of associated music users," chiefly radio and hotel interests.

ASCAP pointed out that the "absurdities" of the legislation are that Wisconsin last year enacted a five per cent tax on performing rights collections on the Society's entire national gross, which would far exceed the $70,000 taken out of the state in a year. Also cited was the Louisiana law where ASCAP must pay $5,000 annual tax to each of 68 parishes for the privilege of doing business, while the total collections in the state were only $20,000 in 1935.

Similar Legislation Elsewhere

Similar taxing legislation is in effect in Arkansas, Florida, Georgia, Maryland, Mississippi, Pennsylvania and Tennessee, ASCAP complained. And added to its troubles are the pending Duffy bill, enactment of which the Society claims would "wreck it," the Government's antitrust suit pending in the federal district court in New York, and the continuous opposition of its own customers.

The tax laws in effect, according to Mr. Burkan, interfere with the exercise of a right granted under the Constitution; conflict with the policy of copyright protection; discriminate against non-residents; are penalites imposed on the copyright owner for the right to vend his works, which is a right granted under the copyright law; impair the obligation of license contracts executed prior to the enactment of these tax laws, and unreasonably abridge the rights of the copyright owners to enter into future contracts.

Warner Prepares Answer

Warner is preparing an answer to the suit asking for a receiver of the music subsidiaries filed last week in the New York supreme court by Morris and Emilia Sharoff of Roxbury, Mass., holders of about 4,000 shares of Warner stock. The action is against Warner Brothers Pictures, Inc., and Music Publishers Holding Corporation, the parent corporation of the music companies.

Named as codefendants are Harms, Inc., T. B. Harms Company, M. Witmark and Sons, Remick Music Corporation, New World Music Corporation, Shubert Music Publishing Corporation, Victoria Publishing Company, directors of Warner Brothers, Herman Starr, vice-president in charge of music, Edwin Morris, general manager of the music companies, Max Dreyfus and the estate of Moe Mark.

The complaint set forth that Warner Bros. paid $1,000,000 in cash and $9,000,000 in Warner stock for controlling interests in the music subsidiaries, charging that this amount was excessive and a waste of corporate assets. It was pointed out that all music companies named were members of ASCAP and that ASCAP had made five-year contracts with National Broadcasting Company and Columbia Broadcasting System in June, 1935.

It is further charged that Warner's withdrawal from ASCAP last January 1 resulted in "severe financial losses," and that an attempt is being made to create a rival organization to ASCAP. Removal of Harry M., Albert and Jack L. Warner as officers of the film company is asked, together with an injunction, accounting of royalties and a receiver.

EXHIBITOR UNIT URGES RESISTANCE

Urging exhibitors to "resist as strenuously as possible" the introduction of a score charge in that territory by United Artists, the board of managers of the Motion Picture Theatre Owners of Eastern Pennsylvania, Southern New Jersey and Delaware at its last meeting adopted a resolution of protest against the company.

A letter was addressed to George J. Schaefer, vice-president and general manager in charge of distribution of United Artists, voicing the protest. Letters also were sent to all exhibitors in the Philadelphia territory urging them to demand elimination of the levy.

Mr. Schaefer said this week that the score charge has been added to United Artists' film rentals nationally since last August. He indicated that the levy would continue.

The score charge is one of the industry problems to be taken up by the Motion Picture Theatre Owners of America in conference with the distributors.

Burkan Tells ASCAP Members Washington State Situation Will Be Adjusted This Year; Legislation Moves Protested

ASCAP'S gross income for 1935 was $4,505,829, an increase of $1,129,899 over 1934, when collections were $3,375,930, and of the larger figure theatre music taxes represented approximately $800,000, according to the treasurer's report made at the annual meeting.

After administrative expenses and foreign royalties there was left for distribution to members $3,262,556, an increase of $747,706 over 1934 when $3,514,850 was disbursed. The net is divided equally between publishers and composers and authors. The Society's relief fund expended $18,446 in 1935, as compared with $9,899 in 1934.

185 Actions Filed

By this week 185 actions had been brought by Warner against radio stations, hotel restaurants and night clubs allegedly playing Warner-controlled music without the formality of a license. Forty more suits were filed in the federal district court in New York and in various other places throughout the country.

Warner's offer of a five-year licensing contract to radio on revised terms, as announced last week, will expire in a few days, the company said. Declaring it to be Warner's sentiment that a "per-piece basis" of paying for the use of music on the air "would be fairer," Mr. Starr said that this method was made impossible because many stations had signed agreements with ASCAP on a "bulk or flat-fee basis." When the radio and music publishing industries agree on the "per-piece" system of charging, which has long been sought by radio, Warner will be willing to adopt it, Mr. Starr said.

Meanwhile in Canada H. T. Jamieson, president of the Performing Rights Society, continued to defend the Society against attacks in Parliament in articles printed in the Ottawa *Journal*. In Canada, too, the music users are demanding a reduction in music royalties.

Decision Reserved in Erpi Case

Judge John C. Knox in federal district court in New York reserved decision on the motion of counsel for Electrical Research Products, Inc., to dismiss the suit for $149,949 brought by the Music Publishers Protective Association for foreign royalties alleged due.

Facing a stoppage of publication of new music, the MPPA this week appealed to the Musicians' Union, Local 802, of the American Federation of Musicians, to delay its strike of 150 arrangers, copyists and proofreaders of music pending further negotiations on wages and working conditions.

WARNER DEBT PARED BY 23 MILLIONS SINCE 1930

Saving of $450,000 a Year Predicted by Financial Writer in Refunding of Debentures

Warner Brothers' decision to consider retiring $31,924,000 debentures, due in 1939, through a $50,000,000 refunding program, this week moved financial editors of Wall Street to recall "the valiant struggle made by the company against depression odds and its victorious, though battlescarred emergence from the six-year slump." The occasion also caused the financial press to analyze Warners' financial structure as it stands today and its workings financially down through the years of economic disorder.

"Few companies with debt structures approximating nearly 50 per cent of resources in 1929 were able, in the intervening years, to avoid receivership," commented Ian Mack, Scripps-Howard financial writer, in the New York *World-Telegram*. "But Warners did so by gradually lightening its indebtedness and eliminating unprofitable theatres. Thus, abetted by the general recovery, the company was enabled to convert huge deficits into earnings once more."

At the outset of the depression, it was pointed out, with 1929 earnings exceeding $17,000,000, the corporation completed a large-scale expansion program which provided it with more than 600 exhibition outlets throughout the country and which lifted its total assets to $230,000,000. "In doing so, however, it assumed obligations which lifted its consolidated funded debt to $105,575,485, with fixed charges aggregating $6,500,000.

"Of this indebtedness, $62,735,485 represented outstanding mortgages of subsidiary properties, while the balance of $49,838,000 constituted the six per cent convertible debentures of the company itself, maturing on September 1, 1939. Depression influences began to make themselves felt in 1930," it was observed, "when net income declined more than 60 per cent to $7,074,-121 and was replaced in subsequent years by deficits as follows: $7,918,695 in 1931, $14,095,-054 in 1932, $6,291,748 in 1933 and $2,530,514 in 1934.

"Contributing to these results, among other factors, were curtailed revenues from film rentals and theatre properties and rigid fixed charges. How the former fared in the face of receding mass purchasing power and restricted attendance at theatres is evidenced by the contraction of operating income from $52,340,302 to $23,361,302 at the depth of the depression in 1932. A slow but gradual recovery occurred in succeeding years, bringing gross to $31,857,522 in 1935.

Campaign of Economy

"In the interim, due to the corporation's mounting deficits and the resultant impairment of its cash and working capital positions, the six per cent debentures slumped in the open market to a low of nine in 1932, providing an appraisal of less than 10 per cent to the principal amount thereof outstanding. Intermittent actions instituted by disgruntled stockholders to have the corporation placed in the hands of receivers, in the meantime, were defended successfully by the management under Harry M. Warner, president.

"To meet the situation, Mr. Warner and his associates embarked upon a campaign of economy designed to rehabilitate the company's position. Production costs were reduced by nearly 35 per cent in 1932 from the 1929 level from $28,000,000 in 1929, while unprofitable theatres either were disposed of or abandoned, thereby reducing depreciation charges, following write-downs, from nearly $10,000,000 to slightly more than $5,000,000 currently.

Retiring Debentures

"At the same time the company embarked upon a policy of retiring as many of the debentures and subsidiary mortgage bonds as it could acquire in the open market with its limited cash resources. In the six intervening years retirements effected principally through such operations aggregated $23,000,000, reducing the corporation's indebtedness to its present total of $82,000,000, consisting of $31,924,000 of debentures and $50,029,000 of subsidiary funded debt.

"Savings achieved through the purchase of debentures at discounts ranging from 10 per cent to about 90 per cent parity, amounted to $6,567,678. As a result of this program, fixed charges of the company were reduced by nearly $2,000,000 yearly to the present annual figure of about $4,800,000. In the interim the improvement in general business helped to expand gross revenues to $31,857,522 in the 1935 fiscal year, enabling the company to show a net, after all charges of $674,150.

"Earnings recuperation gained impetus in the current fiscal year as enlarged theatre attendance lifted box office receipts still further. In consequence, first quarter net income crossed $1,000,000, contrasted with a $144,000 deficit in the corresponding year. Meanwhile the corporation's improved earnings status was reflected in a gradual recovery in the market price of the debentures to their current quotation around 96, six points under their call price.

"Expectations in the financial district are that the debentures will be refunded at a four and one-half per cent coupon rate, conditional upon the inclusion of a conversion feature in the indenture at attractive levels. Such an operation should save the company $450,000 a year, thus expanding the balance of earnings available for the 102,107 shares of $3.85 cumulative preferred stock and the 3,801,091 shares of common stock in the hands of the public," concluded Scripps-Howard.

AMPA Hears Report of Nominations Committee

Report of the committee on nomination of officers for the coming year was to be read to AMPA members at its regular meeting on Thursday. Preceding the business session, Roger Pryor and William Edmunds were to be guests.

A. Bernard Moloney of Reuters, Ltd., spokesman for the foreign press correspondents entertained at the AMPA meeting a week previously, discussed needs and requirements of press services abroad and volunteered aid and advice in preparation and timely dispatch of releases.

Hays Goes to Coast

Will H. Hays left New York on Tuesday for Los Angeles. He expected to remain in the production capital two weeks.

Brandt Declines ITOA Presidency; Two Units Meeting

Harry Brandt definitely will decline to run again as president of the Independent Theatre Owners' Association, he said this week. At a meeting of the organization's board of directors at the Astor Hotel last week, Mr. Brandt had been unanimously recommended for reelection.

In a letter to the board of directors of the organization Mr. Brandt said that his reasons were the lack of cooperation of producers, distributors and affiliated exhibitors and the refusal of those groups to acknowledge the work done by the organization.

Only final details remain to be ironed out in the completion of the merger of the ITOA and the Theatre Owners' Chamber of Commerce, however.

In New Haven, incorporation of the new Independent Motion Picture Theatre Owners of Connecticut has been decided upon. A constitution will be adopted at the next meeting, April 7. Dr. J. B. Fishman, this week, was elected chairman of the board.

The semi-annual meeting of the Omaha Motion Picture Theatre Owners was held Tuesday and Wednesday at the Loyal hotel, with C. E. Williams, president, in charge.

Tri-State Motion Picture Theatre Owners will have its annual convention at the Chicsa hotel, Memphis, on Sunday and Monday. M. A. Lightman, president, will preside.

Census Bureau Expands Survey of Film Theatres

Expanding the scope of its study of the motion picture industry in its nationwide survey of business, the Bureau of the Census at Washington is planning to present a larger picture this year of the theatre field and its total annual revenue both in type of ownership and number of houses owned and controlled, together with locations.

"The success of the Census is dependent entirely upon the cooperation of theatre owners," the Bureau pointed out this week. "Carefully prepared reports, returned without delay, will greatly enhance the value of these thoroughly impartial Census statistics."

This year the Census is asking not only for information on annual payrolls, but in addition a breakdown for a sample week in October.

Benefits to Raise Flood Relief Funds

Major Edward Bowes has been appointed general chairman of a committee of citizens of Greater New York which is to be in charge of a series of benefits conducted during the week of April 17th to raise funds for flood victims. Mayor LaGuardia is honorary chairman of the body, which includes in its membership Martin Quigley, Frank C. Walker, Howard S. Cullman, Donald Flamm, Charles L. O'Reilly, George M. Cohan, Morris Gest, Eddie Dowling, William Griffin, Eddie Cantor, Gene Buck, Lee Shubert, Harry Hershfield and H. Wayne Pierson, vice-chairman.

ANTI-TRUST CASES AGAINST MAJORS NOW PROCEEDING ON FOUR FRONTS

New York Independents Sue Distributors on Forcing of Short Subjects; Trial at Lincoln Starts April 27

Involvement of large distributors in anti-trust cases this week grew deeper with new activities in the courts along four fronts:

New York independent owners sued distributors on charges of forcing short subjects with feature sales.

Kansas City courts denied but did not dismiss the plea of independents for an injunction against Fox Midwest and distributors on charges of unfair clearance and zoning.

April 27th was the date set for trial at Lincoln, Neb., of exhibitors' suit against distributors.

Government sees no delay in the action against distributors in the St. Louis Fanchon and Marco - Harry Arthur case, even though the courts last week gave distributors the right to appeal to the U. S. supreme court.

Major distributors this week were charged with violation of the New York state anti-trust and monopoly laws in the alleged forcing of shorts subjects with features in an action which opens the long promised warfare by the Independent Theatre Owners Association on this sales practice.

Follows Suit by RKO

The charges were made in an answer filed by Ridgewood Amusement Company, a Harry Brandt company operating the Star theatre, Brooklyn, to an action brought by RKO Distributing Corporation for a claim of $61 on a short subject contract. The action was instituted by the distributor in the municipal court. In its answer, Ridgewood alleged that it was required to take the short subjects in order to obtain the distributor's features and further alleged that this sales practice was also followed by Warner, Fox, Metro-Goldwyn-Mayer, Paramount, Universal and Columbia in violation of the Donnelly Act, the New York State anti-trust and monopoly statute.

Weisman, Quinn, Allen and Spett, counsel for Ridgewood, said that an action naming all major distributors would be filed in federal court in New York in the near future alleging the violation of the federal anti-trust laws.

Further west, in Kansas City, Judge Merrill E. Otis denied but did not dismiss the independents' application for a temporary injunction against Fox Midwest and major distibutors on charges of conspiracy. Judge Otis based his denial on the fact that the independents had not submitted a clear supporting case.

Fox Midwest and other defendants are expected to answer the charges next Monday, probably with a motion of dismissal.

The court took the case under advisement last week before rendering a decision, and arguments at the time hinged on the question of whether or not the defendants act in concert to set up a zoning plan.

Trial will begin in federal court at Lincoln, Neb., on April 27th, of the conspiracy and collusion suit brought by State Theatres, Inc., against Lincoln exhibitors and distributors for $444,000. The defendants are Lincoln Theatres Corporation, Twentieth Century-Fox, Metro-Goldwyn-Mayer, Universal, United Artists, Warners, RKO and Paramount.

The action was brought specifically by G. L. Hooper of Topeka, principal stockholder of State Theatres, and the Monroe family of Beatrice, Neb., which formerly operated the theatre. Evidence was compiled by Cal Bard, Independent Theatres, Inc., executive, who will bring a similar suit against the same defendants for $1,353,000 immediately after the first action is concluded. Former state Attorney General Paul Good is counsel for the plaintiff.

Sought Denial January 29th

The Government's new anti-trust action against Warner, RKO, Paramount and individual defendants filed recently in federal court in New York is not affected at this time by the order signed in St. Louis last Friday granting the defendant distributors leave to appeal to the United States supreme court from Federal Judge Joseph W. Molyneaux's order dismissing without prejudice the Government's earlier civil action against the distributor defendants, attorneys in New York said.

The supreme court appeal, it was said, does not automatically arrest proceedings in the new civil action. However, if the appeal is decided in the distributor defendants' favor it would have the effect of nullifying the district court proceedings in New York.

The right to appeal was granted the defendants by Federal Judge Charles B. Davis at St. Louis in line with the procedure directing qualified appellants in cases brought by the Government to go directly to the higher court without a hearing before the intervening circuit court of appeals. The defendants pointed out in their appeal papers that they had sought denial of the Government's motion for leave to dismiss its civil action without prejudice when the motion was made, January 29th. They said that Judge Molyneaux also rejected their petition for a motion to dismiss the Government's case without prejudice or on the grounds of *res adjudicata,* contending that the dismissal of the Government's earlier criminal action at St. Louis disposed of the issues in the civil action.

The defendants in their application for leave to appeal cited 21 assignments of error in Judge Molyneaux's rulings on the Government's motions and their own motions. They are granted 40 days from March 27 in which to file their record of appeal with the supreme court, but because of the voluminous records in the case additional time will be sought of the high court for the filing of the appeal. The appeal will ask the supreme court for a reversal of Judge Molyneaux's refusal to deny the Government's St. Louis motion for a dismissal without prejudice.

Department of Justice officials in Washington also said that they do not expect the appeal order issued by Judge Davis in St. Louis would have any effect on the pending New York case. It was said that the New York case was considered an entirely separate suit and that it was not expected that the action in the St. Louis case would delay it.

FUNDS NEEDED FOR TRUST PROBING

An additional fund of $100,000 *will be required to set up within the Department of Justice a new unit under the anti-trust division to investigate situations concerning which no complaints have been received although anti-trust law violation is known to exist. Establishment of such a unit was suggested to the House Appropriations Committee last month by Assistant Attorney General John Dickinson, who made this estimate of cost involved.*

Although 1,500 *complaints were received during the last fiscal year, it is understood that data obtained by other means, possibly through study of NRA codes, indicates prevalence of violation not officially reported. The new unit would investigate this type of transgression.*

Injunction Plea at Kansas City Denied but Not Dismissed; Right of Appeal Granted in St. Louis Case

Herbert Yates Seeking Laboratory Location

Herbert J. Yates, president of Consolidated Film Industries, Inc., is said to have under consideration a number of sites for location of a British Consolidated laboratory, to be constructed. Settlement on a location, with Denham and the Iver district reported favored, is expected to be made before Mr. Yates sails for the United States on April 4th.

Plagiarism Charged on "Thanks a Million"

An injunction suit against the showing of "Thanks a Million" was filed against Twentieth Century-Fox in federal district court, New York, Tuesday, by Morgan Wallace and Lawrence Shubert Lawrence, who charged plagiarism from their play, "Congratulations." It is alleged that Mr. Wallace copyrighted the play which was produced on Broadway by Mr. Lawrence.

SHOWMEN'S REVIEWS

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public

The Great Ziegfeld

(MGM)

Music and Dance Spectacle

It takes a lot of stuff to make a picture run three hours and four minutes. A lot of entertainment material is required to make each one of those minutes a sensational experience for any kind of audience. But "The Great Ziegfeld" has all the necessary ingredients to make that long time seem altogether too short. For that extended length a preview audience in the Granada Theatre, Santa Barbara, Cal., sat, stood and watched. Sometimes, in the heart appeal of the motivating romantic and dramatic stories, it was wrapped in hushed silence. Reacting to the beauty, grandeur and pageantry of its substantiating productions spectacles, it broke into storms of applause. The charm of its music, familiar and new, held the crowd. The comedy whirled it into spasms of glee. As it paraded picture stars today—William Powell, Myrna Loy, Luise Rainer, Frank Morgan, Virginia Bruce, Reginald Owen, Joseph Cawthorne, Nat Pendleton and a host more; as it presented Fanny Brice, Ray Bolger and Harriet Hoctor, in their specialties; as it recreated Ziegfeld's old favorites, Anna Held, Will Rogers, Eddie Cantor, Billy Burke, Ann Pennington, Sandow, Marylin Miller and scores of others—the crowd's understanding and appreciation was reflected in its marked enthusiasm.

Columns would be needed adequately to describe "Ziegfeld" in its entirely. In comparison, no previous music dance spectacle, no matter how elaborately produced, approaches it from a standpoint of sheer brilliance and beauty. Impressive as these qualities are, however, they actually are of secondary importance to the appeal of the motivating story. In this there are drama, love interest, triumph, sacrifice and tragedy, so that for every thrill the spectacle brings, for all the happiness the music inspires and every laugh the comedy provokes, the lure of human interest pointedly aimed to play upon the heart strings accounts for as many tears.

As the picture, written by William Anthony McGuire, old friend and associate, tells Ziegfeld's story, brings to the screen every element any kind of audience would want for entertainment, it also places in the hands of exhibitors every commercial essential for selling it.

It is the story of a great showman, all his chimeric dreams and concrete accomplishments. It relates his winning of Anna Held and their great happiness together. It portrays the drama of the incident that caused their parting, the pathos that is in Anna's heart when she phones to congratulate him upon his marriage to Billie Burke. It tells of Billie's loyalty and sacrifice that her husband might again ride the crest. It shows a triumphant Ziegfeld with four shows on Broadway in one season. It shows a heartbroken Ziegfeld, caught in the market crash, calling for Rogers, Cantor, W. C. Fields and all the rest to come back to him. Dying, visions of his great shows dance in his tired brain.

Is spectacle what audiences want? They'll get that continually from start to finish. Particularly they'll get it in the lavish grand staircase number sung to the tune "A Pretty Girl Is Like a Melody," in which hundreds of girls posed in tableaux, had the audience standing up cheering. That comes first, but the balloon number, the negligee clad girls dancing in the moving boudoir, the exotic fashion parade, the "Tulip Time" and Fanny Brice features, the "Look for the Silver Lining" episode, the 60 Club ball, and Harriet Hoctor's Animal Ballet are spectacles in the highest degree.

The familiar songs mentioned plus "My Man," "I Wish You'd Come and Play with Me," "It's Delightful to be Married" and "If You Knew Susie," are supplemented with incidental music from all the Ziegfeld shows and five or six specially written new numbers.

If comedy alone matters, there's the comedy drama of the man's life and career; the comedy of Will Rogers, Fanny Brice, Ray Bolger and that provided by Frank Morgan as Ziegfeld's friendly rival, Sandow, his costumer, Herman Bing, bookkeeper Reginald Owen and publicity man Raymond Walburn.

As produced by Hunt Stromberg, directed by Robert Z. Leonard and played by the stars and entire supporting cast, the presentation of "Ziegfeld" on any showman's program should be considered an event demanding the expenditure of every bit of intelligence, brain power and resourcefulness.—McCarthy, Hollywood.

Produced and distributed by Metro-Goldwyn-Mayer. Produced by Hunt Stromberg. Directed by Robert Z. Leonard. Story and screen play by William Anthony McGuire. Dance numbers by Seymour Felix. Special music by Walter Donaldson. Special lyrics by Harold Adamson. Ballet music by Con Conrad. Ballet lyrics by Herb Magidson. Musical direction by Arthur Lange. Orchestrations by Frank Skinner. Photographed by Oliver Marsh, Ray June, George Folsey and Merritt B. Gerstad. P. C. A. Certificate No. 2000. Running time, when seen in Hollywood, 184 minutes. General audience classification.

CAST

Florenz Zeigfeld, Jr.	William Powell
Billie Burke	Myrna Loy
Anna Held	Luise Rainer
Billings	Frank Morgan
Fanny Brice	Fanny Brice
Audrey	Virginia Bruce
Sampston	Reginald Owen
Ray Bolger	Ray Bolger
Sidney	Ernest Cossart
Dr. Ziegfeld	Joseph Cawthorne
Sandow	Nat Pendleton
Harriet Hoctor	Harriet Hoctor
Mary Lou	Jean Chatburn
Erlanger	Paul Irving
Costumer	Herman Bing
Pianist	Charles Judels
Marie	Marcelle Corday
Sage	Raymond Walburn
Will Rogers	A. A. Trimble
Eddie Cantor	Buddy Doyle

Murder by an Aristocrat

(Warner)

Mystery Melodrama

Audiences are quite apt to accept this picture as something other than what the producers intended. The title cues its intended character. But instead of being a mystery shrouded, suspense tensioned, murder mystery melodrama, it's a picture that gave its first auditors more amusement looking at it than interest in following its story and action.

Basically, it's mystery melodrama involving a couple of killings, a lot of weird, hard to understand or explain carryings on, and the formula list of multiple suspects. It's so involved, however, that, instead of explaining itself, it has to be verbally explained in the end.

Bayard, blackmail bent wastrel scion of the Thacher family, is mysteriously wounded. Dowager Adele might have done it because Bayard thinks she ought to sell her jewels to pay him off. Hilary might have done it because Bayard has informed him that he knows how the former has been monkeying around with depositors' accounts in his bank. Janice, or district attorney Tweed, also a relative, might have done it, because they know that Bayard knows that they have been enjoying a philandering flirtation. David, Janice's liquor-and-drug addict husband, might be guilty.

Later, while in nurse Sally's charge, though she happens to be absent at the time, Bayard finally does get killed. Follows a lot of weird goings on, and then Dave is killed. The family, to maintain its prestige, is holding out that both deaths were suicidal, until nurse Sally, who seems to be a super Sherlock Holmes, reconstructs the carnage, showing that Dave killed Bayard, that Adele killed Dave, and she, evidently to save the survivors the tortures of a criminal trial, conveniently drops dead.

Previewed in Forum Theatre, Los Angeles. Audience quite evidently fully educated to the mechanics of mystery thrillers preferred to laugh when it should be enjoying thrills and chills and wasn't backward in telling the screen characters just what cues and tips to follow to finger the killer long before the nurse detective got around to it.

McCarthy, Hollywood.

Produced and distributed by Warner-First National. Directed by Frank McDonald. Screen play by Uuci Ward and Roy Chanslor. Story by Mignon G. Eberhart. Photographed by Arthur Todd. Assistant director, Wilbur McGaugh. Film editor, Louis Hasse. Art director, Hugh Reticker. Gowns by Orry-Kelly. Supervised by Bryan Foy. P. C. A. Certificate No. 2021. Running time, when seen in Hollywood, 62 minutes. General audience classification.

CAST

Dr. Allen Carick	Lyle Talbot
Sally Keating	Marguerite Churchill
Janice Thatcher	Claire Dodd
Adele Thatcher	Virginia Brissac
Bayard Thatcher	William Davidson
John Tweed	John Eldredge
Dave Thatcher	Gordon Elliott
Hilary Thatcher	Joseph Crehan
Evelyn Thatcher	Florence Fair
Higby	Stuart Holmes
Emmeline	Lottie Williams
Florrie	Mary Treen
Cab driver	Milton Kibbee
Sheriff	Henry Otho

Sky Parade

(Paramount-Hurley)

Adventure Comedy Drama

Aimed almost exclusively to amuse the youngsters and their more mature aviation enthusiasts, this picture is half educational and half action adventure drama. Based on the popular radio broadcast, "The Air Adventures of Jimmy Allen," the picture already has the benefit of a readymade audience in the youngsters who are members of the Jimmy Allen Clubs. Furthering the worth of that exploitation angle, there is also a semi-historic picturization of the development of commercial aviation, making it an ideal vehicle for tieups with air lines and agencies and with plane manufacturers as well as the clubs.

Opening in the war, Scottie Allen, who appears with Jimmy in the broadcasts, learns that his wife has died in childbirth. Allen and his buddies, Speed and Tommy, return home after the Armistice and go in for barnstorming air circuses. When Allen is lost trying to hop

(Continued on page 37)

Great as they are

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•



IT TAKES A LOT OF PAGES* TO TELL THE *whole* STORY ABOUT

UNDER TWO FLAGS

—by far the most magnificent production ever released by 20th Century-Fox!

*Watch the trade papers

20th CENTURY FOX

THE KEYSTONE OF YOUR FUTURE

the Atlantic, Speed and Geraldine, about whom slight romance centers, together with Tommy, become Jimmy Allen's guardians. Turning to commercial aviation, the film devotes considerable length to picturing that industry's growth and development. Upon losing government subsidies, Speed and Tommy turn to plane manufacturing and develop a robot pilot. Foreign governments trying to steal the idea, erstwhile war buddy Casey becomes the villain menacing Jimmy's life. Here come thrill and action, together with a spectacle air parade, when Speed radios instructions that bring the youngster down safely.

Unless adults are interested in the exploits of Jimmy Allen or are aviation fans, the picture may not hold much interest for them, but for the kids who like plenty of action and excitement and want to know the inside workings of airplane manufacturing and flying the feature is an unusual attraction for special juvenile shows.

Previewed in the Uptown Theatre, Los Angales. The reaction of the few kids in the house indicated that they liked it.

McCarthy, Hollywood.

Produced and distributed by Paramount. Produced by Harold Hurley. Supervised by Arthur F. Beck. Directed by Otho Lovering. Assistant director, William Tummel. Screen play by Byron Morgan, Brian Marlow and Arthur Beckhard. From story by Robert M. Burtt and Willfred G. Moore. Sound, J. A. Goodrich. Film editor, Everett Douglas. Art dirccter, Hans Dreier and Robert Odell. Photographed by William Mellor and Alfred L. Gilks. P.C.A. Certificate No. 1890. Running time, 70 minutes. Release date, April 17, 1936. General audience classification.

CAST

Jimmie Allen.....Jimmie Allen
Speed Robertson.....William Gargan
Geraldine Croft.....Katherine DeMille
Tommy Wade.....Kent Taylor
Casey Cameron.....Grant Withers
Flash Lewis.....Sid Saylor
Scotty Allen.....Robert Fiske
Gat Billings.....Edgar Dearing
Baron Ankrevitch.....George Renevant
Ma Croft.....Myra Marsh
Jimmy Allen (4 years).....Billy Lee
Jimmie Allen (9 years).....Bennie Bartlett
Riggs.....Colin Tapley
Mrs. Russell.....May Wallace
Sally.....Irene Bennett
Mac.....Eddie Dunn
Russell.....John Morley
Aerologist.....Arthur Singley

I Married a Doctor

(Warner)

Comedy Drama

Although this picture is an adaptation of Sinclair Lewis' "Main Street," it by no means is a remake of that feature. The substance of the story is the same, yet the treatment not only accentuates the underlying drama, romance, comedy, clash of temperaments and semi-tragedy of the original, but gives it a freshness and allure that is entirely modern. The picture always has the element of human interest as its dominating factor.

Marked bv exceptional performances on the parts of Pat O'Brien, Josephine Hutchinson, Ross Alexander, Louize Fazenda and Ray Mayer particularly, and by all the others of the cast in general, the show undoubtedly possesses entertainment quality for word-of-mouth advertising.

In theme the story is understandably human and intriguing. Carol Kennicott marries Doctor William and comes to his little midwestern city with nothing but love and hope for great happiness in her heart. Taking an active interest in the affairs of the town, wanting particularly to modernize and beautify it, she incurs the dislike of many of the residents. The feeling of illwill that they have toward her is intensified when they begin to believe the interest she is showing in an ambitious young artist, Erik, is something more than impersonal. Amazed and heartbroken that she should be so misunderstood, Carol leaves her husband and the town. Disillusioned, her life empty, she realizes that to live again she must return to conquer those who abused her.

Sober in character, though not without plenty of comedy, the picture has the quality to stir the more serious emotions. Sold as a feature that hits right home, that sometimes is ironic in its picturization of bigotry and the unwillingness to understand or sympathize, it can be given unusual attention.

Previewed in studio projection room.

McCarthy, Hollywood

Produced and distributed by Warner-First National. Directed by Archie Mayo. Assistant director, Frank Shaw. Screen play by Casey Robinson. Adapted from "Main Street," by Sinclair Lewis. Dramatized by Harriet Ford and Harvey O'Higgins. Photographed by Byron Haskin. Film editor, Owen Marks. Art director, Carl Jules Weyl. Gowns by Orry-Kelly. Vitaphone orchestra conducted by Leo F. Forbestein. Supervisor, Harry Joe Brown. P.C.A. Certificate No. 2024. Running time, when seen in Hollywood, 85 minutes. Release date, April 25, 1936. General audience classification.

CAST

Dr. Wm. P. Kennicott.....Pat O'Brien
Carol Kennicott.....Josephine Hutchinson
Erik Valborg.....Ross Alexander
Samuel Clark.....Guy Kibbee
Bea Sorenson.....Louise Fazenda
Dave Dyer.....Olin Howland
Maude Dyer.....Margaret Irving
Fern Winters.....Alma Lloyd
Vera Sherwin.....Grace Stafford
Miles Bjornstam.....Ray Mayer
Nels Valborg.....Robert Barrat
Bessie Valborg.....Hedwiga Reicher
Guy Pollock.....Willard Robertson
Mrs. Clark.....Edith Elliott
Rev. Champ Perry.....Thomas Pogue
Dolly Perry.....Janet Young
Prof. George Mott.....Harry Hayden
Ezra Stowbody.....Frank Rhodes
Ella Stowbody.....Gaby Fay
"Chet" Dashaway.....Sam Wren
Mrs. Jackson Elder.....Dora Clement

Il Re Burlone

(Nuvo Mondo)

Italian Comedy Drama

Announced in its premiere at the Cine Roma theatre, New York, as the first million dollar picture to come out of Italy, this production, the title of which is translated as "Daughter of the Revolution," bears out the billing in point of settings, constuming, casting and, for the most part, technological aspects. It is what is commonly described as a costume picture, with historical background and possibly a dash of patriotic significance, the motivation provided chiefly by a movement launched in about 1840 to bring about a united Italy through consolidation of the then uncoordinated territories since brought under Italian rule.

The opening performance in America was given March 25th to an invited audience composed principally of Italian Americans. Response of this audience to the Italian dialogue, a great deal of which is of humorous character and does not translate readily into the English subtitles with which the picture has been supplied by May Carlisle, indicated enthusiastic satisfaction. The dramatic action, which begins about midway of the picture and continues to the end, is more effectively interpreted by these captions.

Chief emphasis is placed, by story and action, upon the personality and acting ability of Armando Falconi, who combines in about equal parts the mannerisms of Wallace Beery, Charles Laughton and Frank Morgan to produce a manifestly competent performance. He is cast as the King of Naples, whose abduction is planned by a group of radicals including some of his own officers, and Nenella, the feminine lead, whose father the king has caused to be executed some time before the story begins. He discovers the plot, arrests the leaders, who escape with connivance of their jailers, to the satisfaction of all, since the king, like the radicals, is genuinely in sympathy with the objective of uniting the Italian people.—Weaver, New York.

Produced by Capitani. Distributed by Nuvo Mundo. Directed by Enrico Guazoni. No P. C. A. certificate. Release date, March 25. Running time, 98 minutes. Audience classification, general.

CAST

Ferdinand II.....Armando Falconi
Nenella.....Luisa Ferida
Fanya.....Maria Denis
Mirabella.....Diana Lante
Carmella.....Evelina Paoli
Maria Teresa.....Ellen Meiss
Captain Alliata.....Luigi Pavesi
Captain Rodriguez.....Mario Pisu
Count Verolengo.....Luigi Cunara
Gennarino.....Nicola Maldacea

Once in a Million

(Associated British Pictures)

Farce-Comedy

Buddy Rogers is the star here and the film offers an opportunity of boosting his return to straight work. The Band and any musical interest are missing. What is offered is a capital piece of burlesque, ingenious in plot idea and amusing in incident even when it is irrelevant incident. In fact, it is a talker caper, and Rogers shows himself a good comedian and still an attractive and debonair figure for the women.

There are definite exploitation possibilities in the central idea of a hard-up clerk being mistaken for a millionaire, because he has been sent to pay a million in notes into the Bank on Saturday and, finding it shut, is taking refuge in a hotel for the week-end, depositing his wealth in the strong room. Forced into the Royal Suite, and compelled to steal the dress suit of the dispossessed guest, a penniless foreign prince, he is also embarrassed by a lack of ready cash in his wooing of a beautiful Countess (Mary Brian), who also, as it happens, is bogus, being actually a mannequin planted to show off dresses for her employer and to help him sell his bad business to any simpleton who comes along.

The game of cross-purposes, further complicated by the activities of a gold-digger who invades the "millionaire's" bed chamber, and by a trio of Chicago crooks who turn out to be detectives, comes to a very amusing climax with the discovery, on Monday morning, that the Bank has stopped payment, Buddy being rewarded for his foresight in "saving" the million by a directorship, which makes marriage with the "Countess" immediately practicable.

It is all done on very broad farcical lines, developing into near-slapstick. Haver and Lee as the detectives do their full share in maintaining this atmosphere. Some of the other comedy is not up to the same level, but Rogers himself is engaging and there is action and variety right through.—Allan, London.

Produced and distributed by Associated British Pictures. Directed by Arthur Woods. Scenario and dialogue by Jack Davies, Jr., Geoffrey Kerr and Max Kester. Camera, Ronald Neame. Settings, Cedric Dawe. Dress parade by Norman Hartnell. Running time, 75 minutes. General audience classification.

CAST

Pierre.....Buddy Rogers
Suzanne.....Mary Brian
Gallivert.....W. H. Berry
Dupont.....John Harwood
Princess.....Charles Garson
Prince.....Billy Milton
President of bank.....Charles Carson
Hotel manager.....Aubrey Mallalieu
Maier.....Reginald Smith
Josette.....Nadine March
Caroline.....Veronica Rose
Mrs. Fenwick.....Iris Hoey
Plume.....Jimmy Godden
Joe and the chief.....Haver and Lee

Dancing Feet

(Republic)

Comedy with Music

Based on Rob Eden's novel of the same name, this picture is the story of a wealthy debutante who quarrels with her parents and fiance and takes a position as a hostess in a cheap dance hall where she wins fame and true love. That is the exploitation keynote of the picture, and out of it might come various types of devices to attract patrons, such as dance contests and the like. There is also ample romance and comedy, all handled by capable performers.

Name value is supplied by Ben Lyon, Joan Marsh, Eddie Nugent, Isabel Jewell and Vince Barnett. Others in support are James Burke, Purnell Pratt, Nick Condos and Herbert Rawlinson. Joseph Santley directed, and although there appears to have been so much emphasis placed on the dancing as to cause the plot to become slightly bogged down in itself, on the whole things move right along at a merry clip.

The picture opens with several amusing sequences in which Miss Marsh and Lyon are the



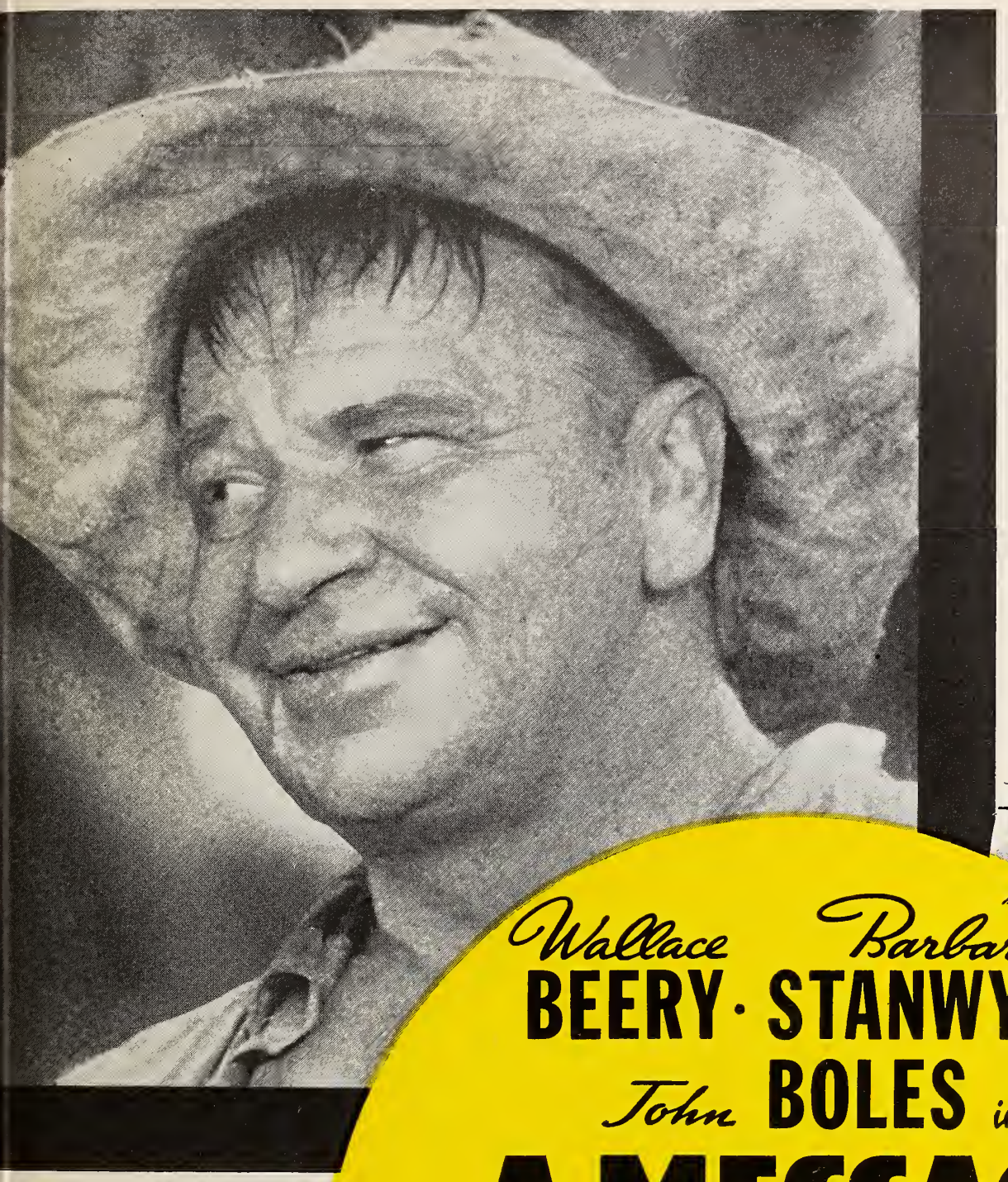
Cheers for
WALLACE BEERY

Salutes for
BARBARA STANWYCK

Bravos for
JOHN BOLES

Each scores an individual triumph in this high-tension drama touched off with explosive merriment. And *your* triumph will come when their names sparkle from your marquee!







Wallace BEERY · Barbara STANWYCK

John BOLES in

A MESSAGE to GARCIA

with ALAN HALE • HERBERT MUNDIN
MONA BARRIE

a DARRYL F. ZANUCK 20th Century Production

Presented by Joseph M. Schenck

Suggested by Elbert Hubbard's Immortal Essay and the Book by Lieut. Andrew S. Rowan

Associate Producer Raymond Griffith

Directed by George Marshall



20th CENTURY FOX

THE KEYSTONE
OF YOUR FUTURE

principals and which concern the efforts of Miss Marsh's grandfather, Pratt, to keep the two youngsters from each other. Lyon's tricks to get around the old man finally anger him so that he threatens dire consequences if Miss Marsh doesn't cut him off her list of acquaintances.

At this stage Miss Marsh is seriously contemplating matrimony with Lyon, but Lyon falls down on his job and the girl, heartbroken, runs away from home and finds refuge in a dance hall. There she strikes up with Miss Jewell and the two decide to cast their lots together. Through her Miss Marsh meets Nugent, smart young fellow with nothing but dancing on his mind. Romance soon blossoms between the two and they decide to go into dancing seriously, as a team.

Nugent then gets the idea that they can give lessons over the radio and through the help of Lyon they manage to get on the air. Pratt, however, hears of what his granddaughter is planning and promptly has them taken off.

Nugent and Miss Marsh split and Nugent is at a loss to find a suitable partner when he gets another chance to broadcast at the dance hall. Pratt, however, realizes the boy is the real one for his granddaughter and manages to arrange everything in the end so that Miss Marsh and Nugent not only present their program but also wind up in each other's arms for the fadeout.

Interspersed throughout the picture are musical numbers that should aid materially in exploitation.—BAEHLER, New York.

Produced and distributed by Republic Pictures. Directed by Joseph Santley. Supervised by Colbert Clark. Story by David Silverstein. Screen play by Jerry Chodorov, Olive Cooper and Wellyn Totman. Photographed by Ernest Miller and Jack Marta. P. C. A. certificate, No. 1868. Running time, 72 mins. Release date, Jan. 31, 1936. General audience classification.

CAST

Peyton ..... Ben Lyon
Judy ..... Joan Marsh
Jimmy ..... Eddie Nugent
Mabel ..... Isabel Jewell
Phil ..... James Burke
Silas ..... Purnell Pratt
Willoughby ..... Vince Barnett
Specialty Dancer ..... Nick Condos
Groves ..... Herbert Rawlinson
Aggie ..... Lillian Harmer
Jenkins ..... Herbert Corthell
Stupe ..... Jimmy Burtis
Assistant Manager ..... Harry Bradley
Hotel Detective ..... Cy Kendall
Hotel Clerk ..... Lynton Brent
Silas' Butler ..... Wilson Benge

J. C. Edwards and Band

The Unguarded Hour

(MGM)

Murder Mystery

Combining a quartet of marquee names with a closely-knit and suspenseful plot in which the indispensable murder is consummated with a minimum of morbidity, this picture is susceptible to the best type of exploitation suitable for features of its kind. The atmosphere is high grade throughout. Dialogue and action are kept on a level with the upper strata personalities involved. Solution of the mystery is accomplished by natural sequence of cause and effects rather than by Hawkshaw deduction.

Franchot Tone, Loretta Young, Lewis Stone and Roland Young are the principals. Aileen Pringle, mentionable as a player returning from recent obscurity, appears briefly in one sequence. The locale is contemporary London and the casting represents such figures as the chief of Scotland Yard and the rumored imminent appointee to the attorney generalship.

In the story Lady Helen Dearden, wife of an eminent prosecutor, is blackmailed by Hugh Lewis, former husband of Dianna Roggers, who sells her a packet of letters written by Lord Dearden to Miss Roggers before his marriage. In the transaction she is unwillingly present shortly before the Medfords, mountain-climbing husband and wife, are separated by the wife's fall to death from a precipice. Medford is charged with murder and Lord Dearden is assigned to the prosecution.

Lady Deardon has withheld from her husband word of the blackmailer's activities, believing he would expose the facts at the cost of his career. Therefore she cannot come to the rescue of Medford, who bases his hope for vindication on the finding of the woman who saw him on the mountain and heard him warn his wife of the danger of falling. As the case progresses, Dianna Roggers summons Lord Dearden to her apartment, planning further blackmail, and when she is found murdered that evening suspicion attaches to Dearden.

Lady Dearden is brought to the stand to testify for Medford and, in clearing him, tells the story of her husband's youthful affair. This supplies a motive for Lord Dearden's suspected murder of Miss Roggers and he is arrested. The unexpected solution of the mystery follows swiftly.—WEAVER, New York.

Produced and distributed by MGM. Associate producer, Lawrence Weingarten. Director, Sam Wood. Screen play by Howard Emmett Rogers and Leon Gordon from the play of the same title by Ladislaus Fodor, adapted in English by Bernard Marivale. Art director, Cedric Gibbons. Musical score by William Axt. Wardrobe by Dolly Tree. Film editor, Frank E. Hull. Photographed by James Van Trees. P. C. A. certificate No. 2126. Release date, April 10. Running time, 88 minutes. General audience classification.

CAST

Lady Helen Dearden ..... Loretta Young
Sir Alan Dearden ..... Franchot Tone
General Lawrence ..... Lewis Stone
Bunny ..... Roland Young
Lady Hathaway ..... Jessie Ralph
Medford ..... Dudley Digges
Hugh Lewis ..... Henry Daniell
Henderson ..... Robert Greig
Lord Hathaway ..... E. E. Clive
Grainger ..... Wallace Clark
Defense Counsel ..... John Buckler
Dianna Roggers ..... Aileen Pringle

SHORT PRODUCT PLAYING BROADWAY

Week of March 28

ASTOR
The Rink ..... RKO Radio

CAPITOL
Desert Death ..... MGM
Modern Tokyo ..... FitzPatrick-MGM

CENTER
Stop, Look and Guess ..... Columbia
The Seeing Eye ..... Educational

MUSIC HALL
Thrills with Daredevils ..... Columbia
Stranger Than Fiction, No. 19 ..... Universal

PARAMOUNT
Brotherly Love ..... Paramount
Broadway Highlights, No. 4 ..... Paramount
Popular Science, No. 4 ..... Paramount

RIALTO
A Clean Shaven Man ..... Paramount
Winter at the Zoo ..... RKO Radio

RIVOLI
Toonerville Trolley ..... RKO Radio

ROXY
Movie Maniacs ..... Columbia
Ride Along, Dude ..... First Division
Slumberland Express ..... Universal

STRAND
Slide, Nellie, Slide ..... Vitaphone
The Black Network ..... Vitaphone
Harbor Lights ..... Vitaphone

Boulder Dam

(Warner)

(Drama)

Drama, slightly sprinkled with romance and a bit of comedy, is the essence of this picture. It is virile stuff, of the type basically appealing to the masses, and showmen are given abundant material with which to prepare attractive campaigns.

The principal background, as the title implies, is Boulder Dam and against this extensive project is set the story that tells of a young man who kills another in a fight and is forced to become a fearful fugitive who finds a safe haven on the construction job. Interwoven with this theme is the romance of the two leading characters, Ross Alexander and Patricia Ellis, along with comedy, abundant spine-tingling and suspense creating sequences that all lead up to a smashing climax.

Besides Alexander and Miss Ellis, additional name value is supplied by others such as Lyle Talbot, Eddie Acuff, Henry O'Neill, William Pawley and Joseph Crehan. Frank McDonald directed from the screen play by Cy Bartlett and Ralph Block.

As the picture opens, Alexander, a hard-boiled, cynical young man, is the head mechanic in a taxi garage in Detroit. Following an argument with his boss, during which he strikes the boss, killing him, Alexander takes to the road, a fugitive from justice.

While beating his way across half the country he winds up in Las Vegas after meeting Miss Ellis by helping her fix her car. Mutual understanding develops a friendship and Miss Ellis takes Alexander into her home, where her family accept him as one of them.

Meanwhile, Talbot, annoyed because of his persistent pursuit of Miss Ellis, recognizes the fugitive, but remains silent for the time.

Alexander gets a job on the dam and by several lucky breaks and by using his head he is rapidly rising to where he finds himself in a position to propose to Miss Ellis. As the two are planning a home of their own and their engagement becomes known, Talbot gives Alexander 24 hours to get out of town or break the engagement.

Alexander is about to leave his job and the girl along with it when Talbot and another man are trapped on a disabled cable-car. Again Alexander shows his ability to think quickly in emergencies and single-handed he rescues his enemy and saves his life. Talbot is anxious to forget what he knows about the fugitive, but Alexander makes him confess to the construction boss of the dam and the boss decides that the best course is for Alexander to return to Detroit to face the music. He promises, however, that there will be the best of lawyers to aid him, the recommendation of his work at dam and last but not least a job waiting when he returns.

Exhibitors are presented ample exploitation material, particularly in the picture's background, and although the picture is certainly not a pretentious one by any means, it does contain enough of those ingredients that make entertainment values that appeal to the masses, and it is in this direction that campaigns are to be directed.—BAEHLER, New York.

Produced and distributed by Warner. Directed by Frank McDonald. Screen play by Cy Bartlett and Ralph Block. Based on the story, "Boulder Dam," by Dan M. Templin. Photographed by Arthur Todd. Film editor, Tommy Richards. Art director, Hugh Reticker. Musical director, Leo F. Forbstein. Running time, 70 minutes. P. C. A. certificate No. 1753. Release date, March 7, 1936. General audience classification.

CAST

Rusty Noonan ..... Ross Alexander
Ann Vangarick ..... Patricia Ellis
Lacy ..... Lyle Talbot
Ed Harper ..... Eddie Acuff
Agnew ..... Henry O'Neill
Pa Vangarick ..... Egon Brecher
Ma Vangarick ..... Eleanor Wesselhoeft
Boss ..... Joseph Crehan
Sheriff ..... Olin Howland
Wilson ..... William Pawley
Peter Vangarick ..... Ronnie Cosby
Stan Vangarick ..... George Breakston

Name Magazine Editors

The editor of the forthcoming fan magazine to be published in April by Radio Guide will be Ernest V. Heyn, according to Herbert Krancer, publisher and general manager. Curtis Mitchell, editorial director of Radio Guide and Official Detective Stories, will supervise the new book.

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WILL Rogers

in MARK TWAIN'S

"A CONNECTICUT YANKEE"

with

MYRNA LOY

MAUREEN O'SULLIVAN

Directed by David Butler

a FOX picture







20th CENTURY FOX

THE KEYSTONE OF YOUR FUTURE

TWO MOVES ON TRADE PRACTICE REGULATION

Merchants Demand Delay of Extension of Trade Commission Powers; Berry Offers Plan

Independent moves involving the question of United States Government supervision over trade practices of industry, including the motion picture, became evident this week in the following manner:

1. The powerful Merchants' Association of New York launched a fight to effect postponement of proposals to extend the powers of the Federal Trade Commission over business—some such proposal now before Congress, specifically mentioning motion pictures.

2. President Roosevelt's determination of disposal of Coordinator Berry's new industrial program, as a step toward recovery, will be withheld until Mr. Roosevelt's return from fishing in Florida's waters.

Meanwhile, unremarked by industry generally, the last vestige of the Administration's effort to regiment industry under the NRA passed into history April 1 with expiration of the innocuous and ineffective legislation enacted last year after the Supreme Court declared the recovery codes invalid.

Adopted in June, 1933, as part of the frantic and uncoordinated effort to stem the tide of depression, the National Recovery Act brought to Washington tens of thousands of business men in all lines of industry, called to consider the development of codes.

Headed by General Hugh S. (Crack-down) Johnson, with Sol A. Rosenblatt as his lieutenant, the NRA immediately attacked the problem of a code for the motion picture industry.

On November 27, 1933, President Roosevelt affixed his signature to an agreement which almost immediately was attacked as unfair to some of the exhibitor interests.

The picture code, along with codes for a score of other industries, was subjected to a steady barrage of attack as strengthening the hands of the powerful and oppressing the weak, and President Roosevelt in March, 1934, created the Darrow Board of Review, which in a report two months later severely criticized the motion picture code, its administration and the distributors.

The first blow to the NRA came in January, 1935, when the Supreme Court ruled that Congress had exceeded its power in delegating to the President authority to be exercised over the oil industry, an omen of the decision to follow a few months later—the "sick chicken" opinion—invalidating the entire code effort.

In an attempt to save as much as possible out of the wreckage, Congress, after much wrangling, passed a resolution extending what was left of the NRA until April 1, 1936, and, as a substitute for the codes, authorized the Federal Trade Commission to negotiate fair trade practice agreements with industries.

Educational and "reform" interests appearing three weeks ago at Washington before the Pettingill House sub-committee's hearings on an anti-block booking measure demanded that the Federal Trade Commission be given powers to regulate film trade practices. Principally sponsoring such federal control is the Motion Picture Research Council. Various other measures now pending in Congress would effect similar control.

Now comes a recommendation that action by Congress on all bills to increase the powers of the Commission be deferred pending a comprehensive re-examination of the federal anti-trust laws and the Federal Trade Commission Act, which, it is recommended, be undertaken by the Administration elected next November. The recommendation is being advanced by the committee on Federal Trade Commission and anti-trust laws of the New York Merchants' Association, and which has already been approved by the association's board.

Thousands of motion picture transactions in motion pictures which have been a daily occurrence for years, would be regulated by the Federal Trade Commission, and which heretofore have never been within the scope of the FTC statutes.

The report now reposing on the President's desk from Coordinator Berry, as head of the Roosevelt Industrial Policy Commission, makes four recommendations as follows:

1. Production control only in emergencies.

2. Maximum-hour and minimum-wage standards to "increase the purchasing power of wage earners and to make for re-employment in an age of continuous technological improvement."

3. Federal curbs on "unfair" and "destructive" trade practices.

4. Establishment of a permanent industrial council.

The Berry Industrial Policy Commission is an outgrowth of the Supreme Court's nullification of the National Recovery Act and the codes under it by which attempts were made to regulate hours, wages and trade practices in industry. Meetings have been held variously by the commission at which industries were invited to express their attitude to possible codification. It has made little progress in this connection.

The Council at the same time submitted four other reports to the President. These four outlined a national industrial policy, called for drastic revision of the anti-trust laws, suggested withdrawal of the government from private enterprise, and dealt with "internal and external competition."

Declaring individual initiative, free competition and the incentive of profit have been the influences which contributed most largely to the industrial development of the nation, the industrial policy report asserted every governmental policy should be so formulated as to foster and develop private enterprise.

Lower Selling Prices

The new federal policy, the report declared, should aim for the progressive lowering of selling prices, whenever and where possible through cost reductions, by reason of technological or other production improvements and the reduction of capital and debt charges "which now burden industry and increase the cost of goods." The report said:

"The committee recognizes that under our form of government it is commonly understood its citizens are accorded the widest exercise of freedom to engage in open and fair industrial competition, to exercise initiative and, spurred on by the incentive of profit, they are accorded the widest degree of freedom to develop and improve industrial facilities.

"Notwithstanding this recognition of individual rights, industrial experience and economic facts conclusively show that this objective has not been fully realized."

Launching its fight against any immediate action in placing industry regulation in the hands of the Federal Trade Commission, the New York Merchants' Association declared:

"If all these bills were enacted into law, the result would be the complete governmental regimentation of all business of more than purely local character.

"This may not be a conclusive reason for holding that all these bills are bad, but it is a sufficient reason for withholding judgment upon them until it is ascertained whether the abuses in the few industries (films included) that have prompted these bills may not be corrected by something short of the governmental regimentation of business which the enactment of these bills would bring about, not merely in these particular industries but also in all other industries in which no such abuses exist, and where there has been no demand for legislation of this character.

"Whatever be the merits or defects of these bills, the earnestness with which their sponsors are pressing them upon Congress, and the equal earnestness with which their opponents are resisting them, suggest this conclusion:

"Ever since NRA collapsed, there has been throughout industry a widspread feeling, shared by thousands of business men who are taking no part either in sponsoring or in opposing these bills, that there should be a comprehensive re-examination of the anti-trust laws and the Federal Trade Commission Act.

"This same dissatisfaction with the present scope of the anti-trust laws and the Federal Trade Commission Act is the moving cause for each of the legislative proposals contained in all these various bills.

New Examination Seen

"Whatever be the Administration that will be elected to office at the national election this fall, it is certain that one of its major jobs will surely be to join with Congress in a comprehensive re-examination of the anti-trust laws and the Federal Trade Commission Act, and in the formulation of whatever legislative program may then be called for in the light of such re-examination.

"Since this job must certainly be taken up in 1937 or in 1938 by whatever Administration is then in office, is it not a mistake, in the few weeks remaining before the campaign for this election, to attempt any piecemeal legislation on this subject?

"For these reasons, it is recommended that Congress defer any legislation on the subject matter of these bills until after the Administration elected to office at the national election this Fall shall have joined with Congress in a comprehensive re-examination of the anti-trust laws and the Federal Trade Commission Act, and in the formulation of whatever legislative program seems called for in the light of such re-examination."

Armetta Touring Theatres

Henry Armetta, who recently completed a personal appearance tour and who also was signed to a long term contract by Universal, will again tour theatres in person under the banner of Fanchon and Marco. His first series of dates will be announced shortly.

Plan Chicago Conference

The sixth session of the National Conference on Visual Education and Film Exhibition will be held at the Francis W. Parker School in Chicago from June 22 to June 25.

ASIDES & INTERLUDES

By JAMES CUNNINGHAM

ROCKEFELLER CENTER cleaning women—and there are trillions of 'em—arrive on the job at nine-thirty every night, depart in the morning at four-fifteen. One of the women, homeward bound in the early dawn, always takes out her prayer book and carries it in her hand until she gets inside her flat. This custom is not exactly an appeal for protection. She says she just wouldn't want any of the neighbors to think she had been out gallivanting around all night, but, rather that she had been to early mass.

The lady was probably reacting to the influence of the propriety of the rules and regulations set down by the Rockefeller management for the systematic conduct of the many buildings in the Center. We, for one, have felt the effect of this order, having tried the other night to exit from our own RKO Building with a portable typewriter of our ownership, but because we did not possess a clearance permit duly signed, countersigned and notaried, the long, strong arms of the burly guards forbade it.

The refusal of those guards to listen to reason is beyond comprehension, standing unmoved by our pleadings that were such as to touch even the heart of a Chase banker. Two days later we learned that the same regulation nearly cost another film tenant his right arm—s'help us. He entered the elevator with a great bundle on the limb and was stopped in the lobby by the same guards for the customary pass. The passenger, however, demanded exemption on a technicality. He was, it seems, greatly attached to the bundle. It was a plaster cast, and his broken arm was inside.

▽

And on Broadway they're relating the coast story about a conversation overheard at a Hollywood party at which William Haines, former movie star, was explaining to Jean Muir, Warner player, that he now decorates houses—according to the personality of the client.

"How do you work that?" asked the blonde. "Take my house for example. Downstairs it is severely plain, almost masculine. Upstairs it is frilly and feminine. What would you suggest for me?"

"I'd suggest," Haines growled, in his own inimitable manner, "that you make up your mind!"

▽

We have been in the pink of condition, with spring here, our sulphur-and-molasses down and done with, our health fine; that is, until that Barrie-Barrymore romance popped in the papers again and spoiled everything. The li'l gal stood on the Los Angeles train platform awaiting departure for the east and preparations for a stage career, with John, of course. Barrymore wasn't at the station and the reporters present waxed curious.

"Of course I still love John," she cooed into the notebooks of the reporters.

"But does John still love you?" she was asked.

With a coy flutter of eyelashes she answered: "Who would know better than I?"

"But, Miss Barrie," the press persisted. "Mr. Barrymore could have taken time off to see you away, couldn't he?"

"John spent all afternoon with me and we were very lovey-dovey," she gushed, and Associated Press, et al, carried the gush around the world.

▽

March may have come in like a lamb, but it went out like a fish.

Leonard Goldstein, producer of westerns in Hollywood, wired his brother Bob in New York: "Need horse for western. Understand one's been found in New Jersey. Please try to locate and make test."

▽

Awalking through West 27th Street the other day, Whitney Bolton observed a huge sign in the window of a tiny little fur shop, reading:

WE MAKE FURS
for
GINGER ROGERS
JOAN CRAWFORD
GRETA GARBO
JOAN BLONDELL

And on closer inspection, he saw in very tiny type at the head of the sign:

some day we hope

▽

Sammy Cohen, United Artists' foreign department press agent, attended a Bar-Mitzvah at a synagogue in the heart of New York's Bronx, where while sipping grape wine and strudel, he engaged in conversation with a boisterous lad who had been standing nearby. "What line are you in?" queried Sammy.

"I'm a salesman," answered the stranger, "I sell for MGM."

"That's a coincidence, I am also in the picture business," Cohen replied.

"Who said anything about the picture business. I said I sell for MGM—Margareten's Goldmedal Matzoths."

▽

C. F. Zittel evidently is of the opinion that the Bruno Hauptmann electrocution matter in New Jersey comes under the head of amusements, for in his ***Zit's Weekly*** theatrical paper last week he set down in blazing headlines, across page one, the "Special to Zit's" news, that:

BRUNO HAUPTMANN WILL
NOT BURN MARCH 31ST!

▽

Probably a dyed-in-the-wool Republican is the management of the Plaza theatre, at Salem, Massachusetts, which advertised the following double bill:

THE PRESIDENT VANISHES
I LIKE IT THAT WAY

▽

National Screen Service is justly proud of the bouncing baby boy displayed regularly in life size in its page advertisements in the motion picture trade press. "Prize baby of the industry" they call him—and he is a prize. He's a professional model, though, and Milton Silver, who creates the ads, admits that not only have they never met the babe, but they do not even know its name.

▽

"We amusement lovers," observes *New Yorker* magazine, "are indebted to William Randolph Hearst for running a campaign in his papers against sexy films—he had us all in stitches." Mr. Hearst had Joe Breen in stitches, too.

▽

Hint for a relly healthful double bill:

THE MILKY WAY
PASTEUR

THE FEDERAL COMMUNICATIONS COMMISSION'S investigation into the affairs of the Telephone Company and its many ramifications has been bringing to light again well known incidents attendant the how and why A. T. and A got itself injected into the motion picture scheme, through the development of sound in its Bell Laboratories. Warner Brothers, of course, made millions out of their early participation with Western Electric in the commercialization of the talker, after all other companies had rejected the idea as the folly of a public utility.

What is not generally known, however, is the how and why Warners were able to get in on the ground floor, and it remained for Eileen Creelman, *Sun* movie critic, to unearth that happening, getting her information at first hand from Major Nathan Levinson, now director of recording at the Warner studio in California's Burbank, who has been avisiting in New York.

Originally, of course, the Major worked for Western Electric, where he heard the talking picture device.

Major Levinson had become interested in motion pictures through selling public address systems. He had quite a time getting people interested in them. Hollywood had no use for them at all, not until Major Levinson happened to visit Universal City on a day when a big mob scene was in progress for "The Hunchback of Notre Dame."

There was terrific confusion that afternoon. Assistant directors ran about shouting, exhausted, irritated, trying to transmit the director's orders. In spite of all the turmoil and effort, the crowd still did not act as one unit. Major Levinson watched a while, then made a suggestion:

"You know, if they had a public address system one man could talk to all those thousands of people."

Doubting but desperate, Universal decided to test his idea. Within a few hours the director was convinced. It took a more dramatic incident to impress the whole town. The actor leading the mob had to dash ahead up the steps of Notre Dame, the crowd rushing close behind him. The director, with Major Levinson beside him, watched from an elevated platform.

"From way up there we saw the leader, just out of sight of the others, stumble over his long robes. The mob was coming on full force. In another minute he would have been trampled to death. I thought of the loud speaker. The director grabbed it and yelled, 'Hold it.' The crowd stopped, stopped short. It was the only possible way he could have stopped it."

Major Levinson had left Western Electric, was selling public address systems up in San Francisco, when on a visit back east he heard of a plan for making educational shorts to demonstrate to telephone men the progress, history and various features of the Bell telephone. It sounded fascinating to Major Levinson. The thing really worked.

"But all they thought it good for was educational purposes," he remarked. "As soon as I got back to the Coast, I looked up Sam Warner. We had become great friends. I told him about Vitaphone, and he got as excited as I was. We came east and talked to Harry."

"How," Major Levinson was asked, "had they sold Sam's oldest brother, Harry M. Warner, president of the company?"

"We didn't sell Harry," Major Levinson said, chuckling. "He admitted it would be

(Continued on following page)

ASIDES AND INTERLUDES

(Continued from preceding page)

good for a while as a novelty. Sam warned me not to mention it to Harry, that we would sneak up on him. That's what we did. Harry thought it would be grand for musical scores—he was terribly enthusiastic about that. So we slipped in songs. Then we slipped in that line Al Jolson said. And it was done. Harry was right with us then."

That's when everyone else in Hollywood began to wish they had shot Nathan Levinson long ago.

"You know, we were actually afraid of sabotage by other producers," Major Levinson remembered. "They had so many silent pictures to release that they became almost desperate. Every time we'd release a sound picture it meant crowds in front of our theatres, a million for the Warners, and empty houses for the others. They would have done almost anything to delay us for a while, or at least we thought they would. It made it all pretty exciting."

▽

When Jack Oakie confessed his plans in Hollywood to marry Venita Varden, the other day, he told reporters, "This is a sort of sacred thing with me. No gag this time. We're just gonna slip off and do it on the Q. T.—I don't want any of those ballyhoo weddings." So Jack and Venita were married at Yuma, Arizona, with only about 2,000 persons and half a dozen cameramen to watch the ceremonies. The national news press services flashed columns ahead of their travels to New York for the honeymoon, where they were met by an army of reporters and photographers, and half the populace, due, for the most part, to advance notice having been sent out by the press agents at Oakie's Paramount company. Furthermore, the publicity announcement from the producer in New York explained that the marriage, performed on the train platform, on which they remained to ride to the east, was, said Paramount, "by way of marking Oakie's role" in the company's new "Florida Special." What connection a Florida "special" has with a wedding on a California train is not clear. Regardless, the whole affair was, you see, devoid of all ballyhoo—just a nice, quiet "Q. T." BRASS BAND exposition, and carnival.

▽

A radio rain machine, devised by National Broadcasting Company, works like this: Bird seed is dumped into a chute, whence it bounces off a felt shelf, hits a ping-pong hanging by a string, caroms to a tightly stretched piece of muslin, to a wax paper gum drop bag and from there to a piece of tissue paper hung over a frame.

Rube Goldberg certainly has a great future in Mr. Sarnoff's radio business.

▽

Columbia University's sophomore class lists, among its enrollment, citizens of every important country—except France. So, for their Easter Prom dance, they therefore "adopted a French citizen" as an honorory member. The person they selected was Fifi D'Orsay, of motion pictures, and she was made Queen of the Prom. Two days later Miss D'Orsay became a naturalized American citizen.

To keep the record straight, however, someone should inform the Columbia University sophomores that Miss D'Orsay is not a French citizen, but, before Americanizing, was an English citizen, having been born in Canada. Furthermore, her name is not Fifi D'Orsay, but Marie Angelina Yvonne Lussier Hill. She swiped the "Fifi D'Orsay" from a perfume bottle.

THE MOTION PICTURE knows Abel Cary Thomas as general counsel for all Warner Brothers interests. The world of books knows him as one of America's important collectors of first editions, autograph letters and manuscripts. Any public sale of Thomas documents brings out the top rank collectors. Two recent sessions raised on the auction block some $21,000 from the sale of only 10 pieces.

Many historically important documents are included in Mr. Thomas' collection, among which is Abraham Lincoln's original order for the organization of the Northern armies for the Civil War, dated at Washington, March 11, 1862, written in Lincoln's own hand and signed by him with the seal of the United States. Also, Mr. Lincoln's original order, likewise written in longhand, signed on July 2, 1861, instructing the Commander of the Armies to suspend the writ of habeas corpus as an emergency measure to check the Civil War conspiracy, after exposure of the Confederates' plot in Baltimore.

Specifically, the arrest of the police and police commissioners of Baltimore for conspiracy against the Union led the President to void the habeas corpus writ. He also had in mind the stoppage of troop transportation from New York to Washington.

That Presidential document was intended, however, to effect suspension of the writ only between New York and Washington. The order to the General said: "You are engaged in repressing an insurrection against the laws of the United States. If, at any point, on or in the vicinity of any military line which is now, or which shall be used, between the City of New York and the City of Washington, you find resistance which renders it necessary to suspend the writ of habeas corpus for the Public Safety, You, personally, or through the Officer in Command, at the point where resistance occurs, are authorized to suspend the writ." In other words, Lincoln ordered his Union soldiers to catch the Confederates and "hold the body."

Another remarkable item in the Thomas library is a copy of Dr. John Jeffries' "A Narrative of the Two Aerial Voyages of Doctor Jeffries with Mons. Blanchard," printed in London in 1786, and taken from the original library of President George Washington, displaying an exceptionally large signature of the President on the title-page. This quarto volume contains an account of the first aerial voyage across the English channel, made on January 7, 1785. Dr. Jeffries, who financed and participated in the expedition and who, on this and a preceding flight, made the first scientific aerial observations, was the first American aeronaut. Thus it was Jeffries who paved the way to some extent to enable film moguls to fly between New York and Hollywood within daylight.

Mr. Thomas has a "Little Women" first edition, valued at $170; the original edition of John James Audubon's and John Bachman's "Viviparous Quadrupeds of North America," $250; signatures of Lincoln, Grant, Buchanan, Fillmore, Martin Van Buren, Longfellow and others, all in one album, listed at $42.50; a full set of first and other editions of Aubrey Beardsley; books and letters by James Boswell, and countless others, among them the exceedingly rare "death-bed" edition of Walt Whitman's "Leaves of Grass," autographed. It seems that Whitman was thought to be on his death bed, and was most anxious to see his last edition of "Leaves of Grass" before dying. So Horace Traubel had about 50 copies made up for him, roughly bound, on cheap paper; this became known as the "death bed" edition, and most of the copies—there were only 50—were distributed to Whitman's friends.

Lewis Novel Tilt Enters New Round

The fine frenzy of the Authors' League of America and the National Council on Freedom from Censorship et al. over Metro-Goldwyn-Mayer's decision to shelve production of Sinclair Lewis' novel, "It Can't Happen Here," has gone 'round and 'round and comes out with a maverick.

The American Civil Liberties Union, which has a sister relationship to the National Council, is to hold its annual dinner in the sedate tea-room atmosphere of New York's Town Hall Club on April 20, and in the course of two-minute discussions on civil rights and censorship by a dozen speakers, the matter of the Lewis brainchild as affected by MGM's thumbs-down action will be taken up, with denunciations, even excoriations, of the film industry expected.

Chief speaker will be Congressman Maury Maverick, of the Texas Mavericks, who has been engaged to orate on civil rights and legislation. Among the roundtable participants will be Elmer Rice, crusading playwright, light of the Authors' League and former director in the New York region of the WPA federal theatre. Another, inevitably, will be Sidney Howard, president of the Dramatists' Guild, an offspring of the Authors' League. It was Howard who fed the fires from the remoteness of Hollywood while Author Lewis and the Authors' League ran a fever when it was disclosed that MGM would not use Mr. Howard's screen dramatization of "It Can't Happen Here," for which, incidentally, it had paid Howard handsomely.

Substitute for Indignation Dinner

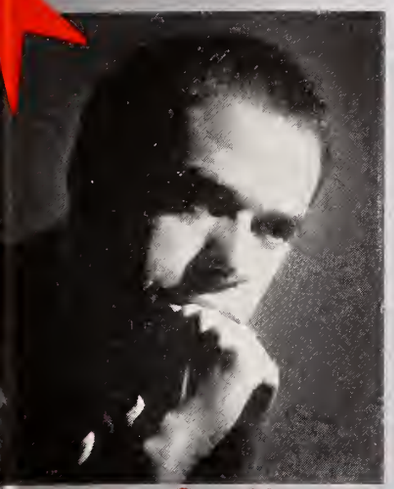
The protests at the ACLU dinner will serve to take the place of the public indignation meeting or dinner which the Council had announced in conjunction with the Authors' League and other irate organizations who have been urging the nation to get mad at Hollywood.

The reason the protest meeting was dropped, the sponsor said, was that they were unable to find a theatre operator on Broadway willing to rent his house for an evening. It seems the NCOFFC had planned, as a demonstration of the evils of censorship, to put on scenes from plays which have been banned in various localities, such as "Tobacco Road" and "Children's Hour," and "The Broadway producers are not sympathetic with what we are doing," the Council complained.

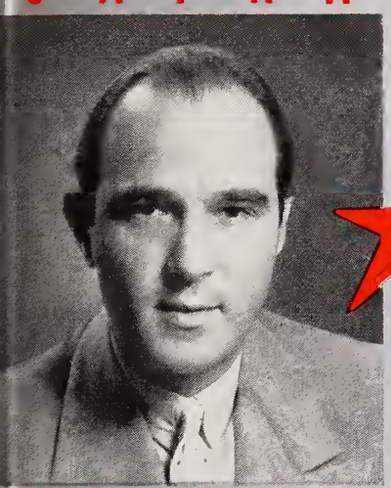
Rejected Film a Factor

It also had been planned to screen "Marie," otherwise known as "Spring Shower," a Hungarian film piece which the New York state censors have rejected as "in theme and portrayal immoral, sacrilegious and tending to corrupt morals," and the destiny of which now rests in an appeal pending in the state supreme court. A spokesman for the anti-censorship Council thought it was "a sweet little picture."

Meanwhile, Doubleday, Doran, publisher of the Lewis book, attempted to keep the excitement alive by continuing to tell readers of its newspaper advertisements that "this is the novel which was banned by the moving pictures."



FRANK CAPRA



ROBERT RISKIN

Probably never before in the history of our industry has there been such an outpouring of laudatory comment on the occasion of a public preview as has been attendant on the preview of Frank Capra's production of MR. DEEDS GOES TO TOWN. Columbia Pictures Corporation, in the pride it takes in presenting MR. DEEDS GOES TO TOWN to the world, takes equal pride in presenting to Exhibitors some of the comments of members of the notable audience at the Hollywood preview of the picture.



WITH ALL THE MAGIC OF CAPRA AND RISKIN . . .

Producers SAID.....

Irving Thalberg . . . .

"Mr. Deeds Goes to Town is the greatest picture Capra ever made! Will be more popular than It Happened One Night!"

Jesse Lasky . . . . . .

"Great entertainment! Will be more popular than It Happened One Night!" . . . . . .

Walter Wanger . . .

"A wonderful picture!"...



Directors and Writers

ACCLAIM...

Josef Von Sternberg . . . .

distinguished producer and world-famous director . .

"Capra's best picture!"

Henry Hathaway . . . . .

who directed "Lives of a Bengal Lancer" and "The Trail of the Lonesome Pine" . . . . . .

"Capra outdid himself! It surpasses all his other pictures!"

Howard Hawks . . . . . .

who directed "Ceiling Zero" and "Barbary Coast".

"Better than It Happened One Night!"

Howard Estabrook . . . . .

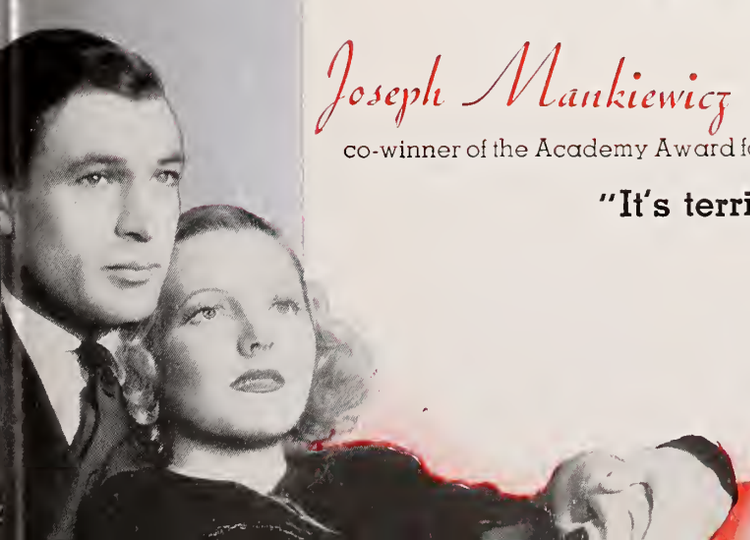
screen writer of "David Copperfield" and "Cimarron".

"It's the drumstick in the band leader's hand! It's the front of the parade!"

Joseph Mankiewicz . . . . .

co-winner of the Academy Award for best screen original

"It's terrific!"



Exhibitors

GO TO TOWN. . . .

Charles Skouras . . . .

of the Skouras-operated theatres . . . . .

"Surefire boxoffice! Grand entertainment! Everything that anyone could expect!". .

Bob O'Donnell . . .

general manager Hoblitzelle circuit. . . . . .

"A picture that will never be excelled! Gary Cooper's performance his most important! Jean Arthur tremendous!" . . . . . .

Marco . . . . . .

of the Fanchon-and-Marco-operated theatres

"Capra has outdone himself! Should be acclaimed by press and public as tops!"

Jos. von Herberg . . . .

of the Jensen-von Herberg theatres. . . . . .

"Another Capra masterpiece! Will make exhibitors happy, for it is the kind of picture that will get the money!" . . . . . .



Critics JOIN IN . . . . . .

Louella Parsons . . . . . .
famous columnist of the Hearst newspapers . . . .

"Great entertainment! And so original! As good as It Happened One Night! Cooper as marvelous as he was in Lives of a Bengal Lancer!". . . . .

Motion Picture Daily . . .

"Mr. Deeds goes to town and so will any exhibitor who books this hilarious combination of comedy and romance!" . . . . . .

Hollywood Reporter . . . .

"Certain of big grosses everywhere! A boxoffice riot! Scores of excellent sales angles!" . . . .

Daily Variety . . . . . .

"Spells boxoffice with a smash! Has names, merit and everything it takes! Outstanding to pile a lot of dough into exhibitor tills!" . . . . . .



It's unanimous!

"Finest picture made this year or any other year! Every exhibitor should get behind it! It will be a boxoffice cleanup!"
—HARRY VINNICOF
President Independent Owners Assn. of Southern California

•

"Plenty boxoffice! Clicks in all departments! Will please all types of audiences!"
—FILM DAILY

•

"Will send grosses soaring! Can't miss!"
—BOXOFFICE

•

"A 4-A! That's the best!"
—JAMES REED
Motion Picture Magazine

•

"Greater than It Happened One Night! Finest thing Gary Cooper has ever done!"
—MERLE OBERON

•

"I see a lot of them, but it's a long time since I've seen one as good as this. It's tops!"
—RONALD WAGONER
United Press

•

"Swell! When a better picture is made Capra will make it!"
—CORNELIA PENFIELD
Stage Magazine

•

"Capra at his human best!"
—HARRISON CARROLL
King Features Service

•

"Grand! I've never enjoyed myself more!"
—SHEILA GRAHAM
North American Newspaper Alliance

•

"Most entertaining picture of the season! Establishes a new screen standard!"
ERIC ERGENBRIGHT
Movie Classic

GARY
COOPER
"Mr. Deeds Goes to Town"
JEAN
ARTHUR
GEORGE BANCROFT
LIONEL STANDER
DOUGLASS DUMBRILLE
H. B. WARNER
SCREEN PLAY BY
ROBERT RISKIN
STORY BY CLARENCE
BUDINGTON KELLAND
A FRANK CAPRA
PRODUCTION
A COLUMBIA PICTURE



WITH ALL THE MAGIC OF CAPRA'S GENIUS

THE CUTTING ROOM

Advance outlines of productions nearing completion as seen by the Hollywood staff of the Motion Picture Herald

Human Cargo

(20th Century - Fox)

Dramatic Comedy-Romance

The background for this story, which the title more or less intimately suggests, is a dramatic exposure of the alien smuggling racket. As, in production detail, it illustrates the manner in which aliens, of all races, are secretively brought into the country via air, train and boat, it goes further and depicts the blackmailing to which the human contrabrand is subjected and the cruelties practiced upon them. Against the drama of that theme, the production carries a comedy tinged romantic story which has for its central figure a society girl who, in search of thrills, becomes a newspaper woman and in the pursuit of her calling becomes involved in the excitement and action when the government cracks down on the smugglers.

The story is based on the novel, "I Will Be Faithful," writteen by Kathleen Shepard. The screenplay is credited to Jefferson Parker and Doris Malloy. Direction is by Allan Dwan, maker of the recent "Black Sheep" and "Song and Dance Man."

The cast is headed by Claire Trevor and Brian Donleavy, who since his debut as the killer in "Barbary Coast" has been seen in "Mary Burns, Fugitive," "Strike Me Pink" and "13 Hours By Air." The supporting cast includes Alan Dinehart, Ralph Morgan, remembered for his performance in "Magnificent Obsession" and currently in "Little Miss Nobody," Helen Troy, Rita Cansino, featured in "The House of a Thousand Candles," Morgan Wallace, Herman Bing, John McGuire, Ralf Harolde, Wade Boteler and Harry Wood.

The background dealing with a situation that is continually cropping up in sensational newspaper stories, the producers believe the picture will have more than sufficient topical dramatic and romantic interest to be of wide interest.

Unconscious

(Universal)

Comedy

In this story of comedy, the appeal of situations wherein the smart city slickers take the country bumpkin for a ride is reversed. Its entertainment values from an audience point of view, its commercial worth from an exhibition standpoint, center about what is said and done when a rube big shot invades New York and gives the wise boys a trimming.

Majoring in fun provoking quality, the story has but a slight romantic contrast, and in its melodramatic racketeering-gangster counterpart the spirit of comedy is the dominating factor. A small town restaurant waiter, after usurping the function of a visiting real estate nabob, goes to the big city. Mistaken by the realty board for an expected property authority, the hero, in conducting his operations, gets mixed up with a lot of gangsters, gamblers and chiselers while ostensibly purchasing pieces of old property that are to be razed in order to make room for a model tenement building. As all try to make him their tool, he outsmarts the entire collection, makes friends with those supposed to put him on the spot and, of course, wins the heroine for his troubles.

The production, which is being directed by Arthur Grenville Collins, maker of the recent "Personal Maid's Secret" and "Widow from Monte Carlo," is based on a story by Frank M. Dazey, in which Ralph Block and Ben Markson collaborated on the screen play.

Edward Everett Horton is featured in the lead role with Glenda Farrell, last in "Lawyer Woman" and "Snowed Under," in the opposite role. The part of the gambling racketeer is played by Cesar Romero. The coupling of Horton and Miss Farrell in the featured roles is looked upon by the producers as a showmanship asset that will be a strong influence in attracting the attention of comedy devotees to the picture. The supporting cast contains several exceptional names such, as Frank Conroy, Clay Clement, Warren Hymer, Florence Roberts, Ed Gargan, Diana Gibson, Pierre Watkin, Robert Middlemass and George Irving.

Roaming Lady

(Columbia)

Comedy Romance Drama

While temperamental and personal conflict puts a comedy twist to the love interest plot that is the basis of this story, the production tune to which it spins is alive with dangerous adventure and drama. It's all about a rich girl aviation enthusiast in love with a penniless air port manager who won't fall in love with her and furthermore will not let her fly solo. A thrilling air escapade causing her father to fire the young man, he learns of his daughter's sentimental interest in him and to break that up he contrives to have the young fellow and his pal sent to China. The girl trails along, and when all are captured by bandits the trouble she gives her friends makes all that has gone before look like child's play. Effecting an escape for the trio, the young man has to machinegun and bomb a horde of Chinese cutthroats before they reach safety and, of course, marriage.

Based on a story by Diana Bourbon and Bruce Manning, the screen play is by Fred Niblo, Jr., and Earl Snell. Direction is by Albert S. Rogell.

Players who will be seen in the picture include Fay Wray, making her first American picture in some time, Ralph Bellamy, Thurston Hall, Edward Gargan, Roger Imhof, Paul Guilfoyle, Tetsu Komai and Arthur Rankin.

Believing that the combination appeal of love interest with its continual conflicting contrast, and the smash of dangerous adventure in the air and in a strange country, are elements that have quick and potent audience appeal, the producers are expecting that this will prove a feature highly attractive to a wide segment of audiences. Additionally they believe that in story content, character of production settings and locales, it will provide more than sufficient exploitation possibilities to enhance the drawing power of the personalities presented.

Three on the Trail

(Paramount)

Western Adventure Drama

With several Hopalong Cassidy pictures already having established a vogue for the spirited Clarence E. Mulford Bar Twenty stories, this feature is being looked upon as the most promising from both an entertainment and commercial viewpoint. The story is entirely action adventure. At the same time it carries an appealing love interest contrast and a very definite comedy trend.

Adapted from the Mulford originals by Doris Schroeder, the screen play is by Miss Schroeder and Vernon Smith. Howard Bretherton is directing.

The story is typical western adventure in character. Shot entirely in the out of doors, locations were at Lone Pine and Kernville, two California towns in which the atmosphere of the old west has been carefully preserved. Embellishing these background effects considerable rebuilding was done both on location and in the studio where the few interiors were shot.

William Boyd and Jimmy Ellison, who have been featured in the entire series with George Hayes, are the story's three heroes. Onslow Stevens is the heavy and Muriel Evans is the girl. As bandit henchmen and ranchers friendly towards the trio will be seen Claude King, William Duncan, Al Hill, Ted Adams, John St. Polis, John Rutherford and Ernie Adams. Two other women appear in the picture; Clara Kimball Young as a rancher's wife and Conchita as an entertainer.

In the story, Muriel Evans is the central figure in a dangerous situation, in which she and Boyd Ellison and Hayes incur the wrath of gambler-rustler badman Stevens.

San Francisco

(MGM)

Dramatic Romance

In this production cast name values, worth of story content and quality of production features are being counted upon to arouse far more than ordinary audience and exhibitor interest.

The picture will star Clark Gable, last in "Mutiny on the Bounty" and "Wife vs. Secretary," and Jeanette MacDonald, whose successes in "Naughty Marietta" and "Rose Marie" are still fresh in the public mind. The supporting cast includes Spencer Tracy in the unusual-for him-chacaterization of a priest, Jack Holt, Shirley Ross, Al Shean, Jessie Ralph, Harold Huber, Flora Finch, Kenneth Harlan, Roger Imhof, Frank Mayo, Tom Dugan, Charles Judels, Russell Simpson, Ted Healy and his new stooges, and Bert Roach, as well as many others.

The feature, based on a published novel of the same title by Robert Hopkins, for which the screen play was prepared by Anita Loos with direction by W. S. Van Dyke, is romance and drama. It returns Gable to the vigorous type role in which he won wide popularity. He is a rough, tough, gambling king, with no faith in anything but his own dynamic power and his charm over woman. Miss MacDonald will be seen as an aspiring opera singer who, under the spell of Gable's magnetism, sacrificed her great ambitions to sing topical songs in his honky tonk. The music she sings runs all the way from grand opera to patriotic and religious hymns.

For background is San Francisco's legendary Barbary Coast in its most vibrant and roaring days. Careful research having been given to the matter of authentic reproduction of locales, costumes and settings, the picture's big production thrill is to be a reenactment of the earthquake and fire that razed a large portion of the whole city as well as all of the Barbary Coast.

HAYS WARNS AGAINST PROPAGANDA IN FILMS

Public Opinion Is "Finally the Safe Guide" on Border Line Cases, Says MPPDA President

A common-sense attitude in determining the distinction between motion pictures with a definite message and those dealing with "self-serving propaganda" was urged this week by Will H. Hays, president, in his annual report to the directors of the Motion Picture Producers and Distributors of America. The new motion pictures, reaching greater heights of dramatic, artistic and social values on a general basis of intelligence and good taste, have won larger audiences than the pictures of old, Mr. Hays said.

Organizations outside the industry have aided, rather than hindered, development of higher types of pictures and have helped create the market necessary to make them successful, Mr. Hays reported. He also had words of praise for the creative talent within the industry.

"The new standards of artistry attained by the screen this year," he said, "are a tribute to the creative personnel of the industry.

"The question of public order, of public good, of avoiding the inflammatory, the prejudicial or the subversive, is a problem of social responsibility everlastingly imposed upon those who would produce, distribute and exhibit pictures to a universal audience of 80,000,000 men, women and children in the United States alone. The distinction between motion pictures with a message and self-serving propaganda which misrepresents the purpose of the entertainment screen is one determinable through the processes of common sense.

"It is a tribute just as full to the great and growing success which the cooperation given to the industry by educational and religious leadership has effected in the standards of motion picture appreciation. The processes of criticism, selection and education have enlarged, not restricted, the artistic and dramatic opportunities of the screen; they have increased, not decreased, motion picture attendance."

Mr. Hays named the following among forthcoming releases as indicating upward trends in motion picture standards: "Romeo and Juliet," "Mary of Scotland," "Under Two Flags," "The Life of Beethoven," "Green Pastures," "The Old Maid," "The Good Earth" and "The Lost Horizon."

Cites Critics' Commendations

"Conclusions reached by competent critics and by commentators of the press," Mr. Hays continued, "are to the effect that 'there is more intellectual distinction in the movies than ever before'; that 'the screen has translated into celluloid drama the greatest number of established classics in the history of motion pictures'; that 'the new productions have exceeded in quality the most optimistic hopes'; that 'pictures of historical significance are ever on the increase'; that 'the screen has shown its ability to portray the highest concepts of the human mind'; that 'pictures are finer, more interesting, more entertaining and more educational than ever before'; that 'honest and compelling themes are predominating in the outstanding pictures'; that 'more meaning and dignity has been lent to the screen'; and that the industry is performing a 'great experiment that will help to determine whether the screen is the universal entertainment medium for the experssion of the highest forces of art and drama.'

"Not every picture produced by the industry during the period under review is entirely free from objection," Mr. Hays said. "There are, and always will be, border line cases where even critical opinion will divide as to the over-all social or moral values of a given film or dramatic performance, and where the strictest moral rating will make a necessary and proper distinction as between adult and family attendance. In such instance public opinion is finally the safe guide."

In discussing the work of the Production Code Administration, Mr. Hays pointed out: "The vigilance which will not permit our Production Code to degenerate into a mere process of censorship applies to the opportunities as well as the self-restraint of the screen. The character of pictures produced during the current season demonstrates the ability of the screen to deal with vital subjects of the day, with social problems and with all dramatic forms on which honest entertainment can be built. This is asserted, notwithstanding such artificial controversies as may be raised to the contrary."

Ten color films will be produced in 1936, he said. Referring to the proportion of films based on originals, plays, and books, Mr. Hays said they rated as follows: From original stories, 244, or 47.01 per cent; from stage plays, 41, or 7.90 per cent; from novels, 142, or 27.36 per cent; from biographies, three, or .58 per cent; from short stories, 37, or 7.13 per cent; miscellaneous, 52, or 10.02 per cent.

Original Story Use Grows

This was an increase of seven per cent in the use of original stories for screen material over the previous year.

Mr. Hays also went into detail in discussing the advertising code and said that new types of pictures appealing to new audiences required new kinds of advertising.

"The rise is to be noted, therefore," he pointed out, "of a new day of advertising effort in which the right product will be 'sold' to the right audience in the right way. Some of the distinctive methods recently adopted to introduce the truly great picture sufficiently in advance of exhibition, the greater artistry that has marked the exploitation of our greater products, and the new recognition that wholesomeness and good taste are creative stimuli, are welcome signs of a new era."

NO CHANGES MADE IN MPPDA DIRECTORATE

The entire personnel of the directorate of the Motion Picture Producers and Distributors of America were reelected at the annual meeting in New York Monday, including Will H. Hays, president; Frederick L. Herron, treasurer; Carl E. Milliken, secretary, and George Borthwick, assistant secretary.

Those directors attending included M. H. Aylesworth, Harry D. Buckley, R. H. Cochrane, Ned E. Depinet, Earle W. Hammons, Sidney R. Kent and Nicholas M. Schenck. Eastman Kodak was represented by Eugene Chrystal, Pathe by Willis Bright and Electrical Research Products, Inc., by Whitford Drake.

Guild Policies Win In Howard's Test With Paramount

Policies of the newly formed Screen Directors' Guild were upheld in the first test of power in Hollywood late last week when William K. Howard, director, continued production on "The Princess Comes Across" at Paramount following a flareup and the subsequent walkout of executives.

Mr. Howard demanded that he be permitted to complete the picture without interference from Arthur Hornblow, Jr., the producer, or his assistant, Dick Blumenthal, Hollywood reported. Mr. Howard had ordered Mr. Blumenthal off the set and subsequent developments required the intercession of top studio executives.

The studio heads on Friday acceded to Mr. Howard's demands for less interference. It was learned from Guild headquarters that the entire organization stood ready to back Mr. Howard if the studio failed to recognize his requests.

The annual election of the Junior Screen Actors' Guild will be held April 19 at the Masonic Temple in Hollywood instead of April 12th.

Several new features will mark the election. Because of an amendment to the by-laws, made and approved when the Senior Guild changed its by-laws, 33 instead of the previous number of 21 directors, will be elected for 1936-37. In addition, the office of third vice-president has been replaced by the office of assistant secretary.

The nominating committee has made the following nominations: President, Pat Somerset; first vice-president, Bob Ellsworth; second vice-president, Jay Eaton; secretary-treasurer, Aubrey Blair, and assistant secretary, Nate Edwards.

Boston Exhibitor Dies

Michael J. Lydon, pioneer exhibitor, died last week in Boston after a lingering illness. Mr. Lydon, who was 65, was the father of Frank Lydon, of the Hamilton Theatre in Dorchester and a leader of Allied.

THE HOLLYWOOD SCENE

Quick reference information on product started and completed and a panorama of the news of the week

50 Films in Work

The production chart remains practically the same as a week ago, with approximately 50 pictures in work, eight features started and eleven finished. Independents completed four productions. Two of the newly started features, "The Lost Horizon" and "Suicide Club," are expected to make the big picture classification, as well as one of those finished, "Road to Glory."

Columbia Starts Three

"The Lost Horizon," Columbia, which will be a Frank Capra production, will present Ronald Colman, Jane Wyatt, Isabel Jewell, Edward E. Horton, Thomas Mitchell, John T. Murray and Lawrence Grant at the head of a large cast.

"Suicide Club," one of the three started by MGM, will present Robert Montgomery, Rosalind Russell, Louis Hayward, Frank Morgan, Reginald Owen, Virginia Wiedler, David Holt, E. E. Clive, Lionel Belmore and Robert Greig in the Robert Louis Stevenson story which J. Walter Ruben is directing. A second picture, "Speed," will include Wendy Barrie, James Stewart, Weldon Heyborn, Una Merkel, Ted Healy, Ralph Morgan, Patricia Wilder and Walter Kingsford in the cast. Edwin L. Marin is directing. Third of the group, "The Witch of Timbuktu," has Lionel Barrymore and Maureen O'Sullivan featured, supported by Frank Lawton, Robert Greig, Grace Ford, Lucy Beaumont, Arthur Hohl, Henry Daniell and Fred Warren. Tod Browning is directing.

Two pictures were started by Warner Bros. In "There's Millions in It" are featured Ross Alexander, Beverly Roberts, Andrew Tombes, Eddie Conrad, Harry Burns and Joseph Cawthorn, under William McGann's direction. The cast for "Public Enemy's Wife" is headed by Pat O'Brien, Margaret Lindsay, Robert Armstrong and Humphrey Bogart. Nick Grinde is directing.

At Universal "What Price Parole" went before the cameras. It will present Ann Treston, Henry Hunter, Noah Beery, Jr., Alan Baxter, Alan Hale, Alan Dinehart, Bernardine Hayes, Wallis Clarke, Berton Churchill and Anthony Quinn. Louis Friedlander is directing.

Last of the new group is "Private Number," 20th Century-Fox. Principal players are Loretta Young, Basil Rathbone, Robert Taylor, Patsy Kelly and Marjorie Gateson. Roy Del Ruth is the director.

Independents Complete Four

Ambassador, Berke, Excelsior and Chesterfield together with Halperin Productions account for indepdent dominance in the number of completed group. Ambassador finished "Born to Fight," in which Roy Mason, Frankie Darro, Frances Grant, Jack LaRue and Monty Collins appear. Charles Hutchison directed. Berke completed direction of "Desert Justice," which features Jack Perrin, Warren Hymer, Maryan Dowling and Roger Williams. At Excelsior "Ghost Valley" was finished. The cast includes Tim McCoy, Claudia Dell, Walter Miller, Wheeler Oakman and Jimmy Burtis. Sam Neufield directed. Chesterfield's contribution is "August Week End," which will present Valeria Hobson, Paul Harvey, G. P. Huntley, Jr., Betty Compson, Frank Melton, Gigi Parrish, Paul Irving and Pat West in the principal roles. Halperin's "Revolt of the Zombies," directed by Victor Halperin, features Dorothy Stone, Dean Jagger, Robert Noland, George Cleveland, Fred Warren, Roy D'Arcy, Carl Stockdale, William Crowell and Teru Shimada.

Paramount completed two. In "Florida Special" Jack Oakie, Frances Drake, Sally Eilers, J. Farrell MacDonald, Claude Gillinwater, Matthew Betz, Clyde Dilson, Harry Bradley, Dewey Robinson, Gary Owen, Sidney Blackmer, Lee Phelps and others will be seen. Ralph Murphy directed. "Three on Trial," a Harry Sherman production, features William Boyd, Jimmy Ellison, Muriel Evans and Onslow Stevens, with George Hawes, Claude King, Clara Kimball Young, Al Hill, Ted Adams, John St. Polis and John Rutherford in support. Howard Bretherton directed.

Two pictures were also finished at Radio. The cast for "The Ex-Mrs. Bradford" includes William Powell, Jean Arthur, Eric Blore, Lila Lee, Johnny Arthur, Paul Fix, Dorothy Granger, James and Lucille Gleason, Frankie Darro, Robert Armstrong, Ralph Morgan, Sid Saylor and Erin O'Brien-Moore. Stephen Roberts directed. In "Special Investigator" will be seen Richard Dix, Margaret Callahan, Harry Jans, Ray Mayer, Erick Rhodes, Frank M. Thomas, Sheila Terrey, Ethan Laidlaw and Jed Prouty. Louis King directed.

Universal finished "Unconscious." The cast lists Edward E. Horton, Glenda Farrell, Robert Middlemass, Cesar Romero, Pierre Watkin, Henry Hunter, Diana Gibson, Maria Heath, Ed Gargan and Frank Conroy. Arthur G. Collins directed.

At 20th Century-Fox "Road to Glory" was completed. Fredric March, Warner Baxter, Lionel Barrymore, June Lane and Gregory Ratoff are featured with John Qualen, Paul Stanton, Victor Kilian, Frank McGlinn, Jr., Paul Fix, Julius Tannen, and Nicholas Soussanin among the support. Howard Hawks directed.

DIONNES BECOMING "EMPIRE PROBLEM"

The Dionne Quintuplets, latest film stars, became an imperial problem this week following the writing of a letter by the girls' father to King Edward VIII asking that his five famous children be returned to him. The King transmitted the appeal to Canada's Governor General, Lord Tweedsmuir. He sent it to the Dominion Secretary of State, who, in turn, passed it down to the Lieutenant Governor of Ontario and it is now in the hands of David Croll, the Provincial Minister of Welfare.

Out of all this "passing of the buck" comes criticism from one of Canada's leading newspapers, supporting the view of two Ontario medical members of the Canadian Parliament who criticize the Ontario Government for permitting the children to appear in pictures, particularly in "The Country Doctor," which, they claim, "will convey to hosts of ignorant people the impression that Canada is backward."

Economy

Sol Lesser, who announced last week that he had signed a three-way deal with Frank H. Spearman for a series of twelve "Whispering Smith" stories to be published, broadcast, and made as films, plans to use the same cast in the pictures that will be used on the radio, thus keeping his players together without incurring prohibitive overhead.

Competitors long have looked with envy at the success of the "Charlie Chan" series produced by Sol Wurtzel for 20th Century-Fox. But when they have thought of duplicating this success by production of other series about other detectives, they all have hit the snag that making a series means keeping a group of players under contract, because the same characters must be used time and again. This has meant a rapid mounting of overhead.

Rewarded

William Anthony McGuire was handed a long term contract by MGM in recognition of his work on "The Great Ziegfeld." His ticket assigns him as producer, director and writer. . . . William K. Howard and Paramount adjusted a brief difference over alleged executive interference with Mr. Howard's direction of "The Princess Comes Across" and he has continued with the film. The Screen Director's Guild stood behind Mr. Howard. . . . Lewis Gensler has signed a new five year contract with Paramount as producer. . . . A split in the ranks of the Screen Writer's Guild took place when a group of 65 writers, both members and non-members, dispatched a telegram to Washington in protest against alleged attacks by John Howard Lawson at the Duffy Copyright bill hearings. His speech was said to have been misconstrued by the writers, according to a checkup by the Guild board. . . . M. H. Hoffman, Jr., has left for Florida to assume the presidency of the recently formed Pan-American Studios, Inc., which has started erection of a large studio in Miami for production of twenty features. . . . A dispute involving the number of pictures Fred Astaire will do for RKO in the next year has been settled between the company and the actor. It is understood Astaire had his quota cut down, fearing he was appearing in too many films. . . . Paramount and Technicolor have signed a contract for four color pictures next year. . . . Steve Newman, studio representative for IATSE, has gone East to attend the annual producer-union conferences. . . . Clyde E. Elliott has formed China Roars, Inc., to film "China Roars" in the Orient. Mr. Elliott obtained a Nevada charter and backing through a syndicate of western capitalists. . . . David Silverstein has resigned as feature story supervisor at Republic. Wallace MacDonald is in charge of all stories at that studio.

"SUTTER'S FROM COAST



Governor Merriam of California congratulates Carl Laemmle, Binnie Barnes and Edward Arnold!



Thousands join in 'Forty-niners' parade in Sacramento on day of premiere!



Mayor Rossi of San Francisco attends premiere and welcomes "Sutter's Gold" stars on arrival.

TEN-STRIKES FROM THE SACRAMENTO PREMIERE:

"Finest entertainment I have ever witnessed!" —Joseph Blumenfeld, Pres., Blumenfeld Theatres Corp.

"Great mass appeal, sure-fire box office entertainment!" —R.A. McNeil, Pres., Golden State Theatres

"A credit to the motion picture industry!" —Fred Williams, Vice-pres., Consolidated Amusement Corp.

"A picture that will go down in history!" —Mike Naify, Pres., T. & D. Junior Theatres

"Most impressive screen presentation that the city has yet seen and one that will be talked about for years to come!" —Sacramento Union



Early evening scene of Alhambra Theatre, Sacramento, ready for the road show premiere!

GOLD" RUSH TO COAST!

NUGGETS FROM NEW YORK'S RADIO CITY MUSIC HALL OPENING:

"Stirring, impressive, elaborate and exciting drama of young California . . . Edward Arnold gives a handsome performance, even more powerful than that of 'Diamond Jim' . . . The whole family will enjoy it!"

— Bland Johaneson,
N. Y. Daily Mirror

"'Sutter's Gold' a sweeping epic; box office certainty!"

— Hollywood Reporter

"Will stand alone on high entertainment standard at almost any spot!"

— Daily Variety

(more later)





WITH UNIVERSAL



PRODUCERS FIRE PARTING SHOT AS BLOCK BOOKING HEARINGS END

MPPDA in Brief Filed by Pettijohn Says Industry Is Private Business with Right to Select Customers

Challenging the right of Congress to regulate the motion picture industry, the parting shot of the large producer-distributor interests defending themselves against attacks at the House interstate and foreign commerce subcommittee hearings on block booking was a brief filed late last week by the Motion Picture producers and Distributors of America dealing with the constitutional legal aspects involved.

Congress has no power under the Constitution to enact such legislation, declared the brief, which was drawn up and presented by C. C. Pettijohn, general counsel for the MPPDA. Citation of numerous court decisions indicated the line of attack to overthrow such legislation on constitutional grounds should it be enacted.

After considering the whole field of regulation and control sought in pending measures, the MPPDA declared:

"Under the rights guaranteed by the fifth amendment the Congress has no power to subject the motion picture industry to such regulation, control and price fixing, and should this legislation be enacted, it will not be upheld in the courts. No legislative bill can repeal our Bill of Rights."

Answers Federal Arguments

The memorandum dealt with the bills of Representatives Pettengill, Culkin and Celler to prohibit block booking, blind buying and discrimination and with Representative Culkin's measure to create a federal motion picture commission. It also was in rebuttal to the memoranda submitted by the Department of Justice, the Department of Commerce, the Federal Trade Commission and Professor Noel T. Dowling of the Legislative Drafting Research Fund of Columbia University.

Bearing in mind the fundamental principle laid down by Chief Justice John Marshall that " a law repugnant to the Constitution is void," the MPPDA presented its case under two points:

1. Motion picture producers and distributors are engaged in an entirely private business and in the absence of any purpose to create or maintain a monopoly have the right to select their own customers and dispose of their film in wholesale lots of two or more at prices which in their judgment are adequate and also to enter into contracts for the future delivery of such film in advance of either production or delivery. This right is denied by the proposed legislation.

2. The motion picture industry is not a public utility but a purely private enterprise engaged in providing the public a service of amusement and entertainment and is not affected with such a public interest as to justify federal regulation and control.

The courts for years have repeatedly upheld the principle of law contained in the Clayton act expressly giving dealers the right to wholesale and select their own customers in bona fide transactions and not in restraint of trade, the MPPDA memorandum declared.

Constituting a virtual history of major court decisions affecting the motion picture trade practices complained of, the brief cited numerous authorities in support of application of the rule of the right of customer selection, including an illustration by Supreme Court Justice McReynolds that a trader could refuse to sell to any man for any reason, even because his hair was red.

This basic principle first was applied to the sales methods of the film industry by the United States circuit court of appeals in 1932 in the case of the Federal Trade Commission against Paramount-Famous-Lasky Corporation, known as the Paramount case, which resulted from an exhaustive investigation of block booking and other industry practices begun in 1919 by the Federal Trade Commission.

Taking up the second premise, that the film industry is not a public utility subject to federal regulations, the MPPDA indicated that the four bills in question have one object in common: "They seek by some form of federal control to regulate and prohibit our sales methods and fix film prices, which presents the question as to whether such provisions are a proper and constitutional exercise of federal power."

The limitations on the power of lawmakers to declare the amusement business to be so affected with a public interest as to justify its regulation and the fixing of prices was decided by the U. S. supreme court in Tyson and Brother vs. Banton in 1927. This case arose from the question of validity of a New York statute declaring that the admission price to theatres is a matter affected with a public interest, the brief said.

In that case the court held that the amusement business is not a public utility and that the statute contravened the fourteenth amendment to the Constitution.

The MPPDA asserted that there are cer-

(Continued on page 58)

"GREEKS HAD A LAW FOR IT, BUT THIS IS U. S."

The Greeks, who had a word for a number of things, may have considered the amusement industry as one subject to governmental regulation—but this is the United States of America.

Referring to a Supreme Court decision given in 1927, the Motion Picture Producers and Distributors of America pointed this out in discussing the constitutionality of the various measures pending in Congress.

Committees' Reports to Congress Next Step; Split Sentiment Indicated in Senate Group; Sharp Debate Closes

With conclusion of three weeks of hearings before the House interstate and foreign commerce subcommittee on the Neely-Pettengill bill to prohibit block booking and blind buying, the public record is closed, and the next important development awaited is the House and Senate committees' reports to Congress.

The respective subcommittees are to debate the measure in executive session as soon as the printed copies of the record of the hearings are available, in a few days. Their recommendations to the full committees and reports to the respective legislative branches will follow.

Despite reports from Washington that Senator Neely planned further public hearings, it was affirmed this week that his group will rest on the record of its hearing several weeks ago. Because of a cleavage of sentiment reportedly apparent in the Senate subcommittee, minority and majority reports were considered likely.

Grand Finale

The last day of the hearing, last Thursday, was marked by an acrimonious exchange between witnesses, which caused Chairman Samuel B. Pettengill to term as "regrettable" the injection of personalities.

The subcommittee members are bound to find much of the record irrelevant, according to observers in Washington, because only a small part of the testimony adhered to the subject.

The summation for the bill's opponents by C. C. Pettijohn, general counsel for the Motion Picture Producers and Distributors of America, was answered for the proponents by Abram F. Myers, general counsel for Allied States Association of Motion Picture Exhibitors. Replying to Mr. Pettijohn's statement that Allied States' Tiffany contract was the "block bookingest, blind sellingest" contract ever offered exhibitors, Mr. Myers declared the contract was devised shortly after talking pictures were introduced and when it was difficult and expensive to obtain such films.

Says Franchises Reduced Prices

"That franchise and the RKO franchise," he said, "did more than anything else to bring down the price of films at the time and gave the exhibitors a break."

Mr. Myers read an affidavit from William H. Canning, manager for Nathan Yamins in Fall River, Mass., to the effect he was refused Fox product unless he took the entire output, but was offered Shirley Temple at the price paid for all Fox product during the preceding year.

H. M. Richey of Allied in Detroit also analyzed the Tiffany franchise matter. Ed Kuykendall, president of the Motion Picture Theatre Owners of America, filed a memorandum detailing the trade practice demands to be served on the distributors.

A brief against the bill was submitted by George P. Aarons for the MPTO of Eastern Pennsylvania, Southern New Jersey and Delaware. The hearings concluded with a final plea for the bill by Mrs. Mary T. Bannerman of the Motion Picture Research Council.

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SELZNICK INTERNATIONAL *presents*

Little Lord Fauntleroy

FREDDIE BARTHOLOMEW · *starring* COSTELLO DOLORES BARRYMORE

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Hailed by many critics as "greater than his 'David Copperfield,'" David O. Selznick's finest achievement at the world's largest theatre is now attracting capacity crowds!

JUST ANOTHER TRIUMPH FOR ONE OF THE STRONGEST BOX-OFFICE HITS OF THE YEAR!

Released thru

UNITED ARTISTS

PRIVATE BUSINESS, COMPANIES ASSERT

(*Continued from page 56*)

tain well defined limitations to the powers granted to Congress to regulate interstate commerce, "among which is the Bill of Rights, and whenever in the attempted exercise of granted power the Congress invades the Bill of Rights, it will be stopped by the courts."

Next in order the memorandum dealt with the various outside opinions given to the House committee on interstate and foreign commerce, first the memorandum of Assistant Attorney General Harold M. Stephens transmitted by Attorney General Homer S. Cummings at the request of Chairman Samuel B. Pettengill of the subcommittee.

The MPPDA'S reply to this was that the court unanimously held in the Paramount case that those practices do not curb independence of action by exhibitors, and that former Solicitor General James M. Beck refused to permit an appeal, thereby tacitly agreeing with the court.

Regarding the opinion of Assistant Attorney General Stephens that the Culkin bill "should be sustained by the courts and legislation affecting other practices would also probably be upheld," the brief replied that the conclusion is based on federal jurisdiction arising from the interstate character of the business, "but he does not cite any authorities whatsoever in support."

"The error in this opinion," the MPPDA went on, "is to be found in that having stated an undeniable proposition that Congress has the power to regulate commerce, he then argues it must necessarily follow it can do anything, even transform a private business into a public utility without consideration of the essential question as to whether it is affected with a public interest, and fix its prices by a mere legislative declaration, the long line of supreme court decisions to the contrary notwithstanding."

The brief dealt scantily with a report of the Department of Commerce on the Pettengill bill prepared by Thomas Burke, chief of the motion picture division, dated April 19, 1935, and transmitted by Secretary Roper to Representative Samuel Rayburn, chairman of the House committee.

This report was based on summaries and facts gathered from experts on production and exhibition. It did not purport to treat any of the constitutional questions, and after summarizing certain arguments both pro and con, it recommended that the Federal Trade Commission be called upon to offer its opinions and findings.

Commission Opinions Answered

The memorandum of the commission read into the record at the hearings just closed was next taken up, this consisting of two legal opinions on the Pettengill bill prepared by William Y. Kelley, chief counsel, and Eugene W. Burr, a member of the legal staff of the commission, and transmitted at the request of Chairman Rayburn.

Regarding Chief Counsel Kelley's opinion that the section of the Pettengill bill relating to the prohibition of block booking is valid, the brief commented: "He gives no reason other than that worked out by the commission presumably in its cease and desist order (against Paramount in the block booking case), and presents no authorities to substantiate this opinion." The reply refered to the authorities and arguments previously presented in the brief.

To the suggestion that films might be regulated as narcotics, lotteries and prize fight pictures are now regulated by Congress, the MPPDA replied that these laws were sustained by the supreme court under the police power, "which is distinctly different from the power to regulate sales methods and fix prices," as pointed out by the highest court in the Tyson case.

Replying to the supplementary opinion of Mr. Burr, the brief recalled that he supported the contention that Congress has the power to enact the Pettengill bill or other regulatory legislation by citing a long line of decisions.

The reply of the MPPDA was that "under the decision in the Tyson case there is no room for debate, as the supreme court squarely held the powers sought to be exercised in this legislation could not be sustained under the police power," as was pointed out in the reply to Chief Counsel Kelley.

The Columbia University memorandum prepared by Professor Dowling was on the point that the Pettengill bill would be constitutional as a result of the decision in the Paramount case.

"Professor Dowling adopts the same argument as Assistant Attorney General Stephens and makes the same error," Mr. Pettijohn declared.

Pettijohn Claims Pictures Shown at 70% of U.S. Theatres are Censored

Statistical highlights of the motion picture were explained by the "Big Eight" distributors at the Pettengill Interstate Commerce subcommittee hearings at Washington, including the admission, voiced by Charles Pettijohn, counsel, on behalf of the distributors, that approximately 70 per cent of the theatres in this country are today showing pictures under censorship of one form or another. Mr. Pettijohn explained that there are 31 recognized distributing centers in the United States. In 17 of these they cut pictures to conform with the action taken by local, state or city censorship boards. This 70 per cent of the theatres operating serves 80 per cent of the entire population, from the standpoint of revenue accruing. Other statistical highlights that were pointed out by Mr. Pettijohn for the committee's enlightenment included:

98 per cent of persons in the industry work for its betterment; two per cent work destructively against it.

There are today 86 distributors of theatrical motion pictures.

The "Big Eight" distributes approximately 340 of 800 features available yearly.

16,500 theatres operate in the United States; approximately 12,500 are independent.

10,000,000 individual film deliveries are made annually to theatres.

Most large first run theatres require only from 40 to 52 features a year.

Downtown "de luxe" first run rentals range from $5,000 to $25,000 per picture weekly.

Last-run theatres pay from $5 to $25 rental.

A first-run account can be sold at a distribution cost to the distributor of from two to five per cent, whereas it costs as much as 75 per cent to sell and distribute the same feature to last runs for $5, $6 and $7.

Distribution costs for the industry as a whole average about 26 per cent.

32 studios are today engaged in production in Los Angeles and vicinity.

There are 98 independent producers, besides the "Big Eight," engaged in the making of one or more feature productions a year in Los Angeles.

245 theatres were added to the total in 1935, increasing seats by 375,000.

MGM sells as many as 9,911 accounts on its best pictures, and only 4,208 on a mediocre production; RKO's average sales run from 11,169 accounts down to 2,666; Universal can sell as many as 9,007 exhibitors, with as few as 3,267 buying a mediocre picture; Warners' scale ranges from 9,265 down to 4,475; First National's, from 9,333 down to 3,534. (Figures are based on actual sales on specific pictures sold in 1933-34). In the same season, Paramount sold as many as 11,558 contracts on a specific picture, and Fox sold 10,792 similarly.

QUALITY

PRODUCERS of many special-purpose pictures must have Eastman Super X Panchromatic Negative because of its unusual characteristics. And the bulk of the industry's big feature hits regularly benefit by its unmatched photographic quality. Eastman Kodak Company, Rochester, N. Y. (J. E. Brulatour, Inc., Distributors, Fort Lee, New York, Chicago, Hollywood.)

EASTMAN *SUPER X*

PANCHROMATIC NEGATIVE

TEN LEGISLATURES HAVE THEATRE TAX PROGRAMS

New Jersey Kills 4 Per Cent Admission Levy; Indiana Exhibitors Ask Help in Fight

Ten state legislatures this week were considering motion picture theatre taxation, and two others were studying additional legislative proposals which would affect theatres, as follows:

Alabama has in hand a ten per cent admission proposal.

Florida theatres in the city of Pensacola face additional taxation.

Indiana exhibitors are seeking aid in their tax fight.

Louisiana's governor refused to lift the state's admission tax.

Maryland legislators have another admission tax proposal.

Massachusetts turned down a chain state tax; it would have affected theatres of circuits.

Mississippi is expected to pass an admission tax reduction bill.

Missouri faces a special session to consider taxation.

New Jersey killed a four per cent admission tax measure.

Ohio's new tax law provides licenses for theatres and a three per cent tax.

Too, the industry would be affected by other bills which are current subjects of legislative attention. A censorship bill is pending in New Jersey and another in Mississippi. New York killed three theatre proposals and was considering a new bill to compel the use of a projectionist for every machine.

Unable to agree on a general sales tax, a new proposal by Representative Harry Hodges has been introduced into the Alabama legislature. Included in the new measure is a 10 per cent tax on amusements where admissions are more than 15 cents.

Meanwhile, films in Pensacola, Fla., may be reduced to a three-day a week schedule if the pending city amusement tax is passed, according to a wire read to the City Council from the Saenger interests, which have two houses in the vicinity.

Associated Independent Theatre Owners of Indiana, meanwhile, have appealed to the major companies for their aid in helping them fight the Indiana one per cent tax on gross incomes applicable to exchanges, but which is being passed on to theatres. Distributors have encountered similar legislation in Washington and Louisiana, but in the latter state the measure appears to have been killed by Governor White's pocket veto.

In Annapolis, Md., despite the opposition of a large group of exhibitors, the Ways and Means Committee of the legislature reported favorably on the Senate relief bill calling for a 10 per cent tax on all amusement admissions. Immediately following, the committee also offered another tax bill calling for a two per cent levy on admissions to all amusements. Proponents of this bill claim that it will raise $400,000 annually.

Although the Massachusetts legislature has been largely concerned with flood relief during the past week, a number of film matters have been acted upon. A group of bills designed to impose special taxes upon chain stores has been killed. It was definitely felt that the passage of this legislation would have had marked effect, in the near future, upon theatre circuits.

Scraping through the senate by a 21-14 margin, Mississippi's theatre admission tax reduction bill appeared on the way to victory this week. The measure is receiving the full support of the state's smaller exhibitors and despite the opposition by circuits and many other interests, it barely got the necessary three-fifths majority for legislation reducing taxes. It now awaits Governor White's signature.

In Jefferson City, Mo., Governor Guy B. Park is expected to decide shortly whether he will call a special session of the legislature to consider additional appropriations for unemployment relief. State funds will be exhausted early in April. There has been some talk of a three per cent sales tax and a 10 per cent admission tax on amusements, but both suggestions are certain to be met with stern opposition.

The four per cent levy on gross receipts of places of amusement that has been cropping up before the legislature in Trenton, N. J., was killed again for the fourth time this week and is now considered dead. At the time, however, no action was taken by the Senate Miscellaneous Business Committee on the film censorship bill, which calls for a $2 fee on each 1,200 feet of film examined and for each print. Senator Horace G. Prall, sponsor of the measure, has said he will press for a favorable report at a later date. At the same time, however, opposition to the measure was expressed by the National Council on Freedom from Censorship, unit of the American Civil Liberties Union, in a letter to the chairman of the committee considering the measure. The council attacks the bill as useless and as likely to discourage producers from treating controversial subjects.

Three bills have been killed in committee in Albany this week, all affecting theatres. The Dix measure requiring 30 seconds of film showing fire exits was voted down by the Education Committee; the Moran bill calling for a one-mill tax per foot on film has been lost in the Taxation Committee, and the Crews bill to provide a day of rest for engineers and firemen in theatres was voted down by the Labor and Industries Committee. On the heels of these actions, however, Bernard Austin, Assemblyman from New York, introduced a bill calling a licensed operator for each machine.

Bruce Gallup Joins Universal on Coast

Bruce Gallup has joined the publicity department of the Universal studio, which is under direction of John Leroy Johnston. Mr. Gallup will have charge of trailers.

Rowe Adds Fourth Theatre

Roy Rowe of Rowe Amusement Company has opened his fourth theatre in North Carolina, the Carolina in Tarboro. The others are the Pender in Burgaw, the Bladen in Elizabethtown and the Bethel in Bethel, N. C.

Federal Play Draws Little Attendance, Much Editorial Fire

When "Jefferson Davis," first of the Federal Theatre Project's touring unit stage shows, opened in Charlottesville, Va., recently, it played to 153 admissions at 25 and 50 cents. Charlottesville, home of the University of Virginia and its 2,500 students, has a population of 10,000 with a drawing total of 25,000. Dominion Theatres, Inc., owns the three motion picture theatres there.

If "Jefferson Davis" is a criterion, "the commercial houses—stage and screen—can afford to ignore the whole affair," said an editorial in *The Daily Progress* following the showing. "If Mrs. (Hallie) Flanagan,'—director of the project—"viewed the initial presentation of 'Jefferson Davis' at the Plymouth Theatre in New York and has a working knowledge of the commercial stage's requirements, she must be cognizant of the fact that the attraction falls far short of the Federal Theatre's alleged objectives" . . . "yet Charlottesville taxpayers are, with several million others in the country, invited to watch and encourage the dissipation of government funds by hands which give every evidence of incompetence, if not actual greediness."

"Just how Mr. John McGee's 'Jefferson Davis' expects to revive the latent theatrical 'road' cannot be satisfactorily explained to interests even casually acquainted with "show business,'" said the writer. "To the contrary, so dull an affair may well tend to discourage attendance on the 'legitimate' theatre by the younger generations familiar only with the screen and radio."

Twenty-nine members of the cast have returned to New York, reportedly because business was disappointing.

Hines Elected Head Of Projector Company

Earl G. Hines has been elected president and a director of the International Projector Corporation, to succeed the late Samuel R. Burns.

Herbert Griffin also has been named a director and elected to a vice-presidency.

Sues "Lion Man" Producers

Edgar Rice Burroughs, author of the Tarzan stories, has started action through his attorney, A. L. Armstrong, to enjoin Alexander Brothers Cinema Finance Company and First Division in Hollywood from using the title "Lion Man" and from using the name Burroughs as author of the film. Far West Exchanges, B. N. Judell and Adams Film Exchange, Dallas distributors, also are named in the complaint.

MGM Club Frolic Success

The Astor Roof, atop the Astor hotel on Broadway, resounded last Friday night to the festivities conducted by the Pep Club of Metro-Goldwyn-Mayer's home office. Jay C. Flippen, Harry Rose and Ed Sullivan acted as masters-of-ceremonies to introduce guest stars including Lois Revel, Harry Hershfield, Jackie Cooper, Josephine Huston, Jackie Coogan, Betty Grable and Jack Benny.





from the MILLION DOLLAR PALACE

to the NEIGHBORHOOD HOUSE

with CERTIFIED PRINTS *from* CONSOLIDATED

TOO often the audience at the neighborhood house *suffers* the picture rather than enjoys it. This is the result of a print that did not stand the gaff . . . of a print that's prematurely old, gray, scratched, streaked, uneven — a strain on the eyes, a barrier to pleasure. Certified Prints by Consolidated bring your productions to the neighbohood houses as crisp and sparkling as they looked and sounded at their first showing. They're made by science of the finest materials on the world's most modern machinery to provide a *permanent* record of *all* the sound and action in your master negative.





CONSOLIDATED FILM INDUSTRIES, INC.

NEW YORK HOLLYWOOD

24 COLOR FEATURES PLANNED IN ENGLAND

Technicolor Reported Doubling Capacity; Move for Agreed Quota Policy Is Dropped

by BRUCE ALLAN
in London

Ernest Lubitsch's prophecy on his arrival in London that "we are in for a color cycle" is supported by many current statements of production plans here. Every British major company probably will have one or more color features in the 1936-7 schedule.

Symptomatic of activity in this direction is the statement of Kay Harrison, managing director of Technicolor, Ltd., that already six companies have signed to make 24 color features; numerous Technicolor shorts also are planned.

Technicolor, it is also stated, will double the originally planned capacity of its British plant. An eleven acre plot on the Great West Road will be occupied by a laboratory costing £250,000, ($1,250,000), and with an ultimate capacity of 80 feet a minute of four color prints.

The first big Technicolor feature to be made in England will be "The Sport of Kings," by Robert T. Kane of New World Pictures, recently announced "big picture" affiliate of Twentieth Century-Fox, which will give it world release. It will be produced at London Films' studio at Denham as the first British all-color feature, and London probably will make "Lawrence of Arabia" as the second.

While Technicolor seems likely to be the process most largely used by British producers, various other color systems are enlarging their plans. Raycol is scheduled for the Ealing (ATP) production of "Hassan," and Dufaycolur is already in use. For demonstration three days hence is a new process called Harmonicolor, and it has been announced that Capitol Films shortly will use a new Continental process.

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No Quota Agreement

On the grounds that every section of the industry will have an opportunity to state its views before the Departmental Committee of the Board of Trade which is to investigate the working of the Films Act, the Film Producers' Group of the Federation of British Industries has decided not to continue its move for a conference with the Cinematograph Exhibitors' Association with an "agreed" policy on the quota in view.

The policies of producers and exhibitors have been in almost complete opposition, the producers for the most part desiring a stiffening of the definition of a "registered" British film while the exhibitors have demanded a reduction of the existing 20 per cent quota by half, as regards theatres, and recognition of the principle that the distributors' quota should exceed that on exhibitors. There was a possibility that a compromise might have been arrived at whereby the CEA conceded the minimum price clause desired by producers in combination with a reduction of the exhibition quota, but that has now disappeared.

Hearing Guaranteed

The Government decision for an inquiry by a committee including no trade members, and likely to be authoritative as well as official, is an important matter to film importers. It guarantees a hearing to all points of view, including the very important one of that type of major American distributor which is willing to sink a large sum in British production, but desires to be free of footage demands which make it practically unavoidable that its British films shall be quickies.

The committee, of which Lord Moyne, Minister of Agriculture from 1925 to 1929, is chairman, will "consider the position of British films having in mind the approaching expiration of the Cinematograph Films Act of 1927 and inquire whether any and, if so, what measures are still required in the public interest to promote production, renting and exhibition such films."

Official and Educative

Lord Moyne's running mates include A. C. Cameron, a governor of the British Film Institute and secretary of the British Broadcasting Corporation's council for school broadcasting; J. Stanley Holmes, member of Parliament from Harwich; J. J. Mallon, the warden of Toynbee Hall, university settlement in the East End of London; the Hon. Eleanor M. Plumer, member of the advisory committee of the Board of Trade, and Lieut. Col. Sir Arnold Wilson, member of Parliament for Hitchin.

There is a strong official and educative flavor in the personnel. Holmes is a chartered accountant, a director of several companies and the only business man on the committee. Eleanor Plumer and Wilson presumably aided in drafting the confidential report on the act prepared by the advisory committee of the Board of Trade. This report is still unpublished, but their participation in its preparation may have led to their designations on the committee which will now consider a future course.

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GTC Pays 9 Per Cent

General Theatres Corporation, recently reconstructed on the basis of Gaumont-British control after strenuous opposition, entailing legal proceedings from dissentient shareholders, announced a dividend of 9 per cent less tax, payable March 31, on its participating preferred ordinary shares of 6:8d value.

Provincial Cinematograph Theatres, another G-B company, is to pay 15 per cent on its ordinaries from net profits of £494,369, which are just on £12,000 better than in the previous year.

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Protest Indian Films

At the Council meeting of the Cinematograph Exhibitors' Association last week, when a resolution was passed protesting to the distributors of two Indian films, registered as British under the Act, and demanding the withdrawal of these subjects. Additionally, it was decided that the CEA should send a report to the Board of Trade and also circularize members asking them not to book the films.

The two subjects indicated are "Vasant Bengali" and "A Wager in Love," distributed respectively by First National and Warner Bros. In review in "Kinematograph Weekly," each is described as "of no practical use," but it is added that "Vasant Bengali" is "harmless for children." A further "Kine" phrase applied to both films is "a museum piece." Both subjects are silents.

These details are of some importance because they emphasize an outstanding weakness of the Quota law as it exists today. Registration cannot be refused to any film, made in the Empire, which is trade shown and offered for exhibition. Quality is a factor simply disregarded in the legislation; a few years ago distributors took advantage of the fact to issue a whole series of Indian productions, lavishly subtitled in Indian script (sometimes in more than one dialect) as well as in English.

Exhibitors undoubtedly have a strong case in representing that the inclusion of films of this type in registered footage alters the real incidence of the quota; they have to show 20 per cent of British films and a percentage of the nominal footage available is unusable.

This is not, however, the only or the most important point. The CEA policy is to ask for a reduction of quota, but its objection to these Indian films can be met in another way—the way favored by production interest, who want a minimum cost clause. Such a move probably would remove most of the worst "museum" quota films, but it would bring with it some new dangers. It will be the opinion of many that the CEA, in its entirely justified protest on this point, is providing excellent propaganda for the Film Group of the Federation of British Industries.

Poster Unit Meeting April 18 in Chicago

Directors of the National Poster Service Association, Inc., have set April 18-19 for the national convention which will be held at the Palmer House, Chicago. More than 100 poster service supply houses will be represented, Simon Libros, president, said in New York this week.

Plans made at a directors' session at the Lincoln hotel in Manhattan two weeks ago will be concluded at the Chicago gathering, Mr. Libros said. Financial arrangements have been completed for expanding the line of advertising accessories to include trailers and screen process displays of all types and sizes.

Atwell on Cleveland Centennial

Ben H. Atwell, who for three years was director of publicity for Columbia Pictures, has begun his new duties as special representative of the management of the Great Lakes Exposition in connection with its national activities, with offices in New York at the Dixie hotel and in Cleveland at the Terminal Tower. The Exposition, with Cleveland's Centennial celebration, is set for June 27 to October 4.

McCoy Warner Appointee

R. L. McCoy has been appointed branch manager of the Warner, Charlotte, N. C., exchange in place of Frank Bryan, who died recently. Mr. McCoy was formerly a salesman for the company in Dallas.

To Exploit Music

James Campbell has arrived in Hollywood from England in company with Jeffrey Bernerd, head of sales for Gaumont British, to exploit the music of the newest Jessie Matthews film, "It's Love Again."

MPTOA FINALLY DETERMINES BASIS FOR SELF-REGULATION OF INDUSTRY

Exhibitor Unit Committed to a 10-Plank Platform for Adjustment of Twenty-two Practices in Distributor Relations

Motion Picture Theatre Owners of America, Ed Kuykendall, president, this week placed on official record the nature of a definite program for alleviating the troubles of exhibition trade practices, when it submitted, on request, to the Interstate Commerce Committee's Pettengill subcommittee, the demands and requests and subjects of discussion that will be brought up at conferences with distributors on self-regulation.

MPTOA, therefore, now stands committed to a 10-plank platform for the adjustment of some 22 practices governing exhibitors' relations with exchanges, and among themselves.

At last week's public hearings on the Pettingill Bill H. R. 6472, proposing the abolition of compulsory block booking, the committee requested that Mr. Kuykendall outline the definite subjects to be treated and procedure to be followed at the scheduled meeting with distributors.

Mr. Kuykendall will now call a special meeting of the MPTOA executive committee, or form a special committee to meet with the companies. It has not yet been decided whether this committee will meet with representatives of distributors as a whole or meet with individual distributors.

Mr. Kuykendall, in reporting to the Pettengill committee this week, explained that, "The principal matters we have in mind for these proposed conferences are, and the requests and demands for adjustment and cooperation which my organization are most anxious to secure, and which we believe will be of genuine benefit to theatre owners," include the following items, in the words of report:

(1) A reasonable and *unconditional minimum* rejection privilege in *all* exhibition contracts for ten (10) or more feature pictures bought at the same time.

(a) Removal of the *conditions* and *restrictions* in the so-called "N. R. A. 10 per cent clause" now in use, which takes away the exhibitors' right to reject pictures; if he does not buy and license at the same time *every single picture released* by the distributor *and/or offered* to the exhibitor; if he fails to request in writing the cancellation of the picture *within* 14 *days* of the *actual* release in the exchange territory, which is frequently impossible for the exhibitor to determine; if the film rentals average over $250.00 per picture; if he is unable to book the pictures *exactly* as they become available; or if he is in default *in any respect* at the time on any of the terms, conditions and obligations of his contract.

(b) An increase in the number of pictures that *may* be rejected (it is clearly understood that no exhibitor is *required* to reject any pictures) from the present *conditional* 10 per cent to an *unconditional* 20 per cent of the total number of feature pictures licensed.

(2) The establishment of readily available local joint boards of grievance committees on bona fide local theatre owners and local branch managers of the distributors for the organized investigation, conciliation or arbitration of trade disputes, to which any exhibitor can present a complaint or grievance for such local board to hear, investigate and endeavor to work out an adjustment or voluntary agreement between the parties involved. It is intended that these local boards should be composed of business men experienced in and familiar with our business, that their proceedings should be informal and their recommendations for the adjustment of disputes and differences subject to acceptance by the parties.

"We believe these readily available facilities for impartiallly ascertaining the facts in commercial disputes, bringing the parties to the dispute together and mediating their differences will relieve our business of much costly and unsatisfactory litigation, but will deny no one their 'day in court' if they insist," said the report.

(3) Unreasonable clearance, either in time or area, not based on actual competition, secured by private contracts or agreements without the knowledge or consent of subsequent run exhibitors.

(a) The growing necessity for an openly negotiated and published uniform maximum clearance and zoning plan in each metropolitan center, to limit clearance within a defined maximum for each theatre or run, to provide a definite and uniform availability for subsequent runs of like classifications, and to encourage reasonable admission scales by offering earlier availability to theatres charging higher admissions, and to prevent unreasonable clearance not based on actual or probable competition between theatres.

(4) "Overbuying" of pictures to deprive a competing exhibitor of needed attractions for his theatre.

(a) Encouraged by unrestricted double featuring.

(b) Prompt release of pictures rejected under "selective" contracts.

(c) Involves questions of theatre policy, genuine competitive buying and bidding for pictures, reasonable booking requirements of specific theatres and frequently expert and unbiased judgment of the suitability of attractions, which can only be determined fairly by an impartial local committee qualified by personal experience and knowledge to judge each separate situation on its merits.

(5) Unfair cut-rate competition between theatres, frequently forcing the sale of motion picture entertainment below cost, demoralizing and cheapening the business and ultimately and inevitably *ruining the quality of pictures for all theatres.* Rebates in the form of:

(a) Premiums, giveaway and gift nights.

(b) Lotteries, pseudo-contests and prizes.

(c) Two-for-ones, coupons, merchants tickets and indiscriminate use of "advertising" passes.

And also cut-rate competition in the form of:

(a) Two or three feature pictures for one admission, the so-called "double and triple featuring."

(b) *Unreasonably* low admission scales underselling other theatres playing the same pictures but required to pay much higher film rentals for them.

(6) Control of the non-theatrical exhibitions of *professional entertainment pictures,* to prevent *unfair* competition with an established theatre.

(7) A standard form of exhibition contract, reduced to essential clauses, understandable in language to intelligent exhibitors who are not lawyers, with no trick clauses giving unfair advantages to the distributor added thereto without the actual knowledge and voluntary consent of the exhibitor, and with a uniform provision for the enforcable arbitration of all contract disputes.

(8) The separate "score charge" still made by some distributors, which has never been justified by them. This is particularly unfair on percentage contracts.

(9) Arbitrary designation by a distributor of the days of the week a percentage picture must be exhibited regardless of suitability.

(10) Forcing excess and unwanted short subjects with feature picture sales.

Says Law is not Solution

"There are other and perhaps less important matters that our committee, when appointed, will want to discuss, but these are the ones now contemplated. Frankly, we do not have a perfect solution for each of these problems to propose, some of them are primarily problems of exhibition, but the business is so interlocked that we need the cooperation and help of the distributors to fairly and effectively bring about any practical solution," the MPTOA said.

"We don't believe that any of these can be solved by legislation or by federal statute, nor by litigation and court action," the organization continued. "The Pettengill bill is of no help in solving any of these problems. In fact, such a law would certainly destroy any hope of our ultimate success in getting the distributors to place a minimum unconditional rejection clause in their contracts, by freezing into a criminal statute the methods by which the distributors must sell their pictures. There is nothing in the bill that requires the distributor to allow *any* rejection once the contract for exhibition is entered into.

"We don't believe that a statute could be drawn to require this, that would hold up in the courts, or that could not be easily evaded. From our experience we think that unenforceable laws are worse than no law at all. They just create uncertainty, endless litigation and disrespect for all laws and law enforcement agencies. Shortage of product and the limited number of box office attractions that can possibly be produced each year (and each month) will continue to cause 'compulsory' block booking in competitive situations, regardless of the provisions of the Pettengill bill. It's a matter of competitive *buying* as well as competitive selling."

MICKEY MOUSE NOW CAVORTS ON RUGS

Mickey Mouse has now added to his many duties that of cavorting about on novelty rugs being manufactured by Alexander Smith.

The rugs are in various designs, Mickey playing a concertina as Donald Duck dances and Minnie applauds; Mickey leading an orchestra consisting of one goose playing a trumpet; Mickey and Minnie on trapezes about to clasp hands, and Mickey in cowboy outfit, with ten-gallon hat, chaps and high-heel boots, about to rope a bad man.

Unconditional Minimum Rejection Privilege of 10 Features Bought at Same Time Asked; Seek Grievance Boards

900 PAY RESPECT TO GEORGE SCHAEFER



More than 900 friends of George J. Schaefer met Monday night at the Hotel Astor in New York to do him honor and wish him success in his new position as vice-president and general sales manager of United Artists.

It was announced as a "speechless" dinner, and it was that but for a tribute by Will H. Hays, president of the Motion Picture Producers and Distributors of America, and an expression of appreciation by the guest of honor.

With Ed Sullivan, columnist of the New York *Daily News*, and Jay C. Flippen as masters of ceremonies, entertainment was provided by Milton Berle, Ken Murray, Roger Pryor, Jane Cooper, Benny Rubin, Richard Himber, Stuart Allen, Jimmy Savo and the Radio City Music Hall Glee Club.

AMONG THOSE ATTENDING SCHAEFER TESTIMONIAL:

Edward L. Alperson
Barney Balaban
John Balaban
Lee Balsly
Harold Bareford
George Batcheller, Sr.
Paul Benjamin
Joseph Bernhard
A. H. Blank
N. J. Blumberg
Mort Blumenstock
Clayton Bond
Al Bondy
George Borthwick
William Brandt
Leo Brecher
Colvin Brown
Lawrence L. Brown
Harry D. Buckley
Frank Buhler
C. W. Bunn
David Burkan
Nathan Burkan
Harry H. Buxbaum
John Byram
Lowell Calvert
Dave Chatkin
Edward J. Churchill
John D. Clark
W. H. Clark
P. D. Cochrane
R. H. Cochrane
Sam Cohen
Max Cohen
W. B. Cokehill
Tom Connors
Mike Conrow
J. Coolidge
J. Cheever Cowdin
James A. Cron
Clement Crystal
George Dembow
Ned E. Depinet
Lou Diamond
Arthur Dickinson
Howard Dietz
A. O. Dillenbeck
Oscar Doob
Phil Dow
Russell Downing
Arthur Driscoll
W. C. Eadie
Arthur Eddy
S. Charles Einfeld
Jay Emanuel
H. R. Emde
Gus Eyssell
Si Fabian
Lynn Farnol
E. M. Fay
Max Fellerman
W. R. Ferguson
J. J. Fitzgibbons
Charles Ford
Matty Fox
Y. Frank Freeman
Leopold Friedman
Max Friedman
Joseph Gallagher
Ray Gallagher
Pat Garyn
Robert M. Gillham
Harry Gold
Louis Goldberg
Robert Goldstein
Morris Grad
Monroe Greenthal
Toby Gruen
Lou Guimond
Paul Gulick
E. W. Hammons
Joseph A. Hanff
John Harris
Ben Hecht
Gabriel L. Hess
John W. Hicks
Clarence Hill
Bob Horne
James Jerauld
John Kadel
Red Kann
Bernie Klyde
Paul Lazarus
Arthur A. Lee
Joe Lee
Lew Lehr
Leon Leonidoff
Carl Leserman
Jules Levy
Al Lichtman

ON HEADING UNITED ARTISTS SALES



On the dais were Will H. Hays, Al Lichtman, N. L. Nathanson, Barney Balaban, Fred Williamson, Nate Spingold, James Mulvey, J. Robert Rubin, Nathan Burkan, Harry D. Buckley, Leo Spitz, Nicholas M. Schenck, Sidney R. Kent, Frank C. Walker, Martin Quigley, Austin C. Keough, Edward J. Raftery, Charles L. O'Reilly, W. G. Van Schmus, E. W. Hammons, Joseph Bernhard, Spyros Skouras, M. H. Aylesworth.

The arrangements committee consisted of Austin C. Keough, Harry D. Buckley, Joe Vogel, George Skouras, Willard S. McKay, C. C. Pettijohn, Edward McEvoy, Ed Kuykendall, Joseph Bernhard, Andrew W. Smith, Jr., Gradwell Sears, Abe Montague, William F. Rodgers, Moe Streimer.

Sam Lyons
David Loew
E. M. Loew
W. P. Lynch
N. L. Manheim
Russell Markert
Bert Mayers
Charles MacArthur
E. L. McAvoy
Charles E. McCarthy
F. J. A. McCarthy
Fred McConnell
S. Barret McCormick
Willard S. McKay
Don. M. Mersereau
C. C. Pettijohn
Frank Phelps
Louis Phillips

William E. Phillips
Percy Phillipson
Sam Pinanski
Joe Pincus
Lewen Pizor
William Pizor
Joseph Plunkett
Joseph Pollock
Ralph Poucher
William T. Powers
Fred Quimby
Walter Reade
Arch Reeve
Samuel Rifkin
William F. Rodgers
Budd Rogers
Ben Rosenberg
Leon Rosenblatt

J. Robert Rubin
Bert Sanford
Fred Meyers
Dan Michalove
A. John Michel
W. C. Michel
Robert Mochrie
Abe Montague
Paul C. Mooney
C. L. Moskowitz
Joseph Moskowitz
Martin Moskowitz
B. S. Moss
Ed. Mullen
M. J. Mullins
N. L. Nathanson
Louis Nizer
Charles O'Reilly

M. J. O'Toole
Dave Palfreyman
Willard C. Patterson
Charles B. Payne
Claude Saunders
E. M. Saunders
Cresson Smith
Gus Schaefer
Marvin Schenck
Nicholas Schenck
L. Meyer Schine
L. J. Schlaifer
Edward Schnitzer
Si Seadler
Gradwell L. Sears
Al Selig
Jack Shea
Stanley Shuford

Jack Sichelman
Moe Silver
William Skelly
George Skouras
Spyros Skouras
A. W. Smith, Jr.
Nate Spingold
Charles Stern
Doctor Emil Stern
Moe Streimer
Herschel Stuart
Truman Talley
Harry Thomas
L. E. Thompson
Sydney Towell
George W. Trendle
Vincent Trotta
Walter Trumbull

Morton Van Praag
W. G. Van Schmus
A-Mike Vogel
Joseph Vogel
Tom Waller
George Walsh
William R. Weaver
George W. Weeks
Lou Weinberg
M. Weisfeldt
Clinton White
Robert Wightman
Norris Wilcox
Al Wilkie
Fred Williamson
Hal Young
Irving Zimmerman
Eugene Zukor

LAEMMLE IN NEW YORK TO COMPLETE "U" SALE

Declines Post on Board in New Company Setup; Plans Return to Coast Before Vacation

Carl Laemmle arrived in New York on Monday prepared to participate in final details of the transaction by which his controlling interest in Universal passes to a group headed by Standard Capital company and Charles R. Rogers. Payment in excess of $1,500,000 by the purchasing group was made on March 14th, exercising an option taken November 1, 1935. Transfer of an additional $4,000,000 was to take place on Thursday of this week.

On arrival in New York Mr. Laemmle announced his decision to make his retirement complete, declining to accept the chairmanship of the board of directors understood to have been offered him under the new ownership.

His plans, he said, are for a return to Los Angeles, following the completion of the sale, for a stay until June, when he will return to New York for a brief visit before going to Carlsbad and other European points of interest for an extended vacation. Board membership, he pointed out, would require his presence at monthly meetings, an obligation to which he does not wish to subject himself in view of these plans.

Nevertheless, the man who founded Universal 24 years ago told the press, he will hold himself ready at all times to serve the company in any advisory or consultative way that may be desired. On this premise it is believed that any motion pictures which Mr. Laemmle may make in the future will be distributed by Universal. Conditions of the sale permit the production of three such pictures in the year following its consummation, but no definite statement as to whether the retiring pioneer intends to re-enter production on this or any basis has been made.

Mr. Laemmle's final message to the company, given to *Universal Weekly*, the house organ established many years ago, follows:

"With the production of 'Show Boat' I bow out of moving pictures as an active figure. My interest and enthusiasm for them will never leave me. Pictures have been my life work for 30 years. I have put my heart and my soul and sometimes my very breeches into the business, plus all I could borrow on many occasions. I have tried to so conduct Universal that when I left it the industry would feel that I had done more for the business than it had done for me. I hope I have succeeded.

"I have tried, too, to accumulate by my efforts enough money to leave my family in comfortable circumstances. Everyone in this business has that very laudable ambition. I have done that. There is another ambition in life that is just as understandable. I have that, too. That ambition is to leave a business that you have created in the very best hands. That ambition I have realized.

"When I turn over the reins of Universal, the company will be placed in the hands of R. H. Cochrane, without whose loyalty, good sense, unfailing courage and daily advice this company could never have weathered the storms that beset it or achieved the measure of success it has attained. I am happy to turn it over to him and to the men who surround him in the new business setup.

"My heart and my interest will always remain with Universal. I feel that because it has always been a fighting company, and a fair fighting company with a consideration for others, it also has a warm spot in the heart of the great majority of exhibitors. From those exhibitors I would now like to ask the same consideration for the new Universal that they have always given Universal and me."

Flooded Theatres Speed Reopening

Work of rehabilitating theatre properties damaged by floods in the East proceeded swiftly this week with inspection revealing losses in many cases less extensive than indicated by preliminary survey. Film delivery service returned to normal channels and schedules and, while attendance in the stricken areas remained depressed as a result of general disturbance of public routine and continued homelessness, optimism grew with respect to the practicability of recouping box office losses.

Said Joseph Bernhard, general manager of Warner theatres, returning from a tour of the affected districts: "There is considerable repair work to be done in our Pittsburgh and Johnstown theatres, but this is mostly in the nature of restoration and replacement of furnishings. The actual physical damage to property and theatre machinery was slight. The important damage to theatres in the flooded districts is represented by loss of income. This, however, will be more than accounted for within the next three months when general increased employment on flood repair work will bring added population and increased spending power in the affected cities."

Paralleling Mr. Bernhard's logic, many in the industry interpreted reports of a substantial general business upturn, stimulated by widespread property repair and replacement of wardrobes, foodstuffs and household furnishings, as promising natural box office benefits deriving from augmented business activity.

Meanwhile theatres in the affected districts and over the country staged benefit performances, accepted voluntary donations from audiences and lent their services in every way to the carrying out of Red Cross and allied relief efforts. At Cleveland, resources of RKO-Radio, Loew and Warner theatre circuits were pooled to produce a three-hour midnight show at the Hippodrome made up of 50 acts, with tickets at $1. Similar events were staged elsewhere.

Insurance companies reported a marked increase in the issuance of flood insurance.

Spanish Theatres Call Off Boycott

by HARRY CHAPIN PLUMMER
in Barcelona

Exhibitors over the weekend terminated their boycott against MGM. The action had started with a whispering campaign against Jacques Edelstein, MGM manager, and then had veered to an attack upon contract provisions. The exhibitors had demanded the ousting of Mr. Edelstein, which was flatly refused by MGM. Members of Mutua, the local organization of foreign distributors, stood squarely behind MGM.

Attempts to arbitrate the differences had resulted in several deadlocks.

▽

Mozart Film Draws

Taking advantage of the steadily mounting prestige of the Cine Maryland in this city as the first-run house for films of distinctly artistic and intellectual character—witness the recent successes scored by the American "Midsummer Night's Dream" and "One Night of Love"— British Film Distributors, Ltd., presented this week "El Amado de los Dioses" ("Beloved of God"), a picture based upon the life and career of the composer Wolfgang Amadeus Mozart, the title esthetically paraphrasing Mozart's Christian name. The offering was welcomed by a capacity first-night house and proved to possess high values as developed by Basil Dean, the director and the cast headed by John Lodder, Llane Haid, Victoria Hopper and Stephen Haggard in the major roles. The picture also had the advantage of collaboration by Dr. Baumgartner, of the Mozart Verein von Salzburg.

The Philharmonic Orchestra of London, directed by Sir Thomas Beecham, played several excerpts from "Figaro's Hochzeit" and "Die Zauberflöte, which immeasurably heightened the dramatic values. The exteriors were announced as having been filmed at Salzburg.

The Mozart film is the second treating the biography of a composer to be released in Spain within the last two years, the same distributor's "Vals de Chopin" having been one of the outstanding British successes in this country.

▽

Union Men to Run Theatres

In order to keep many houses open in several sections of the country, where inefficient management has ruined business, the first national convention of representatives of 30 industry employees' unions here has decided to establish cooperative societies of employes to run the theatres. The necessary financing will be obtained through small prorata assessments on wages. Theatres thus operated will specialize in films with labor and proletarian themes.

It is hinted that Government aid is anticipated, since the plan is expected to stimulate the industry in the country. The convention also voted to boycott all pictures containing fascist or communist propaganda and to urge the Government to develop an institute which will further the distribution abroad of Mexican-produced films.

For the first time in a long while the Mexican industry has been free of labor troubles, but employers have declined to predict how long the situation will last.

PACKS LUSTY WALLOP

REPUBLIC AND THE LEATHERNECKS HAVE LANDED

SURE-FIRE ENTERTAINMENT BOX-OFFICE



AND HAVE THE "SITUATIONS" WELL IN HAND!

AN Unconditional BOX-OFFICE VICTORY REPORT THE CRITICS

THE Hollywood REPORTER

'LEATHERNECKS LANDED' SWELL PROGRAM OFFERING

Direction, Cast, Prod'n All Rate

"LEATHERNECKS HAVE LANDED"
(Republic)

Direction . . . . Howard Bretherton
Story: Wellyn Totman and
Gruen.
Screen Play . . .
Photography: Ern
Marta.
Supervision
Cast: Lew A
Ellison,
Naish,
Holme
Claude
Sawyer
Webb
Chand
"Crash"
Robert Strange
tagu Shaw.

An eventful and realistic
gun-running for Chinese rebels out of
Shanghai and of service with the
marines in the Orient. It packs a lusty
dramatic wallop and a vein of genuine
sentiment and it is so well make that
it ranks with the best independent
productions of the year. Only the
lack of strong b.o. monickers will
keep it from soaring and as it
will head
profit.

The st
leave in
fighting.
led by
Then
where
of a com
He is dis
the service
the tough w
into the pov
shipping arms
terior. He takes
the authorities get on the trail and
his own company of marines is sent
in after him. In a smash finish fight
he turns against the rebels and saves
the day for the leathernecks, winning
reinstatement.

Taking a key part in these later
events is a little American tart he
has picked up befriended in
Shanghai. Forgett
him with doglik
she

Republic (3501) **65 Minutes**

Appropriately titled "The Leathernecks Have Landed," this
offering lands directly on the box-office front with barrage of
sure-fire entertainment that should capture 100 per cent family
patronage. The convincing story is aided by an excellent su-
pervision, good direction and cast, resulting in fast-action, pat
drama that is tops on the Republic program to date. Yarn and
concerns a fighting marine who loves to fight so much that
he contributes to the death of his buddy and his own dishon-
orable discharge. He gets tangled up with a gang smuggling
ammunition to Chinese bandits, turns the trick and helps his
former buddies clean up the situation. He wins a citation
for valor and reinstatement into the service. Directed by How-
ard Bretherton.

Lew Ayres, Isabel Jewell, Jimmy Ellison, James Burke, J. Carrol Naish, Clay Clement, Maynard Holmes, Ward Bond.

Leathernecks Have Landed F — **Action Drama**

"SWIFTLY MOVING DRAMA WHICH HOLDS ONE'S ATTENTION—"
—HOLLYWOOD SPECTATOR

"TOP NOTCHER - - RAPID MOVING, ACTION FILLED PICTURE"
—NATIONAL EXHIBITOR

BOX OFFICE

DAILY VARIETY DAILY

The Leathernecks Have Landed

Republic Pictures release of Ken
Goldsmith supervised production. Di-
rected by Howard Bretherton. Screen
play by Seton I. Miller. Original story
by Wellyn Totman and James Gruen.
Produced by Ernest Miller and Jack
Dietz. Lew Ayres, Isabel Jewell,
Jimmy Ellison, James Burke, J. Carrol
Naish, Clement, Maynard Holmes,
Ward Bond, Paul Porcasi, Claude King,
Christian Rub, Joseph Sawyer, Henry
Strange, Webb Dillion, Louis Vin-
cent, John Webb Dillion, Louis Vin-
cent, Chand Mehra, Frank Tang,
"Crash" Beal, Wong, Robert
Strange, Victor Wong, Montagu Shaw.
At aFirfax theatre, Feb. 12.
Time, 65 mins.

'Leathernecks Have Laanded'
smartly made military melodrama
of the U. S. Marine on the Ch
post. Relies for its first class
tertainment on sound story
stance, ably directed and ca
played, rather than the usual
triotic service formula. P
should hold up its end on gene
of programs, and here and t
may ride solo. May go to pay wi
dow with confidence of good returns
and does credit to Republic.

Lew Ayres impressively enacts the
lusty marine who, right or
can't resist trouble, gets his
s involved, finally is indi-
sponsible for death of his
a Shanghai pub brawl and
ed. In battle with slayer
omrade, Ayres evens the
recklessly ties in with a
ng crew supplying Chinese
Drama builds up to climax
arines clash with the raiders
e hands Ayres has put ma-
guns. He comes to aid of his
former outfit and for valor is rein-
stated in the service. Meantime, a
cynical sort of romance has develop-
ed between the boy and Isabel
Jewell, an American who has missed
too many boats back to the States.
She helps him clear his record and
curb his battling passion.

Ayres and Miss Jewell are
mated for the roles. He pla
conviction and effective
putting fine feeling into h
with his comrades and
stands by.

Miss Jewell ably real
the femme f
Rel. Feb. 22, '36

Highly creditable also,
is the performance of Jimmy Ellison,
whose loyalty to Ayres almost
wrecks his advance to lieutenancy.
James Burke is solidly effective as
chief of the gun smugglers. J. Car-
rol Naish is excellent in his brief
sinister part as the Russian renegade
killer. Clay Clement is very well
cast as captain of marines and be-
haves precisely like one. Ward Bond
is another gyrene who stands out
tough and authentic, especially in
the final crashing battle where ac-
tion rises to high excitement. Con-
tributing ably to the general sense
of reality which good casting and
intelligently created background es-
tablishes are Paul Porcasi, Claude
King, Christian Rub, Joseph Sawyer,
Robert Strange and
characters of
ng and Beal

direction
elodrama
without
an ex-
screen
smooth,
dent and
lity alive
substantial
ed by Wellyn
Totman and James Gruen.

Ken Goldsmith's supervision did
not miss a bet in capitalizing all the
entertainment elements, and of out-
standing merit is the musical score
(uncredited) and the top notch pho-
tography of Ernest M
Marta.

"FALLS INTO CATEGORY OF MASS APPEAL"
—PICTURE BUSINESS

SHOWMEN'S TRADE REVIEW.

LEATHERNECKS HAVE LANDED

Republic — Drama — 61 mins

SPLENDID MARINE-PROGRAMMER
GOOD ACTING, FINE STORY;
WELL DIRECTED

Cast: Lew Ayres, Isabel Jewell, Jimmy
Ellison, James Burke, J. Carrol Naish, Clay
Clement, Ward Bond, Maynard Holmes,
Paul Porcasi, Claude King, Christian Rub
and others. Screenplay by Seton I. Miller.
Original [illegible] Wellyn Totman and
[illegible] by Howard Bretherton.

[illegible]ment, Ayres and
[illegible] go to a Shang-
[illegible] a fight and
[illegible]es is drum-
[illegible] part in the
[illegible]racks Naish
[illegible] an as-
[illegible]ommuni-
[illegible] chief-
[illegible]arrive
[illegible] serv-
buddies, [illegible]former
sails off with the [illegible]. Ayres
realized she could only be a hindrance to
him, fails to keep their date.

SUMMARY: This is a fast-moving, cram-
med-with-action, marine program picture
that will be relished by all types of audi-
ences. It has plenty of fighting, good story
twists, fair romance and comedy. Excellent
performances are registered by Ayres, Elli-
son, Jewell, Naish, Burke and others.
[illegible]ction is good. Play up
[illegible] names. Create
[illegible]. Contact local
[illegible] for theatre
[illegible]nations.
[illegible]Dis-

"WILL BE RELISHED BY ALL TYPES OF AUDIENCES"
—SHOWMEN'S TRADE REVIEW

THE
LEATHERNECKS HAVE LANDED
with
LEW AYRES
ISABEL JEWELL
JIMMY ELLISON • JAMES BURKE • J. CARROL NAISH

Directed by HOWARD BRETHERTON • *Supervised by* KEN GOLDSMITH • *Screenplay by* SETON I. MILLER
Original story by Wellyn Totman and James Gruen

A REPUBLIC PICTURE

REPUBLIC PICTURES

WHAT THE PICTURE DID FOR ME

IN this, the exhibitors' own department, the theatremen of the nation serve one another with information on the box office performance of product for their mutual benefit. It is a service of the exhibitor for the exhibitor. Address all communications to—

What the Picture Did for Me
MOTION PICTURE HERALD
Rockefeller Center, New York

Columbia

CALLING OF DAN MATTHEWS, THE: Richard Arlen, Charlotte Wynters—This made a good weekend attraction for us in spite of the fact it is a very slow moving story.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

CATTLE THIEF, THE: Ken Maynard, Geneva Mitchell—Drew usual good attendance for weekend, and was highly satisfactory.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

GIRL FRIEND, THE: Ann Sothern, Jack Haley—Only a fair program picture that don't mean a thing at the box office. Running time, 65 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

IF YOU COULD ONLY COOK: Jean Arthur, Herbert Marshall—These stars do not draw, but the picture is very, very good.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

IF YOU COULD ONLY COOK: Jean Arthur, Herbert Marshall—Swell story and swell cast, yet for some reason, the picture just fails to click. It lacks that certain something which we can't describe. The picture is all right, and was well received, but it could have been so very much better.—Ted Stump, Elted Theatres, Absarokee and Columbus, Mont. Rural patronage.

SHE COULDN'T TAKE IT: George Raft, Joan Bennett—Good old George Raft always brings them in here and this is one of his best—even if he doesn't do any dancing. Played this on Sunday-Monday to excellent business.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

SHE MARRIED HER BOSS: Claudette Colbert, Melvyn Douglas—A very delightful picture that was disappointing at the box office. Splendid business on Sunday, fair on Monday, nothing much on Tuesday. Edith Fellows made quite a hit. Played March 1-3.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

UNKNOWN WOMAN: Marian Marsh, Richard Cromwell—Only a fair program picture that did not please. Running time, 70 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

First National

BROADWAY HOSTESS: Winifred Shaw, Lyle Talbot—Seemed to please. Plenty of comedy and a fair story. I can't quite see Wini Shaw as a star. Some very good dance numbers. Running time, 69 minutes. Played March 4-5.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

CAPTAIN BLOOD: Errol Flynn, Olivia De Havilland—Really a marvelous picture that should go down as one of the outstanding pictures of the year, yet, like so many specials in our town, failed to do any extra business. We don't know why people still prefer to see "Shoot 'em Up Johnny" and pass by a picture like this. A darn swell picture and we hope we see a lot of Olivia and Erroll. Running time, 119 minutes.—Ted Stump, Elted Theatres, Absarokee and Columbus, Mont. Rural patronage.

CEILING ZERO: James Cagney, Pat O'Brien—We went to town with this one. Men patrons complained not enough airplane thrills or shots as they expected. It's my humble opinion that Warners will pass a bet if they let Cagney slip from their fold. The screen bristles with his personality and the young bloods like him. Running time, 10 reels.—E. C. Arehart, Princess Theatre, Odebolt, Iowa. General patronage.

CEILING ZERO: James Cagney, Pat O'Brien—A real picture but had the misfortune of playing it when the thermometer was just 19 degrees below so the weather and the title froze them out. The picture under favorable conditions should do plenty of business and is suitable for either Sunday or weekend date. Played March 14-15.—Ralph Larned, Paramount Theatre La Crosse, Kansas. Small town patronage.

I FOUND STELLA PARISH: Kay Francis, Ian Hunter—One of the most interesting pictures we've played this winter. The trailer is especially good and sold the picture for us as Miss Francis has never been a good bet for us. Business above average for midweek, and if I'd known how good this was I would have put it on Sunday.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

MURDER OF DR. HARRIGAN, THE: Ricardo Cortez, Kay Linaker—Very fine murder mystery with perhaps the best build-up to the actual murder that we have ever seen. Not much drawing power to the cast. Running time, 67 minutes. Played March 13-14.—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

MURDER OF DR. HARRIGAN, THE: Kay Linaker, Ricardo Cortez—Here is the best mystery picture of the year. You'll have plenty of trouble finding the murderer. Plenty of comedy mixed in with it.—Paul J. Pope, Avon Theatre, Geneva, Ala. Small town and rural patronage.

PAYOFF, THE: James Dunn, Claire Dodd—Played March 19-20 on a double bill with "Song of the Saddle" to a satisfying business.—Walter La Pata, Star Theatre, Poultney, Vt. Small town patronage.

SONG OF THE SADDLE: Dick Foran, Alma Lloyd—A neat little western that pleased. Warners have made no mistake in making the series, and the singing introduced in each has made them quite a unique novelty. Cowboy songs go good in westerns and Warners shouldn't be afraid to put more in each picture. This one better than "Moonlight on the Prairie," pleased both young and old. Played March 19-20 on a double bill with "The Payoff" to satisfactory business.—Walter La Pata, Star Theatre, Poultney, Vt. Small town patronage.

SHIPMATES FOREVER: Dick Powell, Ruby Keeler—A good picture. It will satisfy and draws the crowd.—O. Ingmar Oleson, Sons of Norway Theatre, Ambrose, N. D. General patronage.

Liberty

OLD HOMESTEAD, THE: Mary Carlisle, Lawrence Gray—If the title of this picture had been "The Old Homestead Hour," everything could have been overlooked; but to use this grand old title, which was significant of one of the greatest, grandest old plays, and under this entirely misleading title hide a cheap, no-account picture, well, it is sacrilegious to those who remember "The Old Homestead" as it was. Business was above average due directly to this misleading title, but the patrons soon discovered that they had been tricked and I had to stand the abuse. So my advice to all who happened to buy this picture on the strength of its title is to advertise it as "The Old Homestead Hour." You will be keeping faith with your public and they will respect you for your honesty. Played March 19.—A. H. Edwards, Orpheum Theatre, Oiwigsburg, Pa. Small town and rural patronage.

Mascot

WATERFRONT LADY: Ann Rutherford, Frank Albertson—A nice little picture that held interest and gave satisfaction to a cash night audience.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

Metro-Goldwyn-Mayer

AH, WILDERNESS: Wallace Beery, Lionel Barrymore, Aline MacMahon—A perfect picture for the small town, or large one either. An excellent story and a perfect cast makes this one of the best pictures of the year. Lionel Barrymore gives a wonderful performance and with Wallace Beery, Aline MacMahon, Spring Byington makes this one of those it-might-have-happened-here kind of pictures that everyone enjoys. And don't forget Mickey Rooney, who gives a very good performance of the livewire boy. I saw this picture four times and wouldn't mind seeing it again, and that is a good deal for an exhibitor to say. Don't be afraid to step on the advertising. Your patrons will not be disappointed. Running time, 98 minutes. Played March 14-15.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

BONNIE SCOTLAND: Laurel and Hardy—A good comedy that pleased our Saturday crowd very much. Running time, 80 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

IT'S IN THE AIR: Jack Benny, Una Merkel—Pretty good program picture that did not do so well at the box office. Jack Benny don't mean anything as a drawing card. Running time, 80 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

MUTINY ON THE BOUNTY: Charles Laughton, Clark Gable, Franchot Tone—A masterpiece as far as acting and directing is concerned. As entertainment it is too rough for the ladies. The result was the ladies did not turn out like they should. Running time, 133 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

MUTINY ON THE BOUNTY: Charles Laughton, Clark Gable, Franchot Tone—Mutiny at the box office, after it had run in all the towns around me. My only regret is that they didn't hold out until the print had worn out completely. A great picture but no business. Played February 9-10.—Ralph Larned, Paramount Theatre, La Crosse, Kansas. Small town patronage.

NIGHT AT THE OPERA, A: Marx Brothers, Kitty Carlisle, Allan Jones—Was considered silly by many, but seemed to give general satisfaction as light entertainment. Business on it was less than average. Running time, 10 reels. Played March 8-9.—F. L. Clarke, Cozy Theatre, Hazen, Ark. Small town patronage.

NIGHT AT THE OPERA, A: Marx Brothers, Kitty Carlisle, Allan Jones—This is easily one of the Marx Bros. best; bringing in a pair of young lovers and working their gags around the romance of the young lovers is a capital idea for the Marx Brothers. Evidently some of our patrons recalled some of the past, or let us say, the last Marx Brothers' picture, and some stayed away, as we only did a fair average on this. The next may do better.—J. E. Stocker, Myrtle Theatre, Detroit, Mich. Neighborhood patronage.

O'SHAUGHNESSY'S BOY: Wallace Beery, Jackie Cooper—Very good picture. Wallace Beery is the whole show. Jackie Cooper don't go so good. I don't think very many patrons care to see him cry so much. Running time, 88 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

PURSUIT: Chester Morris, Sally Eilers—A very good Saturday picture full of action. Suited fine for Saturday. Running time, 70 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

THIN MAN, THE: William Powell, Myrna Loy—Rather disappointing as the plot is too involved and the audience never finds out what it's about. It's just as much of a mystery after it is finshed. Good sound and photography.—O. Ingmar Oleson, Sons of Norway Theatre, Ambrose, N. D. General patronage.

Paramount

ANYTHING GOES: Bing Crosby, Ethel Merman, Charles Ruggles—Although this seemed to me the best picture Crosby has made in a long time, he gets worse at the box office every picture. Have tried him on weekends and think that we will be forced to play his future pictures on bank night or bargain night. Paramount still insist on allocating his pictures in the A classification which is okay, I suppose, for it balances itself up at the end of the year. A word to exhibs playing this later, advertise Ruggles, for he is the whole show and a good one, too. Played March 8-9.—Ralph Larned, Paramount Theatre, La Crosse, Kansas. Small town patronage.

COLLEGIATE: Joe Penner, Jack Oakie, Frances Langford, Betty Grable—Here is without a doubt the most entertaining picture of the year. You will laugh yourself sick. It's a scream. Oakie's impersonation of Al Jolson is the tops. Frances Langford really "Hits the Spot." Give it your best date with plenty of advertising and watch the nickels come in. It will please them all.—Paul J. Pope, Avon Theatre, Geneva, Ala. Small town and rural patronage.

CRUSADES, THE: Loretta Young, Henry Wilcoson—Giant war catapults hurling balls of fire. Thousands of horses in a mighty charge. Same old DeMille stuff. You can't get them in on this. They just don't go for it. I think that DeMille has about six reels of stock film that he uses in all his spectacles. Paramount could take the money that DeMille used to

make "The Crusades" and make four or five musicals and everyone would be better satisfied. However, if you are going to play it, book Paramount's "Broadway Highlights, No. 4" for your best play dates one week in advance of your play date on "The Crusades." It has some pretty good stuff in it made at the World's premier. It will make you feel optimistic about "The Crusades."—Paul J. Pope, Avon Theatre, Geneva, Ala. Small town and rural patronage.

EAGLE'S BROOD, THE: Wm. Boyd, Jimmy Ellison—Another "Hop-A-Long Cassidy" that my folks did not recognize. Had expected to do big business with this because the first one went big. The story of "The Eagle's Brood" is not pleasing. They start the thing off by killing a man and a woman in cold blood and they keep doing this right straight through the picture.—W. H. Brenner, Cozy Theatre, Winchester, Ind. General patronage.

KLONDIKE ANNIE: Mae West, VictorMcLaglen—William Randolph Hearst notwithstanding, we still like our "Mae," and our "Mae" does right by us by bringing in extra business. While not as good, perhaps, as "Goin' to Town," it pleased all Mae's fans, of which there are many here, and as long as Mae makes 'em, we'll play 'em.—Ted Stump, Elted Theatres, Absarokee and Columbus, Mont. Rural patronage.

MILKY WAY, THE: Harold Lloyd, Adolphe Menjou—It is strange how Lloyd can make so few pictures and yet hold his fans in this town. Here is a picture that is one of his best and proved it at the box office. Plenty of new gags and good clean comedy that seems to get over with the old and young alike, and the best part of it is that picture was not classified as a special, so we naturally made a little money. Step on this one, good for Sunday or weekend patronage. Played March 15-16.—Ralph Larned, Paramount Theatre, La Crosse, Kansas. Small town patronage.

MILLIONS IN THE AIR: John Howard, Wendy Barrie—Crackerjack of a program picture with plenty of real entertainment, including comedy and radio talent. Running time, 70 minutes. Played March 11-12.—Horn & Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

MILLIONS IN THE AIR: John Howard, Wendy Barrie—Paramount did it again. Just a program picture, but jammed full of entertainment. We got our money's worth out of the "bosom-peeking" scene which we haven't seen for years. While not up to "Every Night at Eight," it will give a not-too-critical audience an evening of very pleasing entertainment. Played March 8-9.—Ted Stump, Elted Theatres, Absarokee and Columbus, Mont. Rural patronage.

PETER IBBETSON: Gary Cooper, Ann Harding—Was very pleasingly surprised with this picture. Had heard some adverse criticism on this picture, but the audience reaction was very favorable. It didn't pack 'em in like "Mutiny," but those that saw it were pleased. Running time, 85 minutes.—Paul J. Pope, Avon Theatre, Geneva, Ala. Small town and rural patronage.

ROSE OF THE RANCHO: John Boles, Gladys Swarthout—Not for our small town. Patrons were very much disappointed and the drawing power was not there. Running time, 80 minutes. Played March 8-9.—Horn & Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

ROSE OF THE RANCHO: John Boles, Gladys Swarthout—Operas will not go over here. However, everyone that saw this picture liked it. Our National Screen Trailer ruined this one. Never again will I run a trailer that has any Grand Opera in it.—Paul J. Pope, Avon Theatre, Geneva, Ala. Small town and rural patronage.

TIMOTHY'S QUEST: Eleanore Whitney, Dickie Moore—Boys, here is a picture that will really please them, no big names to advertise, but don't let that fool you. I played it on bargain night and stood them out for three shows. A real story and was enjoyed by the roughnecks as well as the better class of trade. Played March 12.—Ralph Larned, Paramount Theatre, La Crosse, Kansas. Small town patronage.

VIRGINIA JUDGE, THE: Walter C. Kelly, Marsha Hunt—Very good program picture. Just the type of picture for Saturday. Running time, 60 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

RKO Radio

ANNIE OAKLEY: Barbara Stanwyck, Preston Foster—A very good picture. Suitable on any day, full of good entertainment, the kind of picture that gives as near 100% satisfaction as any of them do. Running time, 85 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

CHATTERBOX: Anne Shirley, Phillips Holmes—Very poor. The thing gets on your nerves listening to all the chatter about nothing. Patrons sure hate stories about any backstake stuff. I'll outgross four such pictures with a good old hoss picture. Running time, 8 reels.—E. C. Arehart, Princess Theatre, Odebolt, Iowa. General patronage.

FOLLOW THE FLEET: Fred Astaire, Ginger Rogers—One swell show. Pleased everyone. Ginger has improved until she is as good as Astaire. The dancing was the best they have done to date. Plenty of comedy. And the monkey was the hit of the show. Two a year from this team would be about the right number. Running time, 110 minutes. Played March 1517.—Walt Bradley, Moon Theatre, Neligh, Neb. General patronage.

FOLLOW THE FLEET: Fred Astaire, Ginger Rogers—Drew as well as "Top Hat" and is equally as good. Talented feet, catchy songs and a plausible story. We believe that Astaire will be very, very foolish to insist on his reported intention to seek another partner. The team of Astaire and Rogers is the drawing card, not Fred Astaire, and Ginger Rogers has a host of followers. If this team should star separately, Ginger Rogers will be starring a long time after Fred has been forgotten. We're not tired of this combination and we don't know anyone who is, except, perhaps, Mr. Astaire. Perhaps he is sawing off the limb he's sitting on.—Ted Stump, Elted Theatres, Absarokee and Columbus, Mont. Rural patronage.

HI GAUCHO: Rod La Rocque, Steffi Duna, John Carroll—How a booker can sit back and allow a feeble-minded exhibitor to book such a picture is beyond me the embarrassment of facing the public as they me. Gladly would I pay them double rental to save come out. Played February 21-22.—Ralph Larned, Paramount Theatre, La Crosse, Kansas. Small town patronage.

IN PERSON: Ginger Rogers, George Brent—Although a little late this picture proved to be a good draw, which is out of the ordinary for RKO pictures. Ginger proves that she is a star in her own rights without the aid of Fred Astaire. Lots of comedy for which she is adept. Played March 17-18.—Ralph Larned, Paramount Theatre, La Crosse, Kansas. Small town patronage.

LOVE ON A BET: Gene Raymond, Wendy Barrie—Here is a knockout. Will please any audience 100 per cent. Get behind this one and place it on your best days. Drew exceptionally well the second night. Running time, 8 reels.—E. C. Arehart, Princess Theatre, Odebolt, Iowa. General patronage.

MUSS 'EM UP: Preston Foster, Margaret Callahan—Too many made like this one. RKO turns these out like crackers. People are tired of them. Running time, 60 minutes. Played March 6-7.—Walt Bradley, Moon Theatre, Neligh, Neb. General patronage.

POWDER SMOKE RANGE: Hoot Gibson, Harry Carey—Here is a darn good Western. Plenty of stars in this one.—Paul J. Pope, Avon Theatre, Geneva, Ala. Small town and rural patronage.

RAINMAKERS, THE: Wheeler and Woolsey—O. K. for weekend run. About on the average of their previous efforts. They have a following here. Business average. Running time, eight reels. Played March 6-7.—F. L. Clarke, Cozy Theatre, Hazen, Ark. Small town patronage.

RETURN OF PETER GRIMM, THE: Lionel Barrymore, Helen Mack—A waste of film, too fantastic a story and a shame to put an actor like Barrymore in a picture like this. Played February 20.—Ralph Larned, Paramount Theatre, La Crosse, Kansas. Small town patronage.

THREE MUSKETEERS, THE: Paul Lukas, Walter Abel, Margot Grahame, Heather Angel—Another "colossal" production gone haywire at the B. O. Drags all throughout and could have been condensed into six reels instead of 11. Small town especially steer clear of this one. Running time, 108 minutes. Played March 20-21.—Kenneth Higgins, Capitol Theatre, Harrisville, N. Y. Small town and CCC Camp patronage.

THREE MUSKETEERS, THE: Walter Abel, Margot Grahame, Paul Lukas, Heather Angel—Without a known star it was impossible to get many people in on this. The picture is well done and Walter Abel was liked very much as D'Artagnan.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

TO BEAT THE BAND: Helen Broderick, Hugh Herbert—Pretty good program picture that did not do so well at the box office on account the actors in this did not mean a thing. Running time, 70 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

TWO IN THE DARK: Walter Abel, Margot Grahame—A nice little picture that did not cost scarcely anything to make; no big star names, not any big sets, but interesting mystery entertainment and if you are one of those lucky exhibitors that folks come no matter what you are showing, you will be pleased with this; but if it takes a lot of everything to get 'em in, this one will flop for you just like it did for me.—W. H. Brenner, Cozy Theatre, Winchester, Ind. General patronage.

FOUR SHOWMEN JOIN REPORTERS

Four showmen from as many states add their reports this week on "What the Picture Did for Me."

Reporting for the first time are:

Paul J. Pope, Avon Theatre, Geneva, Alabama.

Walter La Pata, Star Theatre, Poultney, Vermont.

Two returning to the reportorial ranks after more than a year's absence are these:

Walt Bradley, Moon Theatre, Neligh, Nebraska.

Ralph Larned, Paramount Theatre, LaCrosse, Kansas.

Read the reports of these exhibitors in this issue.

Republic

LEATHERNECKS HAVE LANDED, THE: Lew Ayres, Isabel Jewell—A first class picture in all respects. While it drew only normal business, it pleased all who saw it. Good acting, direction and an exciting, interesting story. Played March 13-14.—Ted Stump, Elted Theatres, Absarokee and Columbus, Mont. Rural patronage.

Twentieth Century-Fox

BAD BOY: James Dunn, Dorothy Wilson—A light, breezy, entertaining picture. Louise Fazenda adds a bright bit to the picture. It seems hardly fair for Fox to put this short fifty-six minute inexpensive picture on the "B" classification. Business on this with Buck Jones' "Ivory Handled Gun" a fair average.—J. E. Stocker, Myrtle Theatre, Detroit, Mich. Neighborhood patronage.

CHARLIE CHAN'S SECRET: Warner Oland, Rosina Lawrence—Each of the last three pictures have done a little less business at the box office, which, like the "Cohens and Kellys" of past years, went the same way. The pictures are typed too much, and four a year are too many. Our reaction, and that is off the box office, is that they are on their way out for popular appeal. This picture did not do within forty per cent of what they did two years ago. Chan's pictures run too much to type; a few proverbs and Chan always out on top.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

IN OLD KENTUCKY: Will Rogers, Dorothy Wilson—A grand farewell performance from America's best loved star. This is Will's best performance and has everything an audience can ask for, comedy, romance, thrills. An excellent cast, good story and Will Rogers make this perfect screen entertainment for all classes. Running time, 84 minutes. Played February 28-March 1.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

KING OF BURLESQUE, THE: Warner Baxter, Alice Faye—Excellent musical drama with a good story, lots of good music and comedy. Running time, 87 minutes. Played March 15-16.—Horn & Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

KING OF BURLESQUE, THE: Warner Baxter, Jack Oakie, Alice Faye—One of the best musicals we have had in some time; several new personalities in this one and all of them come through in great fashion. Business better than average in spite of a dust storm. Good Sunday picture. Played March 22-23.—Ralp Larned, Paramount Theatre, La Crosse, Kansas. Small town patronage.

LITTLEST REBEL, THE: Shirley Temple, John Boles, Karen Morley, Jack Holt—All that has been said about this picture in previous reports is true. It is one sweet box office attraction and business was as good as on her previous pictures. Shirley has beat all Will Rogers pictures here in the cash receipts. Running time, 73 minutes. Played March 20-21.—F. L. Clarke, Cozy Theatre, Hazen, Ark. Small town patronage.

MAN WHO BROKE THE BANK OF MONTE CARLO, THE: Ronald Colman, Joan Bennett—Nothing to it. Just a fair programmer. Could be made into two reels and be just as interesting.—Paul J. Pope, Avon Theatre, Geneva, Ala. Small town and rural partonage.

METROPOLITAN: Lawrence Tibbett, Virginia Bruce—I don't remember the running time on this picture, but it was too long, as short as it was. I'd put this one on the shelf before I'd play it if it were in my power. You'll have plenty of walkouts and you won't need any SRO sign. Maybe someone will like it, but it pleased none here.—Paul J. Pope, Avon Theatre, Geneva, Ala. Small town and rural patronage.

METROPOLITAN: Lawrence Tibbett, Virginia Bruce—This gave us almost a low record in receipts, which means that our patrons emphatically turn thumbs down on opera films. The picture itself should be a treat to music lovers. Lawrence Tibbett gives generously of his talents. The songs have a popular ring and his voice came through in magnificent form. The story that was used for a framework for the music was quite fair. I double-billed this with Zasu

Pitts in "She Gets Her Man," which did not help matters any.—J. E. Stocker, Myrtle Theatre, Detroit, Mich. Neighborhood patronage.

MY MARRIAGE: Claire Trevor, Kent Taylor—Nothing to it. Just a mediocre programmer that will do for Bargain Night.—Paul J. Pope, Avon Theatre, Geneva, Ala. Small town and rural patronage.

PADDY O'DAY: Jane Withers, Pinky Tomlin—Very good entertainment. Jane Withers now means something at the box office. She is a mighty talented youngster. She will go places. This show is plenty keen. Wisb that I had played it on Sunday. Running time, 89 minutes. Played March 11-12.—Walt Bradley, Moon Theatre, Neligh, Neb. General patronage.

PROFESSIONAL SOLDIER: Victor McLaglen, Freddie Bartholomew—As with all the mythical kingdom stuff and the "My Lording," this picture was not accepted for any material business. The boy is fine in his role, but it is the old tale of heroics and the revolution in tbe mythical kingdom and the kidnaping of the king. And all that goes with it. Took a nosedive at the box office. Too much of a kid picture for the adults. It answers the clamor for clean pictures, that it is. The small towns just do not go for this type of picture, as we have found out to our regret many times before.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

REDHEADS ON PARADE: John Boles, Dixie Lee —Just a programmer of the very common kind. Positively nothing to it. Herman Bing will drive you insane with his "Wop" accent. This is another one that should remain on the shelf.—Paul J. Pope, Avon Theatre, Geneva, Ala. Small town and rural patronage.

SHOW THEM NO MERCY: Rochelle Hudson, Cesar Romero, Bruce Cabot—A good kidnaping story that portrays a new angle on the racket. Pleased for a weekend picture. This boy Romero is a perfect gangster and goes over well with the women. Business good. Played March 13.—Ralph Larned, Paramount Theatre, La Crosse, Kansas. Small town patronage.

THANKS A MILLION: Dick Powell, Fred Allen, Patsy Kelly, Yacht Club Boys—This is as good as the press sheet said it was and I didn't think they made 'em that good. The always popular Dick Powell has plenty of support in this one and a very good story. Patsy Kelly, Fred Allen and Raymond Walburn furnish the comedy, while Rubinoff, Paul Whiteman, Romona and the Yacht Club Boys furnish the music. A feature that will please any audience. Running time, 87 minutes. Played March 11-12.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

THIS IS THE LIFE: Jane Withers, John McGuire —Another mighty good feature from Fox. Jane Withers is running Shirley Temple a very close second here. This is her best and as a vaudeville artist she is one hundred per cent good. This one pleased all who braved the cold weather to come. Running time, 65 minutes. Played February 26-27.—Gladys E. McArdle, Owl Tbeatre, Lebanon, Kan. Small town patronage.

WHISPERING SMITH SPEAKS: George O'Brien, Irene Ware—Good action picture. Above average. Especially good for Friday-Saturday. Running time, 61 minutes. Played March 13-14.—Walt Bradley, Moon Theatre, Neligb, Neb. General patronage.

YOUR UNCLE DUDLEY: Edward Everett Horton —This picture did not give satisfaction here, caused, I think, from lack of action. Business way below normal. You would do well to set it aside if you can. Running time, eight reels. Played March 13-14.—F. L. Clarke, Cozy Theatre, Hazen, Ark. Small town patronage.

United Artists

BARBARY COAST: Miriam Hopkins, Edward G. Robinson, Joel McCrea—Pretty fair show. However, it is not the special they claim it is. It will do if not played too close to "Frisco Kid." They are both alike.—Paul J. Pope, Avon Theatre, Geneva, Ala. Small town and rural patronage.

BARBARY COAST: Miriam Hopkins, Edward G. Robinson, Joel McCrea—If you like Miriam Hopkins, maybe you'll like this. Personally, we don't like Miss Hopkins. Doesn't come close to being as good as "Frisco Kid" and didn't please as well as the average program picture. We have had many much better pictures from other companies who are trying to keep the exhibitor in business, not put them out by charging ridiculous rentals. Played March 11-12.—Ted Stump, Elted Theatres, Absarokee and Columbus, Mont. Rural patronage.

CALL OF THE WILD, THE: Clark Gable, Loretta Young, Jack Oakie—A fine production with plenty of action; Jack Oakie at his very best, Loretta in her most beautiful, and Gable great as usual. Oakie and the dog, Buck, steal the show; but, after all, that was Jack London's intention when he wrote the book. Magnificent scenery. They billed this one as a "he-man's picture," so it was only natural that a good reception awaited it here. Everyone satisfied. Running time, 91 minutes. Played March 21.—J. A. Reynolds, Recreational Director, State Prison, Trenton, N. J. Prison patronage.

MELODY LINGERS ON, THE: Josephine Hutchinson, George Houston—Played this in both theatres and didn't gross enough to pay the film rental in one. Another example of a high-pressured salesman selling me something I didn't want and nobody wanted to see. And to add insult to injury, the weather was perfect. As to the picture, it lingers on, and on, and on. Played March 8-9.—Ted Stump, Elted Theatre, Absarokee and Columbus, Mont. Rural patronage.

Universal

EAST OF JAVA: Cbarles Bickford, Elizabeth Young —A good bloodthirsty weekend picture. Played it on a double bill and it seemed to please, altbough the

(*Continued on following page*)



women thought it a little rough. Played March 20-21. —Ralph Larner, Paramount Theatre, La Crosse, Kansas. Small town patronage.

IMITATION OF LIFE: Claudette Colbert, Warren William, Louise Beavers—This one will go down in the records as one of the best dramas of all time, one of the finest all-around pictures ever made. Wonderful acting by each and every player. Louise Beavers can never be forgotten after this film; and Fredi Washington, whose role was much the hardest, brought forth a marvelous performance. Our audience, forty per cent colored and all "hardened criminals," walked out with plenty of wet handkerchiefs; everyone deeply pleased and certainly a wee bit better for having viewed the film. Played March 14.—J. A. Reynolds, Recreational Director, State Prison, Trenton, N. J. Prison patronage.

STORMY: Noah Beery, Jr., Jean Rogers—Besides showing you the most horses you have ever seen in your life, it brings to you a fine story, well acted, and good from start to finish. It should prove to be much better than an average attraction wherever shown.—W. H. Brennen, Cozy Theatre, Winchester, Inc. General patronage.

STORMY: Noah Beery, Jr., Jean Rogers, Rex, the King of the Wild Horses—Here is a hoss opera that is a real one. Out of the ordinary for a western and the story is very good. If you haven't played "Stormy" step on it with both feet for it is the tops. Played March 6-7.—Ralph Larned, Paramount Theatre, La Crosse, Kansas. Small town patronage.

SWEET SURRENDER: Frank Parker, Tamara—The folks that produced this gave a product that most any exhibitor will be glad that he has it for his screen. It brings some very interesting people out, and Frank Parker sings so well that the patrons sit and take and like it, and that is more than I can say about any other singing star that we have had in a long, long time. Interesting story, big stage sets and wonderful dancing.—W. H. Brenner, Cozy Theatre, Winchester, Ind. General patronage.

Warner Bros.

DANGEROUS: Bette Davis, Franchot Tone—What a picture! And we played it just shortly after the Academy Award to Miss Davis. We can readily see why she was the outstanding candidate for this award. Her ability to run the gamut of emotions is remarkable. And Tone gave a very fine performance. Running time, 80 minutes. Played March 18-19.—Horn & Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

DR. SOCRATES: Paul Muni, Ann Dvorak— Paul Muni does good work in this. The story holds interest and it did a fair average business during the Lenten season. So what more can one ask?—J. E. Stocker, Myrtle Theatre. Detroit, Mich. Neighborhood patronage.

DANGEROUS: Bette Davis, Franchot Tone—Darn nice picture. Play it. It'll please the majority.—Paul J. Pope, Avon Theatre, Geneva, Ala. Small town and rural patronage.

FRESHMAN LOVE: Patricia Ellis, Frank McHugh, Warren Hull—Frank McHugh tried hard to save this picture, but he didn't have anything to do it with. It's just another college picture. I've never seen one yet that wasn't like all the rest of them. Same old stuff. Just like going to a circus. When you seen one you've seen them all. The hero arrives just in time to save the big race. Ho hum, makes me tired to think of it.—Paul J. Pope, Avon Theatre, Geneva, Ala. Small town and rural patronage.

FRISCO KID: James Cagney, Margaret Lindsay—An A-1 picture from every angle. Made a splendid Saturday attraction.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

FRONT PAGE WOMAN: Bette Davis, George Brent—Am glad I picked this up from last year's program. It is splendid. Bette Davis is fast becoming a real draw.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

MISS PACIFIC FLEET: Joan Blondell, Glenda Farrell—I consider this one the weakest number this pair has ever put over, but it seemed to please and that is all an exhibitor can ask. Lots of comedy and the cast is all quite popular here, but the story isn't much. Running time, 77 minutes. Played March 7-8.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

MISS PACIFIC FLEET: Joan Blondell, Glenda Farrell—Plenty of comedy in this one. You will laugh yourself sick at Hugh Herbert. Allen Jenkins will kindly get on your nerves, but Hugh Herbert will make you forget it all.—Paul J. Pope, Avon Theatre, Geneva, Ala. Small town and rural patronage.

MISS PACIFIC FLEET: Joan Blondell. Glenda Farrell—Maybe the very small turn-out made me supercritical of this picture, but I thought it by far the poorest this team has made to date. Story made little sense, comedy didn't click, and picture as a whole left you with a sense of disappointment.—Ted Stump, Elted Theatres, Absarokee and Columbus, Mont. Rural patronage.

PERSONAL MAID'S SECRET: Margaret Lindsay, Warren Hull—An outstanding program picture that drew slightly above average. Ruth Donnelly particularly good.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

PETRIFIED FOREST, THE: Leslie Howard, Bette Davis—Bette Davis never meant anything in this town, and Leslie Howard still less, owing, no doubt, to his mushy English accent. The picture is interesting, but when Warner Bros. remove one from their percentage class, as they did in this case, you know it is no drawing card. Business below average. Several favorable comments. Played March 17-18.—A. H. Edwards, Orpheum Theatre, Orwigsburg, Pa. Small town and rural patronage.

Short Features

Columbia

BIRD STUFFER, THE: Krazy Kat Cartoon—A very clever black and white cartoon.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

DR. BLUEBIRD: Color Rhapsodies Series—I wish I had words to describe how unusual and beautiful this cartoon is. It is simply superb. We had more comments on it than on any cartoon we have played in months. We are going to repeat it. Running time, 9 minutes.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

IT ALWAYS HAPPENS: Andy Clyde—This got lots of laughs.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

OLD SAWBONES: Andy Clyde—It's seldom that we report on a short, but this comedy gave our audience more laughs than I have heard in the theatre for a year. A typical slapstick comedy which had the house in an uproar. Let's have more of this type. Running time, 20 minutes.—Ted Stamp, Elted Theatres Absarokee and Columbus, Mont. Rural patronage.

SPILLS AND SPLASHES: New World of Sport Series—Water sports presented very entertainingly. Running time, 10 minutes.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

Educational

AMATEUR HUSBAND, THE: Ernest Truex—Fairly good; some laughs, but very short for a two-reel subject. Running time, 15 minutes.—F. L. Clarke, Cozy Theatre, Hazen, Ark. Small town patronage.

BARNYARD AMATEURS: Paul Terry-Toon—A very good black and white cartoon and will please all. An amateur contest in a broadcasting station.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

COLLEGE CAPERS: Song and Comedy Hit—A fine single reel musical with the Cabin Kids.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

EDUCATIONAL SHORTS: I can't say much for their one-reelers, but the two-reelers are improving all the time, some real good slapstick comedies and especially the Buster Keatons. If he continues to make good shorts I think he should be allowed to make a comeback in features. We need some good feature comedians.—Ralph Larned, Paramount Theatre, La Crosse, Kansas. Small town patronage.

GRAND SLAM OPERA: Star Personality Comedy —An excellent slapstick comedy with Buster Keaton.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

LAND OF THE EAGLE: World on Parade—Interesting subject of Central America, but my patrons would rather have something to laugh at in their shorts. Running time, 10 minutes.—F. L. Clarke, Cozy Theatre, Hazen, Ark. Small town patronage.

MOANS AND GROANS: Paul Terry-Toon—A very cute black and white cartoon.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage

RHYTHM OF PAREE: Musical Comedies Series—There is just one word for this one. If you are catering to a lot of nit-wits, it is right down their alley, but the average audience are in their right minds and as such it is too bad to inflict anything like the above on them.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

SORORITY BLUES: Song and Comedy Hits—This is fine and the best song hit I have yet to use from this producer. It will make you a fine filler with any feature except a musical. Running time, 10 minutes.—F. L. Clarke, Cozy Theatre, Hazen, Ark. Small town patronage.

Metro-Goldwyn-Mayer

ALIAS ST. NICK: Harman-Ising—Another of the excellent Happy-Harmonizing. Colored cartoons all go over here and this is one of the best. Running time, 1 reel.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

MANHATTAN MONKEY BUSINESS: Charley Chase—I consider this one of Charley's poorest comedies, but it got a lot of laughs. Running time, 2 reels. —Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

METRO SHORTS: About the most overrated short subjects I buy. Hal Roach has sure slipped from the top-notch comedies he used to make. About the only ones worth their price is the Gangs.—Ralph Larned, Paramount Theatre, La Crosse, Kansas. Small town patronage.

TOP FLATS: Todd-Kelly—A very fine Todd-Kelly comedy. Audience enjoyed it very much.—C. L .Niles, Niles Theatre, Anamosa, Iowa. General patronage.

Paramount

PARAMOUNT SHORTS: The best variety of shorts on the market and most of them good.—Ralph Larned, Paramount Theatre, La Crosse, Kansas. Small town patronage.

RKO Radio

FELIX THE CAT AND THE GOOSE THAT LAID THE GOLDEN EGG: Rainbow Parade Cartoon—A very good colored cartoon about the goose that laid the golden egg and the pirate bold who stole him.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

IN LOVE AT 40: Edgar Kennedy Comedies—This one pleased, although Kennedy has been in better ones. Who is the new "Brother" in these shorts? He isn't as good as the former "Brother" but not many squawks. Running time, 18 minutes.—Kenneth Higgins, Capitol Theatre, Harrisville, N. Y. Small town and CCC Camp patronage.

MARCH OF TIME, NO. 11: When I saw the first reel of this, I ordered it off the screen. Believe every exhibitor should do so as a matter of patriotism. The reel is certainly Communistic propaganda, endeavors to show the Soviet as a worker's paradise, plenty of clothes, shops full of goods, people happy, and concludes with a picture of smoking factory chimneys and a comment by Soviet official that "This is a country in which the workers are busy and get paid for what they do." Now you couldn't take a picture in Russia unless it were favorable to Russia and this picture is plainly a "set-up." Furthermore, many of us know that conditions among the Russian workers are deplorable. But there are lots of Americans who do not know this to be the fact and these will be misled by this film. Americans are a very complacent lot. They have a grand country and they know it. They have a vague sort of feeling that it is so wealthy and so powerful that a few organized and shouting minorities more or less do not make much difference. But the time has come when Communistic propaganda is seeping in through school books, speeches, pamphlets and now radio and movies, and it is up to the American exhibitor to stop it as far as the screen is concerned by refusing to show the films. That will bring results. Any more such reels from March of Time and the March of Time will be eliminated from our screen altogether. Played March 13-14. Running time, 20 minutes.—H. H. Ramsdell, Lyric Theatre, Gaithersburg, Md. General patronage.

RKO SHORTS: Not a laugh in a carload, positively the worst short subjects on the market and any exhibitor who buys them is a fool, including myself.—Ralph Larned, Paramount Theatre, La Crosse, Kansas. Small town patronage.

Twentieth Century-Fox

FOX MOVIETONE NEWS: After running Paramount News for seven years I changed off to Fox for this year and while it is a good news I don't think that the News angle is as good as Paramount, too much hooey and not enough news.—Ralph Larned, Paramount Theatre, La Crosse, Kansas. Small town patronage.

United Artists

BROKEN TOYS: Silly Symphonies—Not up to the average of the Silly Symphonies, but will get by.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

WHO KILLED COCK ROBIN?: Silly Symphonies—One can readily see why Liberty gave this one four stars. The best cartoon film ever made; bar none. Synchronization and color both excellent, plenty of laughs, and perfect imitations of Crosby, Mae West and other celebrities. Play this one at any price. Running time, 10 minutes.—J. A. Reynolds. Recreational Director, State Prison, Trenton, N. J. Prison patronage.

Universal

HARLEM BOUND: Mentone Musical Comedy (No. 4)—Floor show at Harlem's Kit Kat Klub, featuring Norman Astwood as master-of-ceremonies, with skits by "Buck and Bubbles," "Cook and Brown," sister Avis Astwood, and the Cotton Club Chorus. The highlight is the shuffling dance mania known as "Truckin'." Just an average picture. Running time,

20 minutes.—J. A. Reynolds, Recreational Director, State Prison, Trenton, N. J. Prison patronage.

UNIVERSAL SHORTS: On the average I find Universal shorts to be fairly good, especially the Oswalds and Mentones.—Ralph Larned, Paramount Theatre, La Crosse, Kansas. Small town patronage.

Vitaphone

BOOM! BOOM!: Looney Tunes Series—A good black and white cartoon.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

DAY'S JOURNEY, A: Our Own United States Series—A very ordinary travel filler. Will get by—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

DOUBLE OR NOTHING: Phil Harris, Leah Ray—An excellent miniature musical comedy in which Phil Harris bas a chance to render a couple of popular numbers in that bullfrog bass voice of his while carrying out the plot. Latter has to do with prize fighters, kidnappers, etc. Best shot: two colored boys burlesqing an impromptu sparing match. Running time, 21 minutes.—J. A. Reynolds, Recreational Director, State Prison, Trenton, N. J. Prison patronage.

HOLLYWOOD CAPERS: Looney Tunes—A so-so cartoon. Running time, 7 minutes.—A. N. Miles, Eminence, Ky. Small town patronage.

OKAY, JOSE: El Brendel—Beautiful color and some good dancing. Seemed to please most of my patrons. Running time, 2 reels.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

ROOFTOPS OF MANHATTAN: Deane Janis, Gil Lamb—A very good Broadway Brevity that pleased. Running time, 2 reels.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

VITAPHONE BILLBOARD: Jane and Katherine Lee—Some clever vaudeville acts in a fine reel.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

VITAPHONE SHORTS: Couldn't get along without their band acts, balance of the shorts are fairly good but think they are working some of their two-reel musicals too much, not the quality they used to be.—Ralph Larned, Paramount Theatre, La Crosse, Kansas. Small town patronage.

VITAPHONE TROUPERS: Four Trojans, Aunt Jemima—A very pleasing single reel. This series is all good. Running time, 1 reel.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

Serials

Mascot

MIRACLE RIDER: Tom Mix—Just finished the last chapter of this serial and it pleased. Tom Mix and Tony are the whole show, but then they don't need any help to give a good performance. A better than usual serial.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

Universal

TAILSPIN TOMMY IN THE GREAT AIR MYSTERY: Clark Williams, Noah Beery, Jr., Jean Rogers—Well, this thing is finally ended and what a relief. We have good luck with good serials, but poor ones such as this keep 'em away.—E. C. Arehart, Princess Theatre, Odebolt, Iowa. General patronage.

Aguilar Spanish Head

N. L. Manheim, export manager of Universal Pictures, has named E. Aguilar as manager in Spain, with headquarters in Barcelona. Mr. Aguilar was formerly assistant to Siegwart Kusiel until the latter was appointed general manager of Universal's European distribution.

Seventh CCC Film Circuit

Another circuit of CCC camps has been formed in New York State to show regular weekly motion picture programs composed of a feature and two shorts, bringing the total number of such circuits in the state to seven and the total number of camps being served as 56.

Polish Agency in Spain

Distribution in Spain of Polish films will be made through the newly organized "Varsovia Films," with headquarters at Valencia, according to Miles Hammond, assistant trade commissioner in Madrid.

600-Meter Reels in Germany

The president of the film chamber in Berlin has decreed that beginning July 15 all theatres must use 600-meter reels.

Intermountain Expands

Intermountain Theatres, Inc., Salt Lake City, has entered the Montana field with the taking over of two houses.



J. C. Jenkins--His Colyum

Neligh, Nebraska.

Dear Herald:

Spring, spring, the beautiful spring,
It makes us all happy and makes us all sing,
It drives away winter and melts away snow
And everyone's happy wherever we go.
The birds in the trees with their music will bring
A reminder to us of this beautiful spring.

Yes, sir, Abner, spring is here. That is, we hope it is. The warm sunshine has run the mercury up to 60 above and the fleas are chasing one another up our back in a playful manner, which is further assurance that Old Man Winter has gone up to visit the Eskimos.

The snow is just about all gone, but the roads. Oh, gosh! the roads. The bridges are out in a lot of places and the mudholes are as deep and muddy as they are down in the Everglades, but fortunately we don't have any crocodiles, but we still have crooners. Spring makes us feel so good that we are going to invite you all to a duck dinner—"you bring the ducks."

▽

We have just received a letter from an old friend of ours enclosing his check and asking us to have his subscription to the HERALD extended for him. It's from William Fresie, manager of the Coppelberg circuit of theatres in La Crosse, Wisconsin.

We never think of La Crosse without thinking of Mr. and Mrs. Fresie and the wonderful time we had with them and the very delightful dinner we had at their home. And when we think of them we are also reminded of the time that they both cleaned us up on the La Crosse golf course.

And boy, did they clean us? They didn't have any more mercy on us than Andy had on J. Montgomery Guindell when he kicked him out of the grocery store, but we are overlooking all that because they live in Wisconsin.

▽

Every once in a while we see something that makes an impression on us that sticks. We played a picture once away back before sound came along and we expect to remember it as long as we live. It was a picture called "'Jes Call Me Jim," in which Will Rogers and Irene Rich played. The chances are that but few people, if any, still remember it. Then later on we played Pauline Frederick in "Madam X" and one fellow in our town measured all other pictures for years by "Madam X." If they didn't come up to "Madam X" they didn't meet with his approval.

Tonight we went to the Moon theatre and saw "King of Burlesque" with Warner Baxter, Alice Faye and Jack Oakie. Alice Faye was good, of course she was, just as she always is, but we will remember the excellent acting of Warner Baxter along with "'Jes Call Me Jim" for many seasons. Jack Oakie did the comedy stuff in mighty fine shape, and take it all in all, we'd pronounce it a very good production, but not the biggest picture by quite a little, but a pleasing one, and it is our opinion that any audience will feel satisfied with it. When they think they can beat Warner Baxter they are barking up the wrong sapling, that's all.

▽

When you read the reports in the newspapers nowadays you can make up your own minds whether they are going to have war or not, and one man's guess is as good as another's. One article tells us that they are rattling their sabers with one hand and polishing up their squirrel rifles with the other, and the next article tells us that they are waving the olive branch while they are building a perch for the dove of peace to roost on. What we'd like to know is, in case they do get into war over there, just which country we will decide to fight for to "make the world safe for democracy."

Our position reminds us a whole lot of when we were a boy at a school meeting. There was a young Irishman there and when they all got into a general fight the Irishman pulled off his coat and rolled up his sleeves and said, "Gentlemen, I am a stranger here but just pass me out a man."

We need not fear that there will be war, for the League of Nations will take care of that. After Japan gets all of China she wants and after Italy carves the Ethiopian turkey the League will settle everything, except the debts.

Guy Williams, in his column, writes a letter to his friend Joe. He calls Joe's attention to the time they were in the trenches in the World War and says they are used to trenches now for they have been in a rut in this country for a long time. He also calls Joe's attention to "Fifi and her blonde friend," and he winds up by asking him, "Say, Joe, as you figure it, how old would Fifi and her friend be now if they were telling us the truth then?"

Yes, sir, fighting in the trenches in Paris is about as dangerous as pulling the cork out of a champagne bottle. We would appear about as sensible going into a war over in Europe as a sow going to Sunday School in a Tuxedo.

▽

A report says that snow falls only on one-third of the earth. That's probably so; we got all of it.

▽

The "Pathfinder" says a culprit was brought into court and the examining attorney asked him to state his name, and he said "Pzhylincstoski Jylotty," and the court said, "Will the defendant stop making funny noises and give his name?".

▽

Here is a bit of news for you boys. Well, it may not be news to a lot of you, but those of you who have not already done so had better get Jane Withers in "Paddy O'Day" and give your folks a very satisfying show. Jane Withers is just the kind of a girl we'd like to have call us Grandady. The facts are that we'd like to buy her a dolly for Christmas and a lollypop every day. Our judgment is that this picture will please the fathers and mothers of the land and everybody else except possibly those who run more to poodle dogs than children.

This picture probably won't be listed as one of the 10 best of the year, but that may be because the critics don't have any children of their own. If they will leave it to the mothers of the country we will betcha that it will get more than "honorable mention." It's a picture the producers can be proud of; but then, maybe we don't know a good picture, since we have never seen very many.

▽

A report in the paper says that the county attorney of Lancaster county, Nebraska, has applied for a court order restraining the theatres of Lincoln from showing Mae West in "Klondike Annie." Lincoln always was kinda funny that way. If they will team Mae up in a vaudeville act with Aime Semple McPherson we'll betcha it will draw the spotlight position on every vaudeville show in the land.

▽

We hear a whole lot nowadays about "boondoggling," but maybe some of you boys don't know what boondoggling is. You know what bulldogging a steer is. It is when a cowboy ropes a steer. He grabs him by the nose and twists his head and throws him down, but boondoggling is when they grab the taxpayer by the nose and twists it, and give him a kick in the pants.

▽

Whenever you get right up against a stone wall and haven't a doggone thing to say, the best thing to do is to not say it.

We heard a speaker apologize to his audience once for not having anything to say, and after the speech, the audience wanted to apologize to someone for going to hear him.

About all we can do is to think of the boys we have called on over the country and hope we can call on them again, and that gives us a lot of pleasure, for—

We'd like to call upon the boys
In Washington and Illinois,
Also those boys in Idaho
And those down in New Mexico.

But we can't go to every state
Because the distance is too great,
And we can't jump the pools and bumps
For April Shower has got the mumps.

COLONEL J. C. JENKINS,
The Herald's Vagabond Colyumnist.

THE HERALD covers the field like an APRIL SHOWER.

Brown Adds Theatre

R. E. Brown of the Harlan theatre of Harlan, Iowa, has completed arrangements for another building in the town which he will convert into another theatre, seating approximately 300.

TECHNOLOGICAL

The BLUEBOOK School

By F. H. RICHARDSON

BLUEBOOK SCHOOL QUESTION NO. 15.—(A) Explain the construction and operation of a magnetic loud speaker. (B) What is a push-pull amplification? (C) Should rheostats be located in the projection room. Explain your answer.

Answer to Question No. 10

Bluebook School Question No. 10 *was: (A) In calculating the resistance of projection circuits, what various things must be considered? (B) When the positive carbon of a high intensity arc fails to feed forward, what is wrong? (C) Name one source of negative electrons and negatrons. (D) What is the effect of an over-size positive carbon?*

The following made sufficiently correct replies to entitle them to credit: C. Rau and S. Evans; G. E. Doe; D. Danielson; B. Devietti; H. Edwards; R. H. Hooker; W. C. Brown; M. and J. Devoy; J. J. Cuddy, E. H. Toedte, A. L. Cooper; J. R. Prater; W. Limmroth; C. L. Loft; J. Lansing and R. D. Oberleigh; K. and R. Wells; G. N. Guidotti, F. L. and N. Savlor; R. Tompkins and H. K. Abernathy; F. H. and L. Klar and T. H. Morton; M. R. Williams; H. D. Lilly; B. L. George J. O'Brien; P. and L. Felt; S. E. and C. Gay; N. J. Perkins and R. Mills; G. J. Long; F. Simms and O. L. Daris; C. Hawkens; R. F. Swift; T. L. and G. Daniels; T. H. E. Ricman; L. R. Spooner and G. Johnson; W. H. Edmonds; B. Davis and A. L. Sanderson; T. J. McGuire and A. L. Long; S. G. Sanders and G. Sargent; H. Nolan; W. B. Gelespie, R. Long and D. L. Potholm; S. M. Rackk; R. L. Sottu; D. Emmerson; B. W. Stokes; H. T. Lally; V. Sanders and J. Jenson; W. Burns and T. R. Fanning; S. L. Northup; J. G. Schofner; P. L. Ranger; J. S. Hopkins; H. T. Todd and L. D. Dodson; H. T. Granger; D. Howard; C. R. Shombraugh; T. Lavenburg; D. L. Slinger; T. T. Golley; G. L. Stall and H. T. Tomkins; B. R. Spencer and W. Jones; D. Pollock; B. I. Jennings and T. C. Callahan; N. E. Olliver and D. McGee; D. L. Hunt; H. C. Larson and B. L. Mathew; G. K. Bruice; H. B. Hornstein; D. Anderson and B. H. Thaller; W. L. Simmons; N. F. Fanchette and S. Myers; T. L. Graybar; W. Bollinghause.

(A) G. E. Doe says, "In calculating resistance of a projection circuit, we may consider the matter from the strictly correct angle, which would oblige us to add up all resistance offered by everything from the beginning of the circuit to and including the arc. This would of course include the wires, switch, current controlling device employed, the lamp parts carrying current, the carbons and the arc itself. In practice, however, we consider only the resistance of the arc, which is high, and the current controlling device; the resistance of the wires, if of proper size and in good condition, is slight; that of the switch, if in proper condition, negligible, the only element offering considerable resistance not usually considered being the carbons themselves. This latter projectionists ordinarily pay no attention to, as it cannot be altered (assuming carbons of correct kind and diameter to be used) and, moreover, is a hard item to check up on."

D. Danielson says, "In calculating resistance of a projection circuit, the following must be considered: (1) Arc amperage. (2) Supply voltage. (3) Arc voltage. (4) Type of arc. (5) Type of current."

J. J. Cuddy says, "In calculating resistance of a projection circuit, aside from the resistance offered by the rheostat, or whatever apparatus is employed to regulate current and voltage, there must also be considered the resistance offered by the light source itself; also that offered by wires, switches, carbons and other current-carrying elements. However, usually the resistance of everything except the current controlling device and the light source itself is disregarded in calculating resistance of the circuit, provided, of course, those other elements all be in good condition and not overloaded."

(B) A. L. Cooper says, "When the positive carbon of a H. I. arc fails to feed forward, it usually can be traced to rough, pitted current carrying contacts. Sometimes, though not often, the fault may lie in the feeding mechanism, the parts of which must contact the carbon with sufficient pressure to insure movement of the carbon. In other words, the tension must be enough to effect movement when the parts are in good condition. Too much pressure is bad, however, as it causes unduly rapid wear of the parts and may cause a roughening of the carbon surface, thus not only weakening the effect of the feed, but also reducing contact with the current supplying contact. It also may and not infrequently does cause sticking."

J. R. Prater says, "When a H. I. are positive carbon refuses to feed forward the trouble usually is due to rough, pitted, dirty current carrying contact blocks. Other possible but less likely causes of such trouble are excessive contact block pressure and incorrect feed roller tension."

(C) C. L. Loft says, "Dry batteries such as are used in flash lights; also the B and C batteries, such as are used in sound systems, are source of electrons and negatrons."

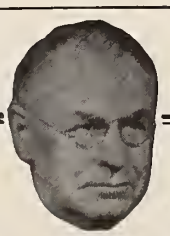
H. Toedte replies, "Batteries or dry cells are sources of electrons and negatrons."

C. Rau and S. Evans reply, "One source of electrons and negatrons is the dry cell that is employed in so many different ways as a source of electric power. Such cells have two elements, namely zinc and carbon. Its electrolyte is a damp paste of ground coke and manganese dioxide mixed with sal-ammoniac (ammonium cloride). The negatrons are obtained from the zinc and are passed out into the external circuit as the current."

Barney DeVietti says, "The question as stated is, I believe, rather catchy, because of the fact that 'negative electrons and negatrons' are, save for the name, the same thing, hence the question, because of the *and,* instead of an *or,* might be taken to refer to two things instead of just one. As to whether or not the question was intentionally worded as it was, I cannot of course say, but I believe my reasoning is correct. . . . Answering the question, one source of negative electrons or negatrons is the common dry battery cell."

(D) R. A. Hooker answers, "Carbon diameter has much to do with resultant illumination. Carbon diameters are worked out for different currents and should be kept just as nearly as possible to those limits. A too-large positive will cause unsteady light, flicker and reduction of illumination."

D. Danielson says, "The effect of an oversize positive carbon are unsteadiness of the arc; and since the illumination is derived wholly from the thin incandescent crater floor, there will be a much larger body of relatively cool carbon. It then follows that the extremely thin layer of incandescent carbon on the crater floor will not rise to such high temperature as would be the case were there a smaller body of cooler carbon back of it, hence there must and will be a lowering of the value of the light given off. The effect viewed as a whole is to cool the crater floor, thus not only lowering the illumination power, but also changing the color of the light."



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Petition Hits Double Bills

Petitions for the discontinuance of double features in theatres in North Platt, Neb., are being circulated this week.

EXHIBITOR SUBJECT TO PAYROLL TAX, SAYS U.S.

Employers Held Liable Regardless of Whether State Has Unemployment Insurance Law

United States Government regulations, enacted last year, which will make thousands of exhibitors throughout the country subject to payroll taxes under the unemployment compensation provisions of the social security act, have been issued by the Commissioner of Internal Revenue, together with a warning that employers are liable for the tax regardless of whether the state in which they are located has an unemployment insurance law.

Under the formula for determination of employment, effective as from January 1, last, every person who employs eight or more individuals on a total of 20 or more calendar days during a calendar year, each such day being in a different calendar week, is subject to the tax. This will involve theatres, exchanges, producers and other theatrical businesses employing eight or more.

The weeks in each of which occurs a day on which eight or more persons are employed need not be consecutive, nor is it necessary that the individuals so employed be the same individuals nor that they be employed at the same moment of time or for any particular length of time or on any particular basis of compensation.

Under these provisions, an exhibitor who normally operates his house with a manager, ticket seller, ticket taker, janitor, an operator and a single usher would be subject to tax if, on Saturdays or Sundays, he employed two additional ushers, even for a single hour, under a provision that "it is sufficient if the total number of individuals employed during the 24 hours of a calendar day is eight or more, regardless of the period of service during that day or the basis of compensation."

Under the regulations, an "employe" is a person "subject to the will and control of the employer not only as to what shall be done but how it shall be done," but "it is not necessary that the employer actually direct or control the manner in which the services are performed; it is sufficient if he has the right to do so."

Title of position is immaterial, it was ruled; an officer of a corporation is an employee, but a director, as such, is not, although the latter becomes an employ if he performs services for the corporation other than those incident to participation in meetings of the board of directors.

Basis of Tax

The basis of the tax is the total amount of wages payable by an employer with respect to employment during the calendar year, regardless of the time of actual payment. The term "wages" means "all remuneration for employment, whether payable in money or something other than money and the name by which such remuneration is designated is not material." The tax on wages payable for the current year will be one per cent; for 1937, two per cent, and for subsequent years, three per cent. Returns for 1936 must be filed by January 31, 1937, accompanied by the full tax or by 25 per cent thereof, with the remainder to be paid in three equal instalments at three-month intervals.

With respect to credits for payments to state insurance funds, the regulations provide that "the taxpayer may credit against the tax the total amount of contributions, with respect to employment during the taxable year, paid by him into an unemployment fund under the laws of any state, provided the Social Security Board has found such laws to contain the provisions specified in Section 903 (a) of the social security act and has for the taxable year so certified to the Secretary of the Treasury.

Credit Limitations

"The allowance of contributions as credit against the tax is subject to the following limitations: (1) The total credit shall not in any case exceed 90 per cent of the tax against which it is applied; (2) the contributions must have been actually paid into the state unemployment fund before the date on which the return for the calendar year is required to be filed, that is, on or before January 31 next following the close of the calendar year unless the time for filing is extended; (3) the contributions must have been paid with respect to services performed by an employe within the United States and not excepted from the term 'employment' by the act; and (4) the contributions must have been paid with respect to services performed during the calendar year covered by the return."

Protection of government revenues from any loss through court invalidation of any state law is secured through a provision that "if, after the return is filed, a refund is made by a state to the taxpayer of any part of his contributions credited against the tax, the taxpayer is required to advise the Commissioner of Internal Revenue, under oath, of the date and amount of the refund and the reason therefor, and to pay any tax due as a result of the refund, together with interest from the date the tax was due."

Bateman Joins Republic

Francis Bateman, of the Metro-Goldwyn-Mayer sales department, has been made Los Angeles branch manager of Republic Pictures to succeed Howard Stubbins, recently resigned. Mr. Bateman will take up his new post April 6th.

Small Opens Offices

William Small has opened the Theatre Advisory Exchange, Inc., in New York as an advisory service specializing in the financing, construction and reconditioning of theatres.

Columbia Keeps Dix

Columbia Pictures has signed Richard Dix to a long-term contract. The actor is currently working in the company's production, "Devil's Squadron."

FROM READERS

URGES SELLING OF FILM BY TRAILER

To the Editor of the Herald:

If Metro trailers would sell their pictures better and eliminate trying to sell Leo several times in each prevue, we'd get more people into our theatres. Following Metro's sorry trailer and sorry feature, "The Bishop Misbehaves," with Warners' excellent trailer and entertaining feature, "The Widow from Monte Carlo," makes an exhibitor praise the latter company's product, possibly a little exaggeratedly. Metro's method of exploiting Leo reminds me of Universal's method several years ago of exploiting the Laemmles at the beginning of all their features, thusly: "Presented by Carl Laemmle and produced by Carl Laemmle, Jr." Why waste time and confuse the minds of our audiences with trade marks and the names of producers, directors, cameramen, designers, etc.

"It Happened One Night" and "Imitation of Life" were types of product that entertained and pulled but there isn't one customer in a thousand that can tell who produced them and they don't care. Trade marks didn't sell them either.—D. B. White, Ritz Theatre, Fernandina, Fla.

HERE'S COMMENDATION FOR EXCHANGE'S WORK

To the Editor of the Herald:

Too often—perhaps because it is human nature to do so—we hear and read criticisms of the various producers and their exchanges.

Therefore, I want to go on record to the effect that I consider the RKO Exchange at Salt Lake City as deserving of a bonus from the parent organization. I have dealings with eight exchanges, but, with no mental reservations of any kind, I unqualifiedly pick RKO as the best exchange in Salt Lake City. Our dealings have been well-nigh perfect! They have always been fair, reasonable and equitable. Every courtesy has been extended. Bookings have been made promptly and to my entire satisfaction. No reasonable request has ever been refused. In these days of much bickering and complaints I want to raise my voice and say that the Salt Lake City exchange of the RKO Distributing Corporation is a distinct credit to the industry in general, RKO in particular and more particularly to Tom Walsh, the manager.—*Ted Stump, Elted Theatres, Absarokee, Mont.*

CAN'T RUN HIS THEATRE WITHOUT "ASIDES" COPY

To the Editor of the Herald:

Now what the hell has happened?

We can't run a theatre without this Asides and Interludes page by James Cunningham and we notice that the issues of March 7 and March 14 neither had this page. The writer writes a column about three times weekly for different newspapers and we have to depend on other brains for ideas and a lot of them came out of this page.

What say?—Hugh Gardner, Manager, Neosho's Orpheum Theatre, Neosho, Mo.

THEATRE RECEIPTS

The total of theatre receipts for the calendar week ended March 28, 1936, from 110 theatres in 18 major cities of the country was $1,092,350, an increase of $26,717 over the total of the preceding week ending March 21, 1936, when 112 theatres in 18 major cities of the country aggregated $1,065,633.

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Theatres		Current Week		Previous Week		High and Low Gross (Tabulation covers period from January, 1935) (Dates are 1935 unless otherwise specified.)
Boston		Picture	Gross	Picture	Gross	
Boston 3,246	35c-65c	"Love on a Bet" (Radio)..... (plus stage show)	29,000	"The Farmer in the Dell" (Radio).. (on stage: Ralph Bellamy)	19,000	High 9-7 "Hot Tip" ..... 35,000 (plus stage show "Folies Bergere")
Fenway 1,382	30c-50c	"Modern Times" (U.A.) and..... "Give Us This Night" (Para.)	7,000	"Klondike Annie" (Para.) and..... "Laughing Irish Eyes" (Republic)	6,000	Low 8-3 "A Dog of Flanders" and "What Price Crime" 4,000 High 3-14-36 "The Story of Louis Pasteur" and "The Voice of Bugle Ann" 8,000 Low 7-20 "Don't Bet on Blondes" and "Ladies Crave Excitement" 2,500
Keith's Memorial 2,907	25c-65c	"Love Before Breakfast" (Univ.)..	9,500	"Follow the Fleet" (Radio) ..... (4th week)	9,500	High 2-29-36 "Follow the Fleet"..... 37,000
Loew's Orpheum. 2,970	25c-55c	"Wife vs. Secretary" (MGM)..... (2nd week)	11,000	"Wife vs. Secretary" (MGM)..... (1st week)	17,000	Low 8-17 "Jalna" ..... 5,500 High 11-16 "Mutiny on the Bounty"..... 25,000
Loew's State 3,537	25c-55c	"Wife vs. Secretary" (MGM)..... (2nd week)	10,500	"Wife vs Secretary" (MGM)..... (1st week)	18,000	Low 9-21 "The Call of the Wild"..... 11,000 High 11-16 "Mutiny on the Bounty"..... 24,500
Metropolitan 4,332	35c-65c	"The Trail of the Lonesome Pine".. (Para.) (on stage: Paul Lukas)	30,000	"Desire" (Para.) ..... (plus stage band)	29,000	Low 7-6 "Sanders of the River" and "Unknown Woman" 7,500 High 4-6 "Private Worlds" 41,000
Paramount 1,793	25c-50c	"Modern Times" (U.A.) and..... "Give Us This Night" (Para.)	12,000	"Klondike Annie" (Para.) and..... "Laughing Irish Eyes" (Republic)	11,000	Low 7-20 "Men Without Names"..... 14,000 High 3-14-36 "The Story of Louis Pasteur" and "The Voice of Bugle Ann" 15,000 Low 7-20 "Don't Bet on Blondes" and "Ladies Crave Excitement" 4,000
Buffalo						
Buffalo 3,489	30c-50c	"The Trail of the Lonesome Pine" (Para.)	11,400	"Little Lord Fauntleroy" (U.A.)..	10,800	High 4-27 "Mississippi" 23,800
Century 3,000	25c	"Another Face" (Radio) and ..... "Whispering Smith Speaks" (Fox)	4,800	"Broadway Hostess" (W.B.) and.. "We're Only Human" (Radio)	5,600	Low 7-27 "Broadway Gondolier" ..... 6,600 High 1-11-36 "King of Burlesque"..... 9,500
Great Lakes 3,000	25c-40c	"Follow the Fleet" (Radio).....	14,800	"Modern Times" (U.A.)..... (2nd week)	7,200	Low 8-3 "Mad Love" and..... "Dog of Flanders" 3,800 High 11-16 "Mutiny on the Bounty".... 22,000
Hippodrome 2,500	30c-50c	"The Prisoner of Shark Island".... (20th Century)	7,800	"It Had to Happen" (20th Century)	6,500	Low 8-3 "The Man on the Flying Trapeze" and "Sanders of the River" 5,000 High 2-9 "David Copperfield"..... 17,200
Lafayette 3,300	25c	"Love Before Breakfast" (Univ.) and "Dangerous Waters" (Univ.)	7,300	"Grand Exit" (Col.) and..... "The Clairvoyant" (GB Pictures)	6,000	Low 12-28 "The Perfect Gentleman".... 4,000 High 1-12 "Broadway Bill"..... 17,100
State 1,600	15c-35c	"Tango" (Invincible) ..... (plus stage show)	3,600	.....		Low 7-27 "A Notorious Gentleman" and "Strange Wives"..... 4,100 .....
Chicago						
Apollo 1,400	25c-50c	"The Story of Louis Pasteur"..... (F.N.) (2nd week)	8,900	"The Story of Louis Pasteur".... (F.N.) (1st week)	11,800	High 3-21-36 "The Story of Louis Pasteur" 11,800
Chicago 4,000	35c-68c	"Klondike Annie" (Para.)..... (on stage: Jan Barber and orchestra)	28,800	"The Petrified Forest" (W.B.).... (on stage: John Boles)	39,000	Low 5-25 "The Devil is a Woman"..... 1,000 High 1-18-36 "The Bride Comes Home" 56,600 Low 4-27 "Living on Velvet"..... 24,000
Garrick 900	25c-50c	"Modern Times" (U.A.) ..... (30c-60c)	6,800	"The Milky Way" (Para.).....	5,800	High 1-4-36 "The Man Who broke the Bank at Monte Carlo"..... 9,700 Low 5-4 "One New York Night"..... 3,000
Oriental 3,490	25c-40c	"Woman Trap" (Para.) ..... (on stage: Benny Rubin and revue)	15,400	"Three Live Ghosts" (MGM)..... (plus vaudeville)	15,200	High 11-2 "Woman Wanted"..... 25,900 (on stage: Major Bowes' Amateurs) Low 9-21 "The Man on the Flying Trapeze" 13,400
Palace 2,509	25c-50c	"Fllow the Fleet" (Radio)..... (3rd week)	13,500	"Follow the Fleet" (Radio)..... (2nd week)	18,300	High 1-11-36 "I Dream Too Much"..... 32,500 (on stage: Ken Murray and Lillian Roth)
Roosevelt 1,591	30c-60c	"The Trail of the Lonesome Pine" (Para.) (3rd week)	8,000	"The Trail of the Lonesome Pine".. (Para.) (2nd week)	10,500	Low 12-28 "The Great Impersonation".. 8,200 High 1-5 "Forsaking All Others"..... 27,000
State-Lake 2,776	20c-35c	"If You Could Only Cook" (Col.).. (on stage: Frank and Milt Britton)	13,800	"The Lone Wolf Returns" (Col.)...	13,700	Low 11-23 "O'Shaughnessy's Boy" ..... 7,000 High 3-23 "The Little Minister"..... 17,000
United Artists... 1,700	35c-68c	"These Three" (U.A.) ..... (30c-60c)	20,500	"Modern Times" (U.A.) ..... (4th week)	14,000	Low 7-20 "Alias Mary Dow"..... 8,000 High 2-29-36 "Modern Times"..... 35,500
Cleveland						Low 4-13 "Vanessa: Her Love Story".. 10,000
Allen 3,300	30c-42c	"The Music Goes 'Round" (Col.).. (4 days) "Another Face" (Radio)..... (3 days)	2,000 750	"The Country Doctor" (Fox).....	4,750	High 1-12 "Bright Eyes"..... 9,000 Low 6-22 "The Daring Young Man".... 1,300
Hippodrome 3,800	30c-42c	"Colleen" (W.B.)	12,500	"The Story of Louis Pasteur"..... (F.N.)	11,500	High 9-21 "Top Hat" 27,500
RKO Palace 3,100	30c-60c	"It Had to Happen" (20th Century) (on stage: Bebe Daniels and Ben Lyon)	17,500	"The Lone Wolf Returns" (Col.).. (on stage: Cab Calloway and Orchestra)	17,500	Low 8-24 "Dante's Inferno"..... 5,250 High 4-6 "Transient Lady"..... 39,000 Low 6-8 "Break of Hearts"..... 5,500
State 3,400	30c-42c	"Desire" (Para.)	12,000	"The Prisoner of Shark Island".... (20th Century)	12,000	High 1-12 "Forsaking All Others"..... 28,000
Stillman 1,900	30c-42c	"Timothy's Quest" (Para.) ..... (25c-35c)	3,500	"Wife vs. Secretary" (MGM).....	6,000	Low 3-16 "Folies Bergere"..... 6,000 High 2-9 "David Copperfield"..... 11,000 Low 12-28 "The Virginia Judge"..... 2,500
Denver						
Aladdin 1,500	25c-50c	"Little Lord Fauntleroy" (U.A.)...	5,000	"It Had to Happen" (20th Century)	3,000	High 3-28-36 "Little Lord Fauntleroy".. 5,000 Low 6-22 "Nell Gwyn" and "My Heart is Calling" 600
Broadway 1,500	25c-40c	"The Country Doctor" (Fox).....	2,500	"The Music Goes 'Round" (Col.).. (3 days) "Man Hunt" (W.B.) and ..... "Man of Iron" (F.N.) (4 days)	400 800	High 12-7 "In Old Kentucky"..... 3,000 Low 12-28 "Unfinished Symphony" 300
Center 1,500	20c-35c	"Hitch Hike Lady" (Republic)..... (plus stage show)	3,000	"Laughing Irish Eyes" (Republic) (plus stage show)	3,000	.....
Denham 1,500	25c-40c	"Preview Murder Case" (Para.).... (on stage: Major Bowes' Amateurs)	8,000	"The Trail of the Lonesome Pine" (Para.) (2nd week)	3,000	High 2-29-36 "Klondike Annie"..... 13,000 Low 8-24 "Without Regret"..... 1,750
Denver 2,500	25c-50c	"Colleen" (W.B.) ..... (plus stage band)	9,500	"The Country Doctor" (Fox) ..... (3 days) "The Prisoner of Shark Island".... (20th Century) (4 days)	3,000 6,000	High 11-16 "Mutiny on the Bounty".... 15,000 Low 12-28 "Here Comes the Band"..... 1,500
Orpheum 2,600	25c-40c	"Wife vs. Secretary" (MGM).....	9,000	"Follow the Fleet" (Radio) ..... (2nd week)	5,500	High 5-18 "Romance in Manhattan".... 16,000 Low 12-28 "The Perfect Gentleman".... 2,000
Paramount 2,000	25c-40c	"Next Time We Love" (Univ.) and "Dangerous Waters" (Univ.)	3,500	"The Bohemian Girl" (MGM) .... (4 days) "The Country Doctor" (Fox)..... (3 days)	1,500 2,500	High 5-11 "Bride of Frankenstein"..... 7,000 Low 11-30 "Bad Boy"..... 800

[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week: Picture	Current Week: Gross	Previous Week: Picture	Previous Week: Gross	High and Low Gross (Tabulation covers period from January, 1935) (Dates are 1935 unless otherwise specified.)
Hollywood							
Chinese	2,500	30c-55c	"Wife vs. Secretary" (MGM)	11,000	"The Country Doctor" (Fox) (2nd week)	7,500	High 2-22-36 "Modern Times" 26,000 Low 5-4 "West Point of the Air" 4,900
Pantages	3,000	25c-40c	"These Three" (U.A.)	10,900	"Follow the Fleet" (Radio) (3rd week)	5,200	High 9-7 "Top Hat" 19,000 Low 4-13 "Mister Dynamite" and "Great God Gold" 2,500
W. B. Hollywood	3,000	25c-40c	"Road Gang" (F.N.)	9,600	"Colleen" (W.B.)	9,333	High 9-7 "Page Miss Glory" 15,300 Low 4-3 "Laddie" 5,700
Indianapolis							
Apollo	1,100	25c-40c	"Colleen" (W.B.)	6,200	"The Country Doctor" (Fox) (2nd week)	3,500	High 3-14-36 "The Country Doctor" 8,000 Low 5-4 "Thunder in the East" 1,600
Circle	2,800	25c-40c	"Klondike Annie" (Para.) and "Woman Trap" (Para.) (6 days)	2,000	"Follow the Fleet" (Radio)	4,300	High 8-17 "Smart Girl" 8,500 Low 3-16 "Transient Lady" 2,000
Indiana	3,100	25c-40c	"The Trail of the Lonesome Pine" (Para.)	8,000	"Desire" (Para.) and "Love on a Bet" (Radio)	6,250	High 3-14-36 "Follow the Fleet" 12,000 Low 1-5 "The Little Minister" 3,500
Loew's	2,800	25c-40c	"These Three" (U.A.)	6,500	"Wife vs. Secretary" (MGM)	10,900	High 2-15-36 "Exclusive Story" (on stage: Cab Calloway and band) 15,000 Low 4-6 "Casino Murder Case" 2,750
Lyric	2,000	25c-40c	"The Leathernecks Have Landed" (Republic) (on stage: Major Bowes' Amateurs)	13,300	"Don't Get Personal" (Univ.) (on stage: Ben Lyon and Bebe Daniels)	10,700	High 3-28-36 "The Leathernecks Have Landed" (on stage: Major Bowes' Amateurs) 13,300 Low 12-21 "Frisco Kid" 3,700
Kansas City							
Mainstreet	3,100	25c-40c	"The Story of Louis Pasteur" (F.N.)	7,700	"Love on a Bet" (Radio) (on stage: Earl Carroll's Vanities) (25c-50c)	12,500	High 11-23 "The Case of the Lucky Legs" 22,000 Low 1-12 "I Sell Anything" 2,000
Midland	4,000	25c-40c	"Little Lord Fauntleroy" (U.A.)	7,400	"The Prisoner of Shark Island" (20th Century)	10,500	High 8-24 "China Seas" 25,000 Low 9-14 "Bonnie Scotland" 6,000
Newman	1,900	25c-40c	"The Trail of the Lonesome Pine" (Para.) (4 days - 3rd week)	3,500	"The Trail of the Lonesome Pine" (Para.) (2nd week)	12,500	High 5-25 "Goin' to Town" 14,000 Low 5-18 "Dinky" 3,000
Tower	2,200	25c-35c	"The Voice of Bugle Ann" (MGM) (plus stage show)	8,500	"The Widow from Monte Carlo" (W.B.) (plus stage show)	6,000	High 1-18-36 "Magnificent Obsession" 14,500 Low 3-14-36 "Lady of Secrets" (plus stage show) 5,000
Uptown	2,000	25c	"The Country Doctor" (Fox) (25c-40c)	8,400	"Show Them No Mercy" (20th Century) (9 days)	3,700	High 9-7 "Steamboat 'Round the Bend" 11,000 Low 7-27 "Black Sheep" 2,100
Los Angeles							
Filmarte	800	30c-40c	"Fang and Claw" (Radio)	2,250	"The Passing of Third Floor Back" (GB Pictures)	1,200	High 4-27 "My Heart is Calling" 4,000 Low 6-29 "Song of Happiness" 800
Four Star	900	30c-55c	"The Voice of Bugle Ann" (MGM) (3rd week)	1,700	"The Voice of Bugle Ann" (MGM) (2nd week)	2,200	High 5-18 "Les Miserables" 7,800 Low 12-7 "The Return of Peter Grimm" 2,400
Grand Internat'l.	750	35c-40c	"Three Women" (Amkino) (2nd week)	1,950	"Three Women" (Amkino) (1st week)	3,000	High 1-4-36 "The New Gulliver" 3,200 Low 12-7 "Such a Girl You Never Forget" 900
Hillstreet	2,700	25c-40c	"These Three" (U.A.)	9,800	"Follow the Fleet" (Radio) (3rd week)	5,700	High 9-7 "Top Hat" 17,000 Low 11-2 "Three Kids and a Queen" 2,800
Loew's State	2,500	30c-55c	"Wife vs. Secretary" (MGM)	13,000	"The Country Doctor" (Fox) (2nd week)	9,000	High 12-7 "Mutiny on the Bounty" 24,500 Low 10-26 "Way Down East" 6,200
Paramount	3,596	30c-55c	"The Trail of the Lonesome Pine" (Para.) (plus stage show)	25,350	"Desire" (Para.) (plus F. and M. stage show)	14,000	High 8-10 "Paris in Spring" 32,000 Low 12-7 "A Strange Case of Love" (on stage: Cab Calloway and Band) 12,200
W. B. Downtown	3,400	25c-40c	"Road Gang" (F.N.)	11,000	"Colleen" (W.B.)	9,800	High 1-11-36 "Captain Blood" 17,100 Low 4-27 "Strangers All" and "I'll Love You Always" 5,000
Minneapolis							
Lyric	1,238	20c-25c	"Preview Murder Mystery" (Para.)	1,500	"Tough Guy" (MGM)	1,500	High 12-14 "Show Them No Mercy" 2,000 Low 8-17 "Don't Bet on Blondes" and "Sanders of the River" 1,200
Minnesota	4,000	25c-55c	"Colleen" (W.B.) (on stage: Horace Heidt and orchestra)	12,000	"The Trail of the Lonesome Pine" (Para.)	11,500	High 1-4-36 "The Bride Comes Home" 31,326 Low 2-29-36 "The Milky Way" 8,000
RKO Orpheum	2,900	25c-40c	"The Music Goes 'Round" (Col.)	6,500	"Love Before Breakfast" (Univ.) (on stage: Eddie Peabody and Company)	6,500	High 9-21 "Top Hat" 18,000 Low 1-26 "A Lost Lady" 4,500
State	2,300	25c-40c	"The Trail of the Lonesome Pine" (Para.)	6,000	"The Petrified Forest" (W.B.)	6,000	High 11-2 "Broadway Melody of 1936" 7,000 Low 3-14-36 "It Had to Happen" 5,000
World	400	25c-55c	"First a Girl" (GB Pictures)	2,500	"Magnificent Obsession" (Univ.) (9th week)	2,100	High 6-8 "Thunder in the East" 5,000 Low 11-16 "Born for Glory" 2,000
Montreal							
Capitol	2,547	25c-60c	"O'Shaughnessy's Boy" (MGM) and "It's in the Air" (MGM)	9,000	"First a Girl" (GB Pictures) and "Another Face" (Radio)	9,000	High 2-9 "Lives of a Bengal Lancer" 15,500 Low 8-3 "My Heart Is Calling" and "College Scandal" 7,000
Imperial	1,914	15c-34c	"Naughty Marietta" (MGM) and "Riptide" (MGM)	2,000	"Black Fury" (F.N.) and "Six Day Bike Rider" (F.N.)	3,000	High 1-4-36 "Une Nuit D'Amour" and "Spanish Cape Mystery" 5,500 Low 3-28-36 "Naughty Marietta" and "Riptide" 2,000
Loew's	3,115	30c-60c	"Next Time We Love" (Univ.) and "Dancing Feet" (Republic) (plus stage show)	10,000	"Laughing Irish Eyes" (Republic) (plus stage show)	11,000	High 1-11-36 "Broadway Hostess" and "The Rainmakers" (plus stage show) 15,000 Low 6-15 "Mark of the Vampire" and "Baby Face Harrington" 5,500
Palace	2,600	25c-65c	"Klondike Annie" (Para.)	11,500	"The Country Doctor" (Fox)	12,000	High 12-7 "Mutiny on the Bounty" 15,000 Low 7-20 "Drake of England" and "The Nitwits" 7,500
Princess	2,272	25c-65c	"The Music Goes 'Round" (Col.) and "The Lone Wolf Returns" (Col.)	7,000	"The Story of Louis Pasteur" (F.N.) and "The Return of Jimmy Valentine" (Republic) (2nd week)	6,000	High 2-22-36 "Modern Times" and "Guard That Girl" 12,500 Low 12-28 "Remember Last Night?" and "East of Java" 3,000
New York							
Capitol	4,700	25c-85c	"Petticoat Fever" (MGM)	38,000	"Robin Hood of El Dorado" (MGM)	20,500	High 1-5 "Forsaking All Others" 87,400 Low 10-12 "O'Shaughnessy's Boy" 16,500
Center	3,433	35c-$1.25	"Charlie Chan at the Circus" (Fox)	8,000	"Song and Dance Man" (Fox)	7,000	High 1-4-36 "Ah, Wilderness!" 32,000 Low 3-7-36 "The Voice of Bugle Ann" 6,000
Palace	2,500	25c-75c	"Follow the Fleet" (Radio)	6,400	"The Petrified Forest" (W.B.) and "Every Saturday Night" (Fox)	7,000	High 10-5 "Top Hat" 15,000 Low 3-28-36 "Follow the Fleet" 6,400
Paramount	3,700	35c-99c	"Klondike Annie" (Para.) (on stage: Fred Waring and Orchestra) (2nd week)	33,000	"Klondike Annie" (Para.) (on stage: Fred Waring and Orchestra) (1st week)	47,500	High 1-19 "Lives of a Bengal Lancer" 65,300 Low 12-21 "Millions in the Air" 10,000
Rialto	594	25c-65c	"Preview Murder Case" (Para.)	6,500	"Tough Guy" (MGM)	8,000	.....
Rivoli	2,200	40c-99c	"These Three" (U.A.)	42,000	"Modern Times" (U.A.) (6th week)	15,000	High 2-15-36 "Modern Times" 65,000 Low 6-29 "Nell Gwyn" 8,100
RKO Music Hall	5,954	40c-$1.65	"The Country Doctor" (Fox) (plus stage show) (2nd week)	55,000	"The Country Doctor" (Fox) (plus stage show)	75,000	High 9-7 "Top Hat" 131,200 (plus stage show) Low 11-30 "Crime and Punishment" 45,000 (plus stage show)
Roxy	6,200	25c-55c	"Love Before Breakfast" (Univ.) (on stage: Pinky Tomlin) (2nd week)	25,500	"Love Before Breakfast" (Univ.) (on stage: Pinky Tomlin) (1st week)	39,500	High 1-4-36 "If You Could Only Cook" 62,000 (plus stage show) Low 4-20 "My Heart is Calling" 17,500 (plus stage show)
Strand	3,000	25c-55c	"Brides Are Like That" (F.N.)	8,500	"Colleen" (W.B.) (2nd week)	12,000	High 5-11 "The G Men" 60,138 Low 12-21 "Broadway Hostess" 7,000

[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week		Previous Week		High and Low Gross (Tabulation covers period from January, 1935) (Dates are 1935 unless otherwise specified.)
			Picture	Gross	Picture	Gross	
Oklahoma City							
Capitol	1,200	10c-41c	"The Prisoner of Shark Island" (20th Century)	2,600	"Love Before Breakfast" (Univ.) (2nd week)	2,600	High 3-9 "Wings in the Dark" 3,700 Low 6-22 "The Devil is a Woman" 1,500
Criterion	1,700	10c-55c	"The Trail of the Lonesome Pine" (Para.)	7,100	"The Story of Louis Pasteur" (F.N.)	4,500	High 9-14 "Steamboat 'Round the Bend" 10,000 Low 11-2 "The Case of the Lucky Legs" 2,500
Liberty	1,500	10c-41c	"Yellow Dust" (Radio) (4 days) "Don't Get Personal" (Univ.) (3 days) (10c-36c)	2,600 800	"Preview Murder Case" (Para.) (plus stage show) (4 days) "Paddy O'Day" (Fox) (3 days) (10-36c)	2,100 600	High 1-19 "Gentlemen Are Born" and "Crime Doctor" 4,200 Low 10-26 "Little Big Shot" and "I Live for Love" 1,500
Midwest	1,500	10c-56c	"Modern Times" (U.A.)	4,000	"Splendor" (U.A.)	2,000	High 11-16 "Mutiny on the Bounty" 8,800 Low 8-24 "The Farmer Takes a Wife" 1,800
Omaha							
Brandeis	1,200	25c-40c	"Road Gang" (F.N.) and "Silly Billies" (Radio)	3,100	"The Story of Louis Pasteur" (F.N.) and "Hitch Hike Lady" (Republic)	6,500	High 9-14 "Top Hat" 9,500 Low 12-21 "Broadway Hostess" and "Man of Iron" 2,700
Omaha	2,200	25c-40c	"The Trail of the Lonesome Pine" (Para.) and "Every Saturday Night" (Fox)	10,600	"The Prisoner of Shark Island" (20th Century) and "Song and Dance Man" (Fox)	5,300	High 10-12 "Broadway Melody of 1936" and "Without Regret" 10,100 Low 10-5 "Dante's Inferno" and "She Get's Her Man" 3,600
Orpheum	3,000	25c-40c	"Strike Me Pink" (U.A.) and "Timothy's Quest" (Para.)	7,200	"The Country Doctor" (Fox) and "Three Live Ghosts" (MGM)	8,800	High 2-29-36 "Exclusive Story" (on stage: Ted Lewis) 21,150 Low 12-28 "Mister Hobo" and "Three Kids and a Queen" 5,800
Philadelphia							
Aldine	1,200	40c-65c	"Little Lord Fauntleroy" (U.A.) (9 days - 3rd week)	7,000	"Little Lord Fauntleroy" (U.A.) (2nd week)	9,000	High 11-30 "Splendor" 16,000 Low 1-26 "The Runaway Queen" 2,200
Arcadia	600	25c-50c	"The Big House" (MGM) (4 days) (revival)	900	"The Lady Consents" (Radio)	2,100	High 1-25 "The Bride Comes Home" 4,800 Low 9-21 "Bonnie Scotland" 800
Boyd	2,400	40c-55c	"Petticoat Fever" (MGM)	14,000	"The Trail of the Lonesome Pine" (Para.)	15,000	High 1-4-36 "A Tale of Two Cities" 30,000 Low 8-17 "Jalna" 6,000
Earle	2,000	25c-50c	"Silly Billies" (Radio) (plus stage show)	14,500	"Love Before Breakfast" (Univ.) (on stage: Buddy Rogers and Band)	16,500	High 1-4-36 "Miss Pacific Fleet" 22,000 Low 10-5 "I Live for Love" 9,500
Fox	3,000	40c-65c	"Everybody's Old Man" (Fox) (on stage: Joe Cook and revue)	15,000	"The Country Doctor" (Fox) (plus Edgar Bergen and stage show) (2nd week)	15,000	High 12-28 "The Littlest Rebel" (plus stage show) 31,000 Low 9-28 "Redheads on Parade" 7,500
Karlton	1,066	25c-40c	"We're Only Human" (Radio)	2,100	"The Story of Louis Pasteur" (F.N.) (2nd week)	3,500	High 10-5 "Top Hat" 6,300 Low 6-1 "Dinky" 1,200
Keith's	2,000	30c-50c	"Desire" (Para.)	2,900	"Follow the Fleet" (Radio) (2nd week)	3,200	High 4-13 "Roberta" 5,800 Low 1-2 "The Right to Live" 900
Stanley	3,700	40c-55c	"Colleen" (W.B.)	12,500	"Wife vs. Secretary" (MGM) (2nd week)	16,000	High 2-29-36 "Follow the Fleet" 27,000 Low 5-11 "Stolen Harmony" 4,000
Stanton	1,700	30c-50c	"Klondike Annie" (Para.)	11,000	"I Conquer the Sea" (Academy)	4,500	High 1-11-36 "Riffraff" 10,000 Low 3-23 "Captain Hurricane" 1,800
Portland, Ore.							
Blue Mouse	700	20c-25c	"Hands Across the Table" (Para) and Barbary Coast (U.A.) (2nd week)	1,700	"Hands Across the Table" (Para) and "Barbary Coast" (U.A.) (1st week)	1,700	High 8-17 "Life Begins at Forty" 2,700 Low 6-22 "My Heart is Calling" 1,400
Broadway	1,912	30c-40c	"Love Before Breakfast" (Univ.) and "The Garden Murder Case" (MGM)	5,000	"Next Time We Love" (Univ.) and "The Invisible Ray" (Univ.)	6,000	High 1-11-36 "Captain Blood" 8,000 Low 7-27 "Calm Yourself" and "Chinatown Squad" 4,000
Mayfair	1,700	25c-40c	"Last of the Pagans" (MGM) and "Drift Fence" (Para.)	4,000	"Follow the Fleet" (Radio)	4,000	High 1-25-36 "A Midsummer Night's Dream" 12,000 Low 1-19 "Behold My Wife" and "Defense Rests" 1,600
Orpheum	1,700	30c-40c	"The Country Doctor" (Fox) (3rd week)	8,000	"The Country Doctor" (Fox) (2nd week)	9,000	High 9-28 "She Married Her Boss" 9,500 Low 11-23 "To Beat the Band" and "Wanderer of the Wasteland" 4,000
Paramount	3,008	30c-40c	"Colleen" (W.B.) and "Timothy's Quest" (Para.)	7,000	"The Prisoner of Shark Island" (20th Century) and "Love on a Bet" (Radio) (2nd week)	6,000	High 4-20 "Private Worlds" 11,500 Low 12-14 "Mary Burns, Fugitive" 5,000
United Artists	945	30c-40c	"Modern Times" (U.A.) (2nd week)	7,000	"Modern Times" (U.A.) (1st week)	8,000	High 5-4 "Cardinal Richelieu" 9,000 Low 6-8 "Age of Indiscretion" 4,000
San Francisco							
Clay	400	35c	"Frontier" (Amkino)	1,400	"Pettersson-Sverige" (Scandinavian)	850	High 12-28 "Peasants" 2,500 Low 8-10 "The Youth of Maxim" 800
Embassy	1,400	15c-35c	"Follow the Fleet" (Radio)	3,500	"Laughing Irish Eyes" (Republic) and "The Lawless Nineties" (Republic)	3,000	High 5-18 "My Heart is Calling" 6,000 Low 12-7 "Two Sinners" and "$1,000 a Minute" 2,000
Fox	5,651	10c-35c	"Song and Dance Man" (Fox) and "The Lady in Scarlet" (Chesterfield)	5,000	"Three Godfathers" (MGM) and "Man of Iron" (F.N.)	7,500	High 8-3 "Champagne for Breakfast" 14,800 Low 11-30 "To Beat the Band" and "Freckles" 4,000
Golden Gate	2,800	25c-40c	"The Leathernecks Have Landed" (on stage: Burns and Allen) (25c-55c)	29,000	"Follow the Fleet" (Radio) (3rd week)	8,000	High 3-28-36 "The Leathernecks Have Landed" (on stage: Burns and Allen) 29,000 Low 10-26 "The Last Days of Pompeii" 11,500
Orpheum	2,440	15c-40c	"Don't Gamble with Love" (Col.) and "O'Malley of the Mounted" (Fox)	6,800	"Love Before Breakfast" (Univ.)	6,700	High 7-20 "Love Me Forever" 16,780 Low 10-26 "King Solomon of Broadway" and "Fighting Youth" 4,800
Paramount	2,670	15c-40c	"The Prisoner of Shark Island" (20th Century) and "Snowed Under" (F.N.)	14,500	"Wife vs. Secretary" (MGM) and "Preview Murder Mystery" (Para.) (2nd week)	10,500	High 6-8 "Our Little Girl" and "Alibi Ike" 23,000 Low 3-2 "Living on Velvet" and "All the King's Horses" 8,500
St. Francis	1,430	15c-40c	"The Country Doctor" (Fox) and "The Voice of Bugle Ann" (MGM) (2nd week)	6,000	"The Country Doctor" (Fox) and "The Voice of Bugle Ann" (MGM) (1st week)	6,000	High 1-19 "The County Chairman" 11,000 Low 6-29 "No More Ladies" 5,000
United Artists	1,400	15c-55c	"Modern Times" (U.A.) (3rd week)	9,000	"Modern Times" (U.A.) (2nd week)	11,000	High 10-26 "Barbary Coast" 15,000 Low 12-28 "Mimi" 2,500
Warfield	2,700	15c-40c	"Colleen" (W.B.) and "Too Many Parents" (Para.)	13,000	"The Trail of the Lonesome Pine" (Para.) and "F Man" (Para.)	15,000	High 10-5 "I Live My Life" (plus stage show) 35,000 Low 3-28-36 "Colleen" and "Too Many Parents" 13,000
Seattle							
Blue Mouse	950	25c-55c	"Follow the Fleet" (Radio) (3rd week)	3,350	"Follow the Fleet" (Radio) (2nd week)	3,200	High 11-30 "Mutiny on the Bounty" 6,100 Low 2-16 "Million Dollar Baby" and "Notorious Gentleman" 2,900
Fifth Avenue	2,500	25c-55c	"The Story of Louis Pasteur" (F.N.)	7,400	"Wife vs. Secretary" (MGM)	8,300	High 5-11 "Naughty Marietta" 10,200 Low 6-8 "The Flame Within" 5,100
Liberty	1,800	10c-35c	"Sunset of Power" (Univ.) and "Don't Gamble with Love" (Col.)	4,100	"Hell Ship Morgan" (Col.) and "Two Sinners" (Republic)	3,850	High 9-28 "She Married Her Boss" 7,900 Low 4-13 "White Lies" and "Happy Landing" 2,700
Music Box	950	25c-55c	"The Country Doctor" (Fox) (2nd week)	3,600	"The Country Doctor" (Fox) (1st week)	4,250	High 3-16 "Roberta" 6,100 Low 1-26 "The Man Who Reclaimed His Head" 2,850
Orpheum	2,450	25c-40c	"Next Time We Love" (Univ.) and "The Ghost Goes West" (U.A.)	5,850	"Klondike Annie" (Para.) and "Every Saturday Night" (Fox) (2nd week)	5,700	High 9-21 "Top Hat" 10,400 Low 8-31 "Dante's Inferno" and "Lady Tubbs" 4,800
Paramount	3,050	25c-35c	"Silly Billies" (Radio) and "Another Face" (Radio)	4,200	"Boulder Dam" (W.B.) and "The Bohemian Girl" (MGM)	4,450	High 12-14 "Annie Oakley" 9,200 Low 9-21 "Redheads on Parade" and "Hot Tip" 3,650
Rex	1,500	15c-35c	"The Return of Jimmy Valentine" (Republic) (plus vaudeville and stage band)	2,950	"Laughing Irish Eyes" (Republic) (plus stage show)	2,900	High 4-27 "Red Morning" and "Once to Every Bachelor" 4,150 Low 12-21 "Spanish Cape Mystery" 1,500

ALLIED MEMBERS PLAN CHICAGO BOOKING UNIT

Saperstein Assists But Says the Movement Is Not Official Step of Illinois Association

by BILL CROUCH
in Chicago

Members of Allied Theatres of Illinois are investigating the possibilities of organizing a buying circuit to reduce film rentals. The enterprise has not taken the form of a general Illinois Allied movement, according to Aaron Saperstein, president, but the plan, if worked out, may be adopted by the group. Various Allied members on several occasions have started the circuit buying idea, only to be checked by the distributors opposing the idea.

Success attributed to the buying circuit in Detroit has been an incentive to the local exhibitors, who seek a plan strong enough to withstand heavy fire from the distributors.

With at least 75 theatres in a buying combine the independent exhibitors could bring as much power to bear upon the distributors as the present circuit groups, possibly more.

Mr. Saperstein said he would act in an advisory capacity, but would not enter the movement as a activity of Allied.

▽

En route to the Coast for conferences with studio executives, John E. Otterson, Paramount chief, said all studio activities would be under the supervision of William Le Baron, Coast studio production head.

Deals for other producers to join the Paramount forces, since the departure of Walter Wanger and the decision of Winfield Sheehan not to join the Paramount group, were being considered, he said, but no such deals would be signed for several months at least as the present schedule could be well taken care of by those now with the company.

Plans for forthcoming pictures are the brightest in many months, according to Mr. Otterson, who stopped over at the Blackstone between trains.

▽

Sam Sperling, harmonica player from Brooklyn, was rushed here direct from the Major Bowes Amateur Hour, to appear at the Oriental theatre. Members of Bowes Unit No. 1 appeared over WMAQ in a special broadcast Monday morning. They did not perform during the broadcast as this is against the terms of their contracts.

▽

Eddie Phelps, salesman for RKO, has resigned to take over the management of the Garden theatre in Canton. He recently purchased an interest in this house, which is owned jointly by Charles House and A. L. Hainline. The theatre will be opened on Easter Sunday.

▽

Following his announcement that he will open the Temple Auditorium theatre in Elgin, Ill., on Easter Sunday, Tom Norman revealed that he had completed a deal for the Armory Auditorium in Kewanee, Ill., and will open that house about May 1.

The Armory will be redecorated and equipped with DeVry sound equipment. It seats more than 2,000 and will be called the Auditorium theatre.

In a special deal with United Artists the theatre will play that product first-run and will be called the "Home of United Artists Pictures."

▽

Miss Emma Abplanalp, secretary of the Film Board of Trade, was the guest speaker at a meeting of the Chicago and Cook County Federation of Women's Clubs at Assembly Hall, last Friday. Miss Abplanalp spoke about block-booking and censorship.

Miss Abplanalp said an inquiry showed that the majority of women who wired their Congressmen to vote for the Pettengill bill were not cognizant of the meaning of block-booking. She also told of local censorship problems which oft times delays the release of pictures locally because of severe cuts and violations in local censor rules.

▽

Jack Thoma is back from Minneapolis after starting campaigns on various Columbia Pictures.

▽

Bermuda bound is Jack Osserman, RKO sales chief here, for three weeks of vacationing.

▽

William E. Raynor, of Dominion Pictures, is out from New York on a tour. He spent four days here attending to business and visiting with his parents. Mr. Raynor, Sr., is 90 years old and still active. Clyde Eckhardt, a friend of 37 years standing, was another Chicagoan he visited.

▽

Sam Gorelick took a bundle of contracts and headed downstate this week. Sam says "Follow the Fleet" is doing big business everywhere.

▽

Fred Anderson and his wife were film row visitors the first of the week. They report that business in their nine houses has taken a marked upswing since the weather has improved.

▽

Al Jolson arrived Wednesday on the Santa Fe Chief and departed on the Twentieth Century Limited. He was en route to New York for the opening of his latest picture, "The Singing Kid."

▽

The Essaness circuit has bought the Charles Chaplin picture "Modern Times" for showing in its houses. A feature of this deal was the granting by UA of an extra week's clearance between first and second week of release. B & K, which is also planning to show the picture, has an extra week of clearance between "C" week and the first week of release. So far Allied and other independent theatres have not purchased the Chaplin film.

▽

Held over for a third week at the Apollo, "The Story of Louis Pasteur" has made a record with its big business in this Loop house. Partly responsible is the number of high school students that have attended the opening show in the morning. Last week close to 6,000 students viewed the picture as a part of their class assignments.

One morning when the Marshall High group of 1,400 students appeared at the theatre for the first show the police riot squads had to be called out to handle the traffic snarl.

▽

William Kupper, William Gehring and Clyde Eckhardt held a sales conference at the local Twentieth Century-Fox office Monday. All three executives reported "The Country Doctor" doing the biggest business in months.

▽

Arraignment of four men who are accused of defrauding theatres out of "Sweepstakes" awards was scheduled for this week. The four—Ladislov Babka, Stanley Wejda, Max Weiner and George Burdick—confessed to having worked their scheme in numerous Chicago theatres, police said.

A small numbering device was used on blank tickets as the drawings were being held in the theatre and the fake ticket presented just before the time limit was up, provided no one else had made a claim for the money. The manager of the Sheridan theatre noticed the difference in the type numbers and the men were apprehended when they went to the Essaness offices to collect the award.

▽

L. J. Bennett and wife of Pekin were in the city for two days attending to booking problems and the buying equipment for their new theatre in Pekin, to seat 1,000 persons. A name will be selected as the result of a contest. Opening is set for the middle of September. Work will start April 15th.

▽

Nat Saland flew through here the other day en route to Hollywood.

▽

Herb Elisburg, known to members of the Chicago Amusement Publicists Association as "The Whip," is out of the hospital and back at his desk at Essaness. He says his stomach still feels like it was "filled with butterflies."

Washington Preview Set

A special showing of the Alexander Korda production of H. G. Wells' "Things to Come" will be held at the Wardman Park hotel, Washington, April 7th. Among those expected to attend are Justices of the Supreme Court, ambassadors and members of foreign legations, members of the cabinet, congressmen, the District Commissioners of the District of Columbia.

Halpin Confers with Andrews

Dan D. Halpin, general sales manager of Acousticon Products Company, Inc., flew to the San Francisco and Los Angeles offices of his company last Saturday on a two-weeks business trip. At Los Angeles, Mr. Halpin will meet A. M. Andrews, president of Platinum Products Company and chairman of the board of Dictograph Products Company, for conferences.

Sax Holds Lucas Band

Sam Sax, production chief of Brooklyn's Vitaphone Studio, again has signed Clyde Lucas and his band, featuring Lyn Lucas and the Symphonettes, for another Vitaphone short. Mr. Sax also has signed Clyde McCoy, who has been appearing on the Eddie Cantor radio program, to make a short called "Sugar Blues."

Newsreels Are Discussed

A talk on newsreel assignments and makeup was given last Tuesday night at the Hudson Guild Neighborhood House in New York by Vyvyan Donner, Fox-Movietone News fashionist. The talk was followed by the screening of a newsreel compiled from shots directed by Miss Donner.

MANAGERS' ROUND TABLE CLUB

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

MAKING IT MORE PALATABLE

Production of features that entertain while they inform is helping to lessen the force of the old accusation that education in many secondary schools is crammed down the unwilling gullets of hapless students. And while the screen is belabored from all sides by overzealous and volunteer crusaders, it is no overnight discovery to learn that Hollywood is putting out boxoffice attractions credited also with making more palatable frequently unappetizing dishes of educational routine.

Pedagogues have come to see the advantages to their charges of cooperation with theatremen and among the many instances reported is the most recent, a newspaper account forwarded by Round Tabler Art Abelson, of Glasgow, Montana. Says his local paper:

"Moving pictures are a required course for some pupils in the Glasgow junior-senior high school and probably one to which they will not object. . . . Pupils in the seventh and eighth grade science classes have all been asked to attend 'The Story of Louis Pasteur' now showing at the Roxy. They will be given a test later on the picture."

Theatremen who participate in this wise, with sincerity and good judgment, in fashioning appropriate bookings to the requirements of community education systems are playing no insignificant part in the adequate schooling of the rising generation.

▽ ▽ ▽

"BELIEVE IT OR ——"

'Twas in Johnston City, Illinois, of a winter's morning during the coldest of cold spells when the rural quiet of the early dawn was broken by a fleet of autos speeding to the Palace Theatre. From five to six a.m., the cars had from city and surrounding areas transported high and grade school teachers from their homes to the theatre where before the sun rose, Manager Eddie Clark put on a special prevue of MGM's "Tale of Two Cities." Sixty-four local educators left warm beds to take part in this unique event followed by breakfast in the foyer after which the guests were carried to their respective schools. "The Superintendent of Schools requested each teacher to advise pupils to see the picture," writes Clark.

His account of this audacious and most telling showmanship is without cavil to be listed prominently among Mr. Ripley's "believe-it-or-nots." And that so many serious-minded and importantly placed citizens enthusiastically made it possible also earns for Clark a high meed of praise for his ingenious endeavors.

TO BE HANDLED WITH CARE

The frequent use of the "Why I think—" contest angle by advertisers has no doubt brought results for many sponsors in different fields. And there is no reason why handled with care, the slant should not do as well for the theatre.

However, an instance of the "why" idea used recently by a Round Tabler to plug a coming date invites an opinion that the query propounded possesses potentialities for backfiring.

The manager tied in with his paper on a contest, the query to be answered being: "Why I think that 'Blank' is the best picture of 1935?" Hundreds of answers were received and to all intents and purposes the exploitation was successful in helping that particular attraction.

Well and good for that—but isn't it a bit dangerous for a manager to personally stamp one picture out of many with the designation of "best" when there are other features of equal strength to be sold right along?

▽ ▽ ▽

The State of New York to aid dairy farmers within its borders is encouraging the consumption of more milk with a spirited newspaper campaign. If the demand has jumped suddenly in the past few weeks, some of the credit by all means should go to the bang-up exploitation campaigns devised by Paramount and executed by many managers on "Milky Way."

▽ ▽ ▽

ANOTHER HELPFUL TIEIN

In actual figures it is difficult to compute just how many accidents their cooperation is preventing but undoubtedly the participation of showmen in the "careful driving" campaigns now current in many spots is doing more than a little to cut down the damage.

The plan adopted is about the same in most cases. Traffic officers in the course of their duties select passing motorists who exercise great care in driving and those so honored are given theatre tickets donated for the good of the cause.

The return in publicity and prestige makes such cooperations very inviting. Managers should be ever alert to aid their theatres by tieing in with these local movements.

A. Mike Rogge

SHOWMEN'S LOBBY LAFFS!



SHE: *I'm afraid you'll have to take your hat off, dear; the picture has begun.*

Plenty of Good Ol' Milk Up in That Saskatchewan

Between local dairy products distributors and government milk control board, Walter Davis, at the Capitol, Regina, Canada, up in the Saskatchewan country, sold a lot of attention on "Milky Way." Animated motor driven model of cow as used by the Board at exhibitions and fairs was borrowed by Davis and used for display, with stalls, straw, milk can, etc., for atmosphere. Milk companies built elaborate foyer flash, with seven-foot milk bottle (see photo) as centerpiece, and sent over chocolate milk for free distribution at Saturday show. Walt got some extra giggles with the old time box illusion stunt of showing a man's head only with caption "he laughed his head off at Harold Lloyd."

"Have You Contributed Lately?"

How High Is Up?

Manager Cottom at the California in Bakersfield rigged up a large board in his lobby for "Drift Fence" with title spelled out in rope. Tickets were awarded those coming closest to guessing correct number of feet in the hemp.

"Have You Contributed Lately?"



Davis' Giant Milk Bottle Lobby Slant

Careful Driver Tieup Planted by Botwick

Harry Botwick, State Theatre, Portland, Maine, cooperated with police department and newspapers on safety campaign. Cards were printed and given to policemen and on an average of 12 a day were distributed to motorists who performed an outstanding act of careful driving. These were exchanged at the boxoffice for admissions.

Copy on cards read "It is my duty as an officer to safeguard lives and property of others. You, by your careful driving, have assisted me in my work. In appreciation of your assistance, I have been authorized to give you this token donated through the courtesy of the State Theatre in Portland."

"Have You Contributed Lately?"

It's Leap Year, Says Lou Smith

Back in harness after a spell of illness, Lou Smith, now managing the Ritz, in the Bronx section of New York, has all the local gals in a dither with his Leap Year Night stunt put on the four Thursdays in March. Lou advertises (and in poetry, too) that between the hours of seven and eight on these nights, every woman attending with male escort is entitled to free admission for the boy friend.

To encourage the neighborhood youngsters to attend showings of the Frank Merriwell serial each Saturday, Lou distributes numbered cards and posts 25 of the numbers in the lobby. Winners see the next chapter on the house.

"Have You Contributed Lately?"

That Leap Year—

For "Brides Are Like That" at the New York Strand, the Warner-ites put on a Leap Year Matinee with free admission to wives who had become so on or after January first. Certificate, dated announcement card or newspaper clipping was to be presented as evidence.

Oklahomans Arrange "Movie Mardi Gras"

With the starting date set for April 12 to continue through May 15, a "Movie Mardi Gras" drive for spring and summer business has been set by Standard Theatres of Oklahoma City as reported by City Manager George Y. Henger.

Purpose of the Mardi Gras is to give the public a month of concentrated showmanship attractions and, secondly, to cash in on it, says Henger, and beat any possible summer slump to the punch.

For this purpose, a manual covering all angles has been put out for information of participating managers and among the slants approved by General Manager Pat McGee are the following:

During the period, smoking will be permitted during a certain hour when a special newsreel show will be held.

Efforts will be made to have Dick Powell or other available star interviewed via phone on a certain evening by Manager Milton Slosser, interview to be relayed into the local Criterion.

Bathing beauty tieup previously planted is well under way with further details forthcoming as it works out.

Arrangements are now being made to obtain prints of some of the old hit features to open the shows on certain days at the de luxe houses.

Stage Wedding Contemplated

A stage wedding not attempted locally for some years is under consideration for the circuit's Midwest Theatre.

Special cards will be issued to employees of downtown stores extending privileges of matinee prices from six until seven during the drive only.

Other slants include possible crowning of a May Queen on stage of one of the theatres, and also considered is a big parade as the opening wedge for publicity.

Henger is going to keep in touch with additional dope as the drive proceeds and his reports will be relayed to the members as they arrive.

"Have You Contributed Lately?"

KNOW PICTURE NAME AND RECEIVE PASS

First time he pulled the gag, the ratio of folks who did not know to those who did, was 10 to one, but now it's less than three to one, says Manager Leon Back, of the Broadway, Baltimore. It goes like this:

Usher works surrounding streets and coming on groups of three or more asks if anyone knows name of picture current at the Broadway. Those who know are given a single pass. If there are none with the right answer, usher then hands each of the group program with all details.

Back has been using this for the past month with results good enough to encourage him to pass it along.

Governor Proclaims "Sutter's Gold Week"

Much excitement on the occasion last week of the world premiere for Universal's "Sutter's Gold" at the Alhambra, Sacramento, Cal., on campaign conducted by George Knowles, Charles Holtz and Ben Westland.

Top feature was proclamation from Governor Merriam setting aside the opening week as "Gold Week" throughout the state. Proclamation included mention of picture with strong buildup for the premiere, copy stating "it is appropriate we give official recognition to this event." The Governor and other celebrities attended the opening and Mrs. Merriam wore a gown and wrap designed in the new Sutter's Gold color, latest shade for spring.

Special trains were run from Los Angeles and cities in that region, and an additional inducer was a $10 all-expense trip put on by Southern Pacific from San Francisco. Included were hotel accommodations, meals, reserved seat at premiere and admission to ball that followed.

Train was met by many locals attired in '49 costumes, reception filmed by the news services and climaxed by parade from station. Stage coaches and old-time wagons were used to haul picture names and others in the party.

Among other highlights many stores were tied in, prominent shots showing antique furniture (see photo) in vogue during period of picture.

"Have You Contributed Lately?"

Bakery Tiein Produces Weekly Story Herald

Tieup with bakery in Lincoln, Neb., has produced a new herald idea originated by John Echols, Lincoln Theatres' publicity head, reports ad manager Pat Patchen. Each week complete cartoon strips and story captions on coming attraction are included in one spread called the Gold Cup Bread Story Hour with title of picture, theatre and date alongside.

Size of herald runs about 25 inches by 22, imprinted on one side and with three-way fold. Bakery pays all costs and distributes, theatre furnishing only the mats obtainable from exchanges.

On "Trail of the Lonsome Pine," Echols distributed pine chips in imprinted glassine bags for date at the Stuart. Cost was taken care of by merchant's ad below theatre copy.

"Have You Contributed Lately?"



Antiques Window Display on "Sutter's Gold"



BRUSSELS FRONT. For lobby decoration on Belgium first-run "Top Hat" date at the Metropole, Brussels, Max Bosman, of Bosman and Bourland, forwards photo reproduced. In addition to the giant figures, scene cutouts and specially lighted lettering, all entrance doors were decorated with picture copy and art.

North Bay Celebrates "Country Doctor" Date

The home of the famed Dionne Quints is but a half hour's ride from North Bay, Ontario, where Jack Nelson skippers the Capitol. And as to be expected, Nelson did a bang-up job to exploit "Country Doctor," his most important shot being a 20-page five-star supplement to his leading paper in which were represented 90 per cent of all local merchants.

Stories, pictures, feature articles, interviews, were included in this excellent publicity barrage with Jack credited for the unusual splash. Additionally, paper ran editorial in news section endorsing picture.

"Have You Contributed Lately?"

Gurnette Now Names 'Em After the Dionne Quins

Naming the baby after picture titles and stars has gotten to be quite a thing what with the flock of gifts theatremen are offering on tieups. First 'twas "Rose Marie" and now it's "Country Doctor," with Manager Barney Gurnette, Santa Cruz, Cal., right in line.

Barney tied in with local sheet and merchants for the usual giveaways to the first baby born between midnight of March 15 and midnight of April 14 and named after one of the Dionne Quins. Gifts, of course, were all promoted and announced in full page co-op.

"Have You Contributed Lately?"

Short Gets Smash Ad

On MGM'S "How to Sleep" short, now current, Macy's, in New York, tied in with full page lacking one column ad to plug store's sleep shop. Frames from the short were used in a series of 12 cuts, each with copy below plugging various merchandise with picture fully credited.

Promotes Coffee For "Hobo" Shelter

Free coffee but not in the lobby was served by Manager Howard Ralston, Warners' Ritz, San Bernardino, Cal., on "Mr. Hobo." Beverage, promoted, was offered to patrons from a specially constructed shelter (see photo) with boy dressed al la hobo, doing the honors.

On "Colleen," Ralston got him a lot of sample gum sticks from the Adams people, printed up a lot of folders with picture copy to which the chickle was pasted and passed these out as a plug for the picture.

"Have You Contributed Lately?"

Nutting Gets Co-Op 'Cook' Ad

Floyd Nutting, Paramount, Grand Forks, N. D., secured a quarter page co-op ad from leading furniture store on "If You Could Only Cook," ad featuring refrigerators and carrying cut of stars. Imprinted recipe books were distributed at all local General Electric stores and windows given over to displays.

"Have You Contributed Lately?"



Ralston's "Hobo" Serving Coffee

"Top Hat" Ball Put On By Crasto in Calcutta

Tying in with management of leading dance hall in Calcutta, India, Remi Crasto, RKO exploitation manager there arranged for a Top Hat Ball to bally that picture. Novelties in the form of top hats were distributed. Preceding the ball a dinner was held with each course named after songs, stars and producers of picture. Arrangements were made with Army and Navy stores to donate prizes to lucky diners.

Illuminated sign (see photo) with seven-foot letters was set up across main thoroughfare. Letters made of plywood and painted with luminous aluminum paint, floodlights were switched on at night. Window displays were arranged at music stores, men's haberdasher featured window of evening clothes with large photo of Astaire in full dress.

"Have You Contributed Lately?"

Elaborate Lobby Art Piece Sells "Mutiny" for Spencer

Accompanying photo shows large art display that was constructed for "Mutiny" by C. T. Spencer, Capitol, Hamilton, Ontario. Built in three separate panels, each contained shadow box and displayed a ship's model. Of especial interest was model of actual ship "Bounty" which was constructed on scale of half inch to a foot.

Built from plans secured in England, it took resident eight months to complete. Model had an overall length of eight inches fully rigged. In side panels, flanking the main display were models one of the Mayflower and the other the Columbus Santa Maria.

"Have You Contributed Lately?"

Paper Aids Rosenfeld On "Broadcast" Contest

To usher in his "Big Broadcast" opening at the Modjeska in Milwaukee, Wis., Joe Rosenfeld tied up local daily, whereby photos of seven stars in the picture with faces partially concealed were published. Prizes for proper identification were promoted and displayed in lobby, with tickets going to runnersup.

For "Thanks a Million" Joe secured bally record and got department store to play it on store p. a. system, in addition to distributing autographed photos of Dick Powell.

"Have You Contributed Lately?"

Proclaims "Times" Week For Nashville Date

Street ballys were the order of the day and used by J. Phelps at Loew's Vendome, Nashville, for "Modern Times." Impersonators pushed cart around town with signs reading "making a clean sweep for Charlie" and 11 boys, each carrying one letter of title, paraded, spelling out picture name as they strolled.

High school band led by Chaplin and Goddard impersonators followed 1902 and 1936 model bannered cars through streets. Mayor Howse proclaimed a "Modern Times" week, proclamation appearing on front page of papers. Life size standees of Chaplin were used in lobby, various window displays were secured and tabloids were distributed by life insurance company.

For "Rose Marie," Phelps planted girl dressed as Indian in lobby a week ahead, playing records from picture and distributing photos of Nelson Eddy. Tieup was also arranged with confectioner who presented box of candy to each fiftieth lady entering theatre every day during engagement. Modern office was set up in lobby with girl at desk calling patrons advising them of date.



Newkirk's Offer to Brownette 'Em



Crasto's Calcutta "Top Hat" Sign



Spencer's Elaborate "Mutiny" Art Piece



Steinbuch's Lobby Voice Stunt

Be a Brownette, Says Newkirk on "Riffraff"

For the "Riffraff" engagement at Loew's Granada, Cleveland, John Newkirk tied up with local beauty parlor to feature the new Harlow brownette hair. Merchant set up miniature beauty parlor in lobby (see photo) with offer to give gratis treatment to first six gals applying. A "believe it or not" is the fact that while Johnny says the stunt created plenty of comment there were no takers.

On "Exclusive Story," tieup was arranged with Cleveland press to put in a news flash bulletin board using news flashes from press and changing bulletins five times daily. Paper ran story with reproduction of board in their paper. Idea was originated by Carl Rogers, assistant, and followed through by Newkirk.

"Have You Contributed Lately?"

Contest Sells "Pink" For Jancke at Gem

In addition to his regular posting for "Strike Me Pink" at the Gem, Denver, Walt Jancke held a contest using six teaser ads and printing these on separate cards. Tying up leading newspaper, Walt received free space for ads as well as front-page readers. Cards were placed in merchants' stores and window cards announced that the merchant was cooperating on the contest.

Each card bore copy "deep thinkers won't be helped much by Eddie Cantor," etc., and cut of one of the Goldwyn girls. To each contestant presenting complete set of six different cards at the box-office, tickets were awarded.

"Have You Contributed Lately?"

Simons Uses Novel Bally To Sell "Modern Times"

Jack Simons up at the Poli in Hartford, Conn., put Chaplin mimic on streets for "Modern Times," man wearing necktie that changed colors, attracting much attention. Permission was received from superintendent of schools to allow teachers to distribute heralds in a coloring contest, heralds containing line drawing of the star. Passes were given for most effective coloring.

In his lobby Simons used large cutout illuminated letters and displays of Chaplin and Goddard, chief attraction-getter being gag of ring passing around cigar suspended in midair. Passes were given to customers guessing mechanics of the trick, which Jack will be glad to explain to inquiring members. Special broadcast was arranged to interview five children at the show who had never seen a Chaplin picture.

"Have You Contributed Lately?"

Hear Yourself as Others Hear You

Mighty effective tieup was that arranged by Manager Ev Steinbuch and Milt Harris, publicist at Loew's State, Cleveland, on "Wife Versus Secretary" with local dictaphone agency. Office equipment with machine and gal stationed at desk was placed in lobby (see photo), card invited patrons to speak into dictaphone and then listen to the recording. Stunt created comment, sez Ev, and why not?

BOSTON FOUND THIRD IN OPEN THEATRES

Cooperative Papers and Ad-Minded Merchants Stimulate Hub City Showbusiness

by BRAD ANGIER
Boston Correspondent

Boston, second stop in the Round Table countrywide showman's travelog ranks high in Club membership with many managers from that sector contributing regularly to these pages. The what's what and how herewith detailed endeavors to give the lowdown on theatre operations in the New England metropolis similar to that set forth last week on San Francisco.

Other key spots are to be covered in succeeding issues of the Round Table department. —A-MIKE

Boston is regarded as one of the best show towns in the country in so far as motion pictures are concerned. Its seven first-run situations, for instance, usually have a total weekly gross that ranks third nationally in size. Nor is this any result of a dearth of houses in the vicinity. New England, with an increase of 8.51 per cent in the number of spots now operating as opposed to those in lights a year ago, holds third place countrywide in total capacity of open theatres after New York and Chicago.

The Hub, although it has relinquished much of its ocean business to New York, is still one of the most important ports on the eastern seaboard. It is a manufacturing city. It was here, in 1636, that the first college in this country was established. On that occasion, Harvard beat Yale by 65 years. Boston is still an educational and cultural center, although some dispute this last.

The regular population, including drawing area, is estimated at roughly two million people. Irish predominate the heterogeneous racial group. Italians and Jews are present in large numbers. There is a large negro section in the South End. The city is predominantly Catholic. Theatres are aided appreciably by the fact that Boston, the business center of New England, is a convention city.

Railroad Sells One-Cent Returns

Most parts of the city and its adjoining suburbs may be reached for 10 cents by means of a network of subway, streetcar, and bus conveyances which is subsidized. The service becomes very slow after one o'clock, however, many lines running only once an hour. Train service, moreover, is dead for the night in most cases by 11:40 P. M. These conditions thin out crowds for last shows. Except for a few so-called private clubs which run behind locked doors until early morning hours, Boston offers little in the way of night life. It's one of the last stands of the sandman.

The action of the Boston and Maine Railroad in selling one-cent return tickets is an incentive for many New Englanders to attend the local theatres, usually in combination with a shopping tour. Stage shows, rather than films, are apt to be the draws in such instances.

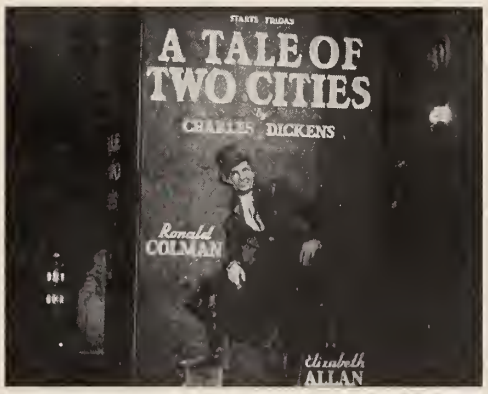
The parking situation is, in a word, terrific. All streets in the large central part of the city are closed to parking of more than half-hour duration until six P. M. Parking spaces charge an average of 35 cents. The narrow streets, a holdover from Colonial days, make driving slow and difficult. This has a perceptible effect upon attendance downtown.

The patronage given downtown situations averages only slightly more than that afforded de luxe neighborhood theatres. Regular habitues and those who miss a show when it is first run keep the neighborhood houses well filled. Furthermore, only two Boston downtown houses, with the exception of the 15 and 25-cent Gayety, are using vaudeville at present, and stage fare has attracted a certain type of fan. Vaudeville and cash giveaway nights have been SRO'ing many neighborhood spots.

The Metropolitan, the largest motion picture theatre in the United States outside of New York with one exception on the West Coast, draws added patronage by offering its patrons free dancing in a beautifully appointed basement salon to the music of Sid Reinherz and his orchestra. A drinking and dining establishment adjoins.

Three affiliated circuits control the seven first runs in Boston. The M. and P. Theatres Corp. operate the Metropolitan, Fenway and Paramount. RKO runs the Keith's Memorial and the RKO Boston. Loew controls the Loew's State and Loew's Orpheum. The Paramount and Fenway, and the State and Orpheum, are respectively day-and-date. The Metropolitan, RKO Boston, Keith's Memorial are single feature stands. The State and Orpheum fluctuate between singles and doubles. Holdovers, moreover, are fairly frequent in the cases of the two Loew houses and the Keith's Memorial. This means that during some nominal months only about 20 features play the first-run stands.

"Have You Contributed Lately?"



BOOK SETPIECE. A giant display simulating copy of book with cutout of Colman to illustrate was used as lobby setpiece by Manager DeRosa and Publicist Spencer at Loew's New York Paradise.

This booking situation has created considerable dissatisfaction in some quarters. Herman Rifken of Republic, for instance, tells the MOTION PICTURE HERALD that he is negotiating for a first-run independent house.

The average admissions throughout the week run from 25 and 35 to 65 cents. The seven first-runs take in an average weekly gross of $85,500. This, in turn, generally ranks Boston third nationally.

M. and P. Theatres Corp., with Martin J. Mullin as the M. and Sam Pinanski as the P., predominate the neighborhood scene as well owning more first-runs among Boston's seven than any other concern. Independents are steadily losing ground. New England ranked first nationally a year ago both in the number and in the total capacity of independent theatres. Although still leading the country in independent seatage, the territory now ranks second in the number of indie houses. Whereas unaffiliated circuits took on 30 additional spots and affiliated circuits added one situation during the past year, independents dropped 17 houses.

Take Part in Outside Doings

Thirty-six houses, largely de luxe, in Greater Boston, are operated by M. and P. Theatres. Warner Brothers have one apiece in the Everett and Woburn sections. RKO controls three, as does Loew. The unaffiliated circuits of E. M. Loew, Irving Green, Charles Morse, George Giles, Philip Smith, Interstate Theatres Corp., Julius Joelson, George Ramsdell, Ralph Snider, Frederick E. Lieberman and Max Levenson operate theatres in Boston and its suburbs.

Theatremen take a considerable part in outside activities. Martin J. Mullin and Sam Pinanski, for instance, have been among the foremost officials in charge of canvassing for the Boston Community Fund. Generally speaking, considerable latitude is given individual managers.

However, Charles Koerner and H. M. Addison center here as divisional managers for RKO and Loew respectively. M. and P. has both Divisional Manager Edward A. Cuddy and District Managers R. M. Sternberg, Frank W. McManus and Harry I. Wasserman on the spot. The 4,332-seat Metropolitan, though, is directly under the supervision of Edward A. Smith, who answers only to the M. and P. heads.

Theatre service varies. Projection and sound is generally good. Even the 10-centers demand that. Cleanliness varies from virtual perfection in most of the higher priced spots to slovenliness and actual filth.

(Continued on following page)

MORE ON BOSTON THEATRES SETUP

(*Continued from preceding page*)

Whereas such theatres as Loew's State and Orpheum are now spending approximately $125,000 in remodeling and rejuvenation, other operators, circuits included, make it a policy to spend as little money in upkeep, maintenance, and even cleaning as absolutely possible. As for ventilation, the atmosphere of certain downtown movie houses could be bottled and sold for chemical warfare. A number of houses are carpeted with samples. Small sections of various kinds of rugs form a confusing pattern underfoot.

Between $7,000 and $8,000 is spent during an average week by the first-run and neighborhood houses in the metropolitan dailies. The city is expertly exploited, largely through newspaper advertising.

Boston does not go so much for ballyhoo. Broadway and 42nd Street would die in the Hub. Boston is reserved, conservative, and even cold. Ballyhoo here deals with facts. It's the showing of wares in their best light. Trickery is apt to be a boomerang.

Newspapers Cooperate

A careful survey of newspaper advertising during the six months ending December 31, including assist ads given theatres by producers and distributors, shows that the day-and-date Loew's State and Loew's Orpheum spent the most money. Keith's Memorial was second. The Metropolitan, with by far the largest average gross, was third. The RKO Boston was fourth, and the day-and-date Fenway and Paramount last among the first-runs. Not including assists, the Metropolitan, with Gene S. Fox managing publicity, tops the town.

Loew's State and Orpheum, exploited by Joseph A. DiPesa, is again first when it comes to spending money on outside billing. The Majestic, where Harry Browning and Harry Brown, Jr., publicized roadshow engagements of "The Crusades" and "A Midsummer Night's Dream," was second during the half-year period. The Metropolitan holds third position.

Sniping is prevalent.

The eight newspapers in Boston are cooperative. They willingly tie in with the theatres with serializations, contests, comic strips, stills, news yarns, and the featuring of portraits of stars by such theatre artists as Laurence J. O'Toole of the Metropolitan. Reviews are printed regularly. These critiques are made in a particularly friendly spirit. Frankly, the theatres, using as a stick their huge advertising allotments, demand and get this. The regular Hollywood columns are syndicated. The local motion picture editors are not generally featured.

Merchants are exploitation-minded if the tieup involves plenty of publicity for them. Conservatism is again the predominating note. Window tieups lead. Pictures taken of visiting stars using some product or service are often used. Displays in theatres, fashion shows on the stage, and contests such as musical competitions held in conjunction with music concerns have an important place in Hub exploitation.

Parades are practically out, except in the case of tieups with regular parades such as those held on holidays, because of the narrow streets and congested areas. The Department of Public Works and the Police Department present an obstacle because of the fact that physically Boston has not progressed far from the Colonial days of winding lanes and crooked thoroughfares. Sound trucks are used only infrequently.

Competition Plentiful

Such organizations as the Watch and Ward Society, the Lord's Day League, and their ilk provide a different sort of publicity in their efforts that follow principals, according to some, along the lines referred to by George Bernard Shaw when he said that "some people are always trying to convict nature of indecency." A city censor carefully watches all theatrical offerings.

Occasional Soviet films arouse considerable frenzy from certain groups. A law has been introduced in the present legislature to require theatres to display the American Flag at all times.

In certain other respects, aside from its streets, Boston has not progressed far from the not so distant days when anyone smoking on Boston Common was subject to arrest.

Competition with motion picture theatres is plentiful. According to one exhibitor speaking last summer, the three R's have been replaced by the four B's in so far as theatre opposition is concerned. These are, in his words, "Beano, bangtails, bowwows and booze." The beano draw is tremendous even today, even though it has been abated somewhat by local regulations and by the prosecution of several beano sweepstakes, including one involving no less than $250,000.

Horse and dog pari mutuel racing, legal in this state last summer for the first time, drew some $5,000,000 during its initial year. There are three tracks in Boston and its suburbs alone. Bookies have been making fortunes on the small change that otherwise might have gone for movies.

As regards other sports, Boston supports two major league baseball teams. Even though it has not copped a pennant for years, it is regarded as perhaps the best baseball town in the country.

The beaches, fronting the Atlantic, draw hundreds of thousands during warm weather. Golf links thin out even the film district. Legitimate shows, on the other hand, with Shubert interests providing the more popular shows, do not take many from the film houses. This is generally because of the scarcity of productions and the shortness of runs, this last customarily because the top shows are here for tryouts.

Called Natural Show Town

"Boston, with its eight newspapers, has a higher rate of coverage than any other city in the country," according to Gene S. Fox, who came from Paramount Pictures on the West Coast to manage publicity for the de luxe Metropolitan. "The city is fundamentally a natural show town. You can take an ordinary picture, give it a well-rounded newspaper campaign that makes it smack of something you think they'll respect and which lifts it out of the common rut in spite of grapevine gossip that has already spread here via radio, fan magazines, or some other source, and you'll do business."

"To my mind," states Jack Granara who is the exploitation head for the RKO Theatres in this territory, "newspaper advertising is beyond any doubt the most valuable method of publicizing and promoting any theatrical attraction.

"Boston doesn't go for circus ballyhoo," he added. "As regards stunts, I feel that there are very few that can be worked to a worthwhile advantage."

Frank Lydon, vice-president of Allied in New England and former Code Board member, who operates the Hamilton in the Dorchester section of the Hub, threw an interesting light on the neighborhood situation.

"Competition supposedly furnished by opposition theatres is 90 per cent mental and 10 per cent actual," Mr. Lydon opined. "If neighborhood exhibitors will roll up their sleeves and sell their product, they'll have better success. We've always had opposition of some kind or another, and something new is always cropping up. But we always do business with good shows."

George Kraska, operating the 587-seat Fine Arts that takes from $500 to $5,000 weekly with tickets at 50 and 75 cents, had proved to himself that newspaper advertising is most profitable for his house. A weekly mailing list of 10,000 was dropped after experimentation. The two leading financial papers do the best for his highly specialized situation, in which foreign and art films are featured. Before finding this out, Mr. Kraska had been trying to reach a particular foreign class by advertising heavily in a tabloid.

"Have You Contributed Lately?"



MARTIN'S MILKMAN. For street buildup on "Milky Way" at the Colfax, South Bend, Ind., Guy Martin put out lad dressed in regulation milkman uniform and carrying banner.





LOBBY DISPLAY IDEAS ON "FOLLOW THE FLEET" FROM BOSTON, MASS., AND HENDERSON, KY.

Elaborate Lobby Display Sells "Pink" for Johnson

An attractive lobby display consisting of blue metal backgrounds and blowup cutouts covering entire front of the Liberty, Seattle for "Strike Me Pink" was used by Manager LeRoy Johnson. Cutout letters carrying copy were built of blue metal foil and corners of lobby were constructed in pillar style with still displays and lifesize cutouts of Goldwyn girls. In center of lobby, Johnson used seven-foot drum with still displays rotating on turntable.

On opening day, through arrangement with cigarette dealer, smokes were distributed, downtown lampposts carried Cantor head cutouts and roto breaks were secured five days ahead.

"Have You Contributed Lately?"

It's Leap Year, So Jump Aboard

With romance in the air, Walter Fehl, manager of the Apollo in Jersey City, N. J., ran a contest among the bachelor boys and girls in his community. Girls were called upon to write a letter of proposal to an imaginary sweetheart, while the young men were asked to write a letter answering such a proposal from an imaginary girl friend. Prizes for best letters were promoted from cooperating merchants.

"Have You Contributed Lately?"

Beer Company Ties In With McLeod on "Pasteur"

Aided by an extensive bally, Roy McLeod, Beacon Theatre, Vancouver, B. C., sold his "Pasteur" campaign with a display ad from prominent local beer concern run in all papers on theatre page. Ad stressed accomplishments of the scientist and the fact that beer is also pasteurized in the interests of public health.

Superintendent of schools was enlisted on educational angle and he circularized all principals recommending that children see the picture. Two dairies devoted their regular radio program to Pasteur and pasteurization with plugs for playdate. Picture was screened for medical men, women's organizations and critics.

The Venetian-blind idea was the basis of the attractive lobby animation on "Follow the Fleet" at the RKO Keith Memorial, Boston, as worked out by Manager George French with artist Cyl Champlin. One side carried heads of the stars as illustrated above right, with reverse carrying titles and dates. Side cylinders also turned.

Above, left, shows another lobby shot on "Fleet" from Manager Hal Howard, Warner's Kentucky, Henderson, Ky. Transparencies and shadow-box effects were used with varicolored lights for illumination.

Dairy Aids Botwick On "Milky Way"

As additional buildup for his ice carnival in Portland, Maine, Harry Botwick for his "Milky Way" date at the State tied up dairy on a fifty-fifty basis distributing Lloyd bottle slipovers on all outgoing bottles. Two thousand of these carried added copy calling attention to the fact that they were lucky, persons presenting them at the boxoffice would be entitled to a pair of free Harold Lloyd magic glasses. Dairy bannered all trucks, planted counter cards in all dealer outlets and had attractive display in theatre lobby.

"Have You Contributed Lately?"



CCC CAMP. Tying up the CCC camp boys for "It's a Great Life", Charlie Mensing, Empress Theatre, Owensboro, Ky., bannered camp trucks and lined up boys at theatre for photo.

The Ladies Have It On "King of Burlesque"

Hail to the ladies at the Capitol, Regina, Sask., who took over the reins from Manager Walt Davis and did themselves proud on "King of Burlesque." Mrs. Ella Warner-Davis, and the Misses Mary Graham, Heda Summers, Lenore Williams said they "laid aside their rouge, lipsticks and eyebrow pencils and went to bat" and from all accounts knocked out a homer and came home with the bacon.

The old feminine touch was particularly noticeable in the Leap Year Party that was staged. Each gal purchasing two tickets for the evening show was entitled to one complimentary ride to or from the theatre with one paid fare in a taxi. Also given was ticket for tea and a sandwich at cooperating restaurant, provided lady was accompanied by the male escort of her theatre party. Store plugged the stunt in their ads and on counter displays.

"It's an Old Custom"

Imprinted blotters were distributed in office buildings, etc., bearing copy on picture and inviting girls to grab themselves a date, stories were run in papers together with mention in all theatre ads. Warning cards were distributed to men with copy reading "It's an old Leap Year custom, if a young lady asks you for a date and you refuse, you are supposed to buy her a silk dress, if you get stuck, Blank ladies' wear will help you." Merchant also plugged the party in his store and ads.

With the arrival into Western Canada of the first four-passenger Austin cars, these gals hustled over to the local agent and arranged for all cars to be bannered with theatre copy before leaving the railway for the salesrooms. Stunt took on a parade aspect, gathering quite a bit of attention.

[The above campaign having been put over by the female contingent of Walt Davis' excellent house staff, it is entirely fitting that it be detailed in these pages by our own Gert Merriam who has duly set down for the information of the membership, male and female, what the Canadian girls did so effectively on "King of Burlesque".—Ed.]

SNAPPY DISPLAYS AND SUCHLIKE



ART AND INGENUITY. To left is reproduced "Riffraff" lobby display done in rainbow colors and silver, created by Vince Wade and the Andy Beiters at the Tampa, Tampa, Fla. Lighted transparent panels on sides carried stills. Left center photo illustrates the Tampa front on "Night at the Opera" with cut-outs of the Brothers used ingeniously above hanging banner. Harpo caricature head around boxoffice and giant opera hat were other smart slants. The two shots are interesting examples of the fine work turned out by these Round Tablers.



SALUTING THE ADMIRAL. Texans resident in the metropolis gathered at the New York Palace, where publicist John Cassidy arranged theatre party to "Follow the Fleet" in honor of newly-created Admiral Ginger Rogers. Holding State flag is Irene Caldwell, official hostess of the Texas Centennial Exposition, now touring country on behalf of the celebration.





SCENIC FRONT. Art work and natural shrubbery were combined to make up the scenic display on "Trail of the Lonesome Pine" at the Lyceum, Duluth, Minn., by Manager George P. Irwin. Landscapes in front panels and title across arch were all in vivid coloring.



TRANSPARENCY. (Left) Simplicity is the keynote of Manager Rodney Collier's lobby shot on "Walking Dead" at the Warner Stanley, Baltimore. Cleverly arranged are the art head of Karloff, figure cutouts against silhouette and contrasting styles of lettering. Scene stills are displayed in bordering panels.

WHAT "FIRSTS" DID TO WIN

Highlights of Campaigns from Barry, Jones, Steinbuch Voted the First Mentions in February



Jones' "Ghost" Mike Lobby Gag

"Cities" Contest Planted In Papers by Caldwell

A "Write your own caption" contest was planted five days ahead in local sheet on "Tale of Two Cities" by Wally Caldwell. Loew's Valentine, Toledo, each story also carrying details of attraction, and playdates.

Diecut arrow indicators were tied to electric light and trolley poles, specially constructed 18 foot float toured streets and guest cards distributed in leading hotels. Men's haberdasher devoted window to display of Colman formal dress with stills and playdates, roto pages were posted on bulletin boards of schools.

"Have You Contributed Lately?"

Machine in Lobby Types "Modern Times" Messages

Eddie McBride, Loew's State, Syracuse, planted ticket machine in lobby at which girl was stationed typing out special messages on "Modern Times." Paper ran a memory contest, tickets awarded for correct list of leading ladies in Chaplin films since 1915. Contest was also conducted over radio.

Imitators covered hotels, night clubs and schools and special kid show was arranged for Saturday morning.

"Have You Contributed Lately?"

Bishop Circularizes Gymns

To plug his MGM "Gymnastics" short, H. A. Bishop, Capitol Theatre, Montreal circularized physical directors of leading gyms, inviting them to attend showing in order that they might be able to personally recommend the picture.

"Have You Contributed Lately?"



NOT A STUNT. No, it's no bally—just an informal shot of Duncan Campbell, (center) of the Capitol, Midland, Ontario, taking time out to do a little skiing around the Canadian countryside.

For the best totem pole constructed by local Boy Scouts, A. P. Barry, City Manager L & J Theatres in Macon, Ga., for "Rose Marie" at the Capitol offered prize of $10. Money went to treasury of troop represented by winner with comps. to individual members. Twenty troops participated.

Barry also tied in with 12 merchants to donate gifts for the first baby born in the county during a ten-day period before the opening and named Rose Marie. The slant was built up with a full page of cooperating merchants' ads and daily newspaper breaks. Finale was presentation by Mayor Smart of gifts to winning infant. Also helpful was contact with Nelson Eddy interviewed on train on his way to concert date in Atlanta. Barry, mayor and local fans met the star at station.

Radio slant was also employed wherein Barry promoted station to put on special morning broadcasts, five days ahead called "Advance Listeners' Contest." During programs, names of five locals were announced, these receiving guest tickets. Other broadcasts were arranged at different times of day to catch mill employees and other such workers to interest them in the outdoor and adventure angles of the picture. These angles also were stressed in heralds distributed to homes in the mill villages.

Post cards were mailed to music lovers, local male vocalist used to plug song hits at civic club meetings and a Rose Marie dinner featured at best restaurant, waitresses wearing sashes, the various dishes named after stars, songs, producer, eac. Girls saw picture on first day and plugged it to diners for rest of week.

On opening day inquiring reporter was sent out greeting pedestrians as follows: "Good morning, I am from the Capitol. Do you know what feature is playing there today?" Those who gave the correct answer had their pictures taken and informed that if photos were displayed in theatre lobby, they would be invited to see picture. Barry reports that in addition to giving a good check on effectiveness of advertising, the slant also piled up some extra publicity for the date.

Jones Nets 1,300 Free Lines On Classified Promotions

Figuring that a ghost on the street of Richmond, Va., would kick up a bit of excitement for "Ghost Goes West," Manager George A. Jones, Loew's Theatre, tied the bally to a promotion with local daily's classified page. Jones ran ad asking for a "ghost" with a sense of humor for advertising purposes and to all intents, the response was so good that Jones wrote letter to classified manager plugging paper's effectiveness and stating he was hiring five instead of one.

Paper reproduced the letter in a three-column house ad and followed up the next day with another three-column break including shot of "ghosts" and further tiein copy on picture and classified page. Besides this angle, Jones copped more space by offering comps. to readers finding their names in want ads and gave guest tickets also for all lost and found articles turned in and advertised on want ad page.

Large bakery was tied in to give away photos of Donat and announced this with 250-line ad day ahead. Jones had paper pull proofs of ad with additional of "Totay" and these were distributed for window display by bakery truck drivers to all stores selling the bread.

Among other traffic-stoppers, Jones used the "questions and answers" gag as planted on the New York Rivoli date. Two microphones were planted in front display (see photo) with passersby requested to ask question of one "ghost" which was answered by the other, the two "ghosts" operating from inside the lobby right behind the display.

Chaplin Costume Contest Planted in Cleveland

Run for three days in the Cleveland *News* with a followup story on fourth announcing winners, was the Chaplin costume planted by Ev Steinbuch and Milt Harris for date on "Modern Times" at Loew's State. First day paper ran three-column head with head of Chaplin and a number of hats. Second day a number of mustaches and pairs of pants; third day a flock of canes and shoes.

From these three displays readers were requested to select the derby, pants, mustache, cane and shoes worn by Charley in the picture, cut them out and paste up so that all the items would make up a figure of the star topped by his head. Best entry got $25, next $10, third five and next best 25 guest tickets. Return was over 1,350 free lines of space.

Distribution of various accessories was wide and heavy, such as stickers showing figure of Chaplin's back with theatre copy, pasted on menus, windows, school and library bulletin boards. "Good morning" stickers were placed on all newspapers delivered to guests at top hotels, small four by five imprinted star photos at five-and-tens and chain drug stores. Also distributed to school children by arrangement with board of education was the "find Charley Chaplin" novelty herald as were Chaplin mustaches to pupils at recess time.

Heralds were inserted in all *Liberty* magazines, in all taxi cab boxes, at all bus stations within a 150-mile radius and in envelopes containing bills from large service station. Gummed stickers also placed on magazines furnished by insurance company and distributed by agents plus other advertising given away during last day of annual food show at Public Hall.

Postal Telegraph boys on foot and riding bicycles, all wearing sashes, paraded to theatre opening day, cards and stills in all public and school libraries, colorful front containing many heads of Chaplin copy and radio contests were other slants put over by these Loew-ites.

YOU ARE INVITED TO JOIN UP

HAROLD LEAND
acts as assistant for Bill Adams at the Colonial in Brockton, Mass., having formerly been located in Revere, Mass., at the Revere. While there Harold wrote a circuit program which he is still doing at the Colonial and he says joining is just a formality with him, since he's been a member in spirit for some time. Atta boy, Hal, and keep in touch.

▽

SIDNEY BRATTER
manages the Lincoln Theatre in Arlington, N. J., and since his name is no stranger to these pages, we extend a cordial invitation to send material in to use for publication here. Arlington isn't so far away, Sid, that you can't drop into Club headquarters to see some of us one of these days.

▽

HAROLD LUCAS
is the assistant manager of Warner's Capitol Theatre, Winchester, Va., aiding our good member Stanley Barr. Harold started in showbusiness in 1928 as usher, progressing through service staff, absenting himself for five years to attend college. Returned in 1935 as usher, doorman, chief of staff and then assistant.

▽

T. E. MUCHMORE
manages the Settos Theatre in Indianapolis, Ind., and has been in showbusiness the past 10 years working for practically all the major circuits. Muchmore has worked under M. O. Silver, Warners, Bruce Fowler, Fox West Coast, Skouras and Publix. Well, with your apparent experience, we'd like to hear from you to detail accounts of your present activities in our pages.

▽

MARVIN F. HUBAN
is the assistant at the Strand, Dorchester, Mass., having served in a similar capacity to Joe Sullivan at the Rialto, Roslindale and Ralph Ripley at the Codman Square, Dorchester. Prior to his present assignment, Marvin was at the Regent in Norfolk Downs, and is a graduate of the Boston University, '32 class, where he received his B. S.

▽

RICHARD T. BARRY
is out in Chicago, Ill., managing Warner's Capitol Theatre there. Well, Dick, without doubt you know how active the Warner men are on our pages and we anticipate that you shall swell the ranks by keeping us posted on your activities there. Can we depend on you?

▽

HY GORDON
joins the Club from Gloversville, N. Y., where he is holding down the managerial reins of the Hippodrome Theatre. Remember, Hy, your responsibility to the Club doesn't end with signing on the dotted line; we expect to hear from you frequently. And you might also bear in mind that the latch string is always out, so be sure you come in and get acquainted next time you are down this way.



WALTER LEE, III, to Mr. and Mrs. Walter L. Morris on March 17th. Daddy manages the Nile Theatre in Bakersfield, Cal.

▽

ALBERT STANLEY, to Mr. and Mrs. Albert T. Johnson, on February 28, weight 7¼ pounds. Father is publicist at the Harris-Warren, Warren, Pa.

▽

JOAN LEE, to Mr. and Mrs. Frank Harpster. Daddy is manager of Warner's Ohio in Mansfield.

Showmen's Calendar

MAY

1st	May Day
	Josephine Dunn's Birthday
2nd	Bing Crosby's Birthday
5th	Alice Faye's Birthday
6th	Robt. Peary Born—1854 (Dis. North Pole)
7th	Gary Cooper's Birthday
9th	Richard Barthelmess' Birthday
	Com. Byrd at North Pole—1926
10th	Mother's Day
11th	Minn. Admitted to Union—1858
12th	Florence Nightingale Born—1820. (Founder of Modern Nursing)
	Amundsen's North Pole Flight—1926
17th	Maureen O'Sullivan's Birthday
18th	Peace Day
	Napoleon Proclaimed Emperor—1804
21st	Lindbergh's Flight to Paris—1927
	Robert Montgomery's Birthday
23rd	S. C. Admitted to Union—1788
	Dorothy Lee's Birthday
	Capt. Kidd, famous pirate, executed in London—1701
	Herbert Marshall's Birthday
24th	1st telegraph message sent—1844
26th	Walter Huston's Birthday
28th	Yanks' 1st Victory at Cantigny—1918
29th	Wisconsin Admitted to Union—1848
30th	Memorial Day
	Stepin Fetchit's Birthday
31st	Jack Holt's Birthday

CECIL G. WINSTEAD
manages the Masonic Theatre in Enfield, N. C., house owned by Mr. Worth Stewart of Farmville, N. C. Cecil has been a sign painter, wrote reviews of pictures for local paper and finally joined Mr. Stewart at the Paramount Theatre in Farmville, later being transferred to his present assignment.

▽

MAX KUPERSTEIN
is managing the Harrogate Theatre in Philadelphia, Pa., and says it was his ambition since school days to get into showbusiness and we can't blame him much. Max has only worked for Warner's in the accounting department, contact manager, theatre manager and then house manager of the Earle in Philadelphia before his present job.

▽

T. A. MACDOUGALD
is the manager of the Ritz Theatre, one of the Martin chain, in Sylacauga, Ala., says he's been in showbusiness since he was a kid and doesn't know of anything else he'd rather do. Mac started as assistant at the Grand in Macon, Ga., then managed the Palace in Phenix City, Ala., the Peach in Fort Valley, Ga., and to his present position.

▽

MICHAEL J. LOMBARDI
manages the Plaza Theatre in Northampton, Mass. This is Mike's first managerial job and we wish him all good things. Starting in as usher, doorman and then assistant, Lombardi has worked for M. & P. Theatres, Publix and Western Mass. Theatres.

▽

ELMER H. RHINES
up at Bridgton, Maine, is managing the Mayfair Theatre there, starting in as an usher at the Strand in Malden, Mass. He continued there until he decided to leave and attend Lowell Institute, taking an electrical engineering course, graduating last June and then going to his present job.

▽

LOUIS B. LITTLEFAIR
is the manager and owner of the Texas Theatre in Whitney, Tex., and if he has followed our pages, as we imagine he has, then he knows how active the theatremen in his state are in our pages. Remember, Littlefair, we shall be counting on contributions from your sector frequently.

▽

JOSEPH SANDLER
acts as the assistant manager of the Ideal Theatre in Boston, Mass., and we're glad to welcome a new member from as live a city as there, where we number many Round Tablers. A cordial invitation is extended to you to send in contributions on your activities at the theatre.

▽

HARRY T. BRIGGS
manages the Egyptian Theatre in Long Beach, Cal., and started as usher at the Strand & Majestic; doorman at the Pinney, assistant at the Strand, Boise, Idaho, then out to California. Harry next acted as assistant at Warner's Hollywood and in the same capacity at other houses there until he was made manager of the Fox Palace in Long Beach and then on to his present job.

THE RELEASE CHART

Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut towards such information as he may need, as well as information on pictures that are coming. Features now in work or completed for release later than the date of this issue are listed under "Coming Attractions." Running times are those supplied by the companies. Asterisk indicates running time as made known by West Coast studio before announcement by home office in New York. Variations also may be due to local censorship deletions. Dates are 1935, unless otherwise specified. Letter in parenthesis after title denotes audience classification of production: (A) Adult, (G) General. Numerals following audience classification are production numbers. Dagger symbol indicates picture is of the 1935-35 season.

ACADEMY

Title	Star	Rel. Date	Running Time Minutes	Reviewed
I Conquer the Sea (G)	Steffi Duna	Jan. 24,'36†	70.	Jan. 25,'36
Coming				
Inter-national Crime				
Millions for Defense				
Murder in Chinatown				
Revolt of the Zombies	Dorothy Stone-Dean Jagger			
Secret of Scotland Yard				
Slave Ship				

AMBASSADOR-CONN

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Black Gold	Frankie Darro-Berton Churchill	Jan. 20,'36†		
China Flight		Apr. 1,'36†		
His Fighting Blood	Kermit Maynard-Polly Ann Young	Oct. 5		
Men of Action	Frankie Darro-Roy Mason	July 20†		
Song of the Trail	Kermit Maynard-Evelyn Brent	Feb. 24,'36†		
Timber War	Kermit Maynard-Lucille Lund	Nov. 20		
Trails of the Wild	Kermit Maynard-Billie Seward	Aug. 7		
Valley of Wanted Men	Frankie Darro-Grant Withers	Oct. 20†		
Coming				
Born to Fight	Frankie Darro-Roy Mason	Apr. 13,'36†		
Phantom of Death Valley	Frankie Darro-Roy Mason	Apr. 25,'36†		
Robin Hood, Jr.		May 1,'36†		
Valley of Terror	Kermit Maynard	Apr. 5,'36†		

BURROUGHS-TARZAN

Title	Star	Rel. Date	Running Time Minutes	Reviewed
New Adventures of Tarzan (G)	Herman Brix	June 10	74.	June 10
Coming				
Alcatraz		July 1,'36†		
Drag Net, The (See "In the Cutting Room," Feb. 15,'36.)	Rod LaRocque-Marian Nixon	Apr. 15,'36†		
Three Wise Monks		May 1,'36†		
White Glove, The		June 1,'36†		

CELEBRITY

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Coming				
For Love of You	Franco Foresta - Riscoe and Wayne	6 rls.		
Kiss Me Goodbye (G)	Magda Schneider - Riscoe and Wayne	62.	Dec. 14	

CHESTERFIELD

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Dark Hour, The	Ray Walker-Irene Ware	Jan. 15,'36†	64.	
False Pretenses (G)	Sidney Blackmer-Irene Ware	Oct. 22	66.	Nov. 23
Girl Who Came Back (A)	Shirley Grey-Sidney Blackmer	Sept. 20	65.	Sept. 28
Happiness C.O.D.	Donald Meek-Irene Ware	Oct. 15	62.	
Lady in Scarlet, The	Reginald Denny-Patricia Farr	Oct. 15	62.	
Little Red Schoolhouse	Dickie Moore-Junior Coghlan	Mar. 2,'36†	66.	
Ring Around the Moon (G)	Erin O'Brien - Moore - Donald Cook	Dec. 15†	64.	Mar. 28,'36
Coming				
August Week-end	Valerie Hobson-G. P. Huntley, Jr.			
Below the Deadline				
Mother of the World				

COLUMBIA

Title	Star	Rel. Date	Running Time Minutes	Reviewed
After the Dance	Nancy Carroll-George Murphy	June 26	61	
Atlantic Adventure	Nancy Carroll-Lloyd Nolan	Aug. 25	70	
Black Room, The	Boris Karloff-Marian Marsh	July 15	70	
Calling of Dan Matthews, The (G)	Richard Arlen-Charlotte Wynters	Dec. 10†	65.	Feb. 1,'36
Case of the Missing Man, The	Roger Pryor-Joan Perry	Oct. 15†	58	
Cattle Thief, The	Ken Maynard-Geneva Mitchell	Feb. 28,'36†	57	
Champagne for Breakfast	Joan Marsh-Hardie Albright	June 18	68	
Crime and Punishment (A) (Exploitation: Jan. 25,'36, p. 63.)	Peter Lorre-Edward Arnold	Nov. 20†	89.	Nov. 30
Dangerous Intrigue	Ralph Bellamy-Gloria Shea	Jan. 4,'36†	57	
Devil's Squadron	Richard Dix-Karen Morley	Mar. 12,'36†		
Don't Gamble with Love (G)	Bruce Cabot-Ann Sothern	Feb. 15,'36†	*58.	Mar. 14,'36
Escape from Devil's Island (G)	Victor Jory-Florence Rice	Nov. 10†	65.	Dec. 14
Feather in Her Hat, A	Pauline Lord-Louis Hayward	Oct. 17	73	
Gallant Defender	Charles Starrett-Joan Perry	Nov. 30†	57	
Girl Friend, The	Ann Sothern-Jack Haley	July 31	69	
Grand Exit	Ann Sothern-Edmund Lowe	Oct. 25†	67	
Guard That Girl (G)	Robert Allen-Florence Rice	Sept. 20†	67.	Nov. 23
Heir to Trouble	Ken Maynard-Joan Perry	Sept. 26†	59	
Hell Ship Morgan (G)	George Bancroft-Ann Sothern	Feb. 8,'36†	65.	Mar. 21,'36
Heroes of the Range	Ken Maynard-June Gale	Mar. 28,'36†	51	
If You Could Only Cook (Exploitation: Jan. 25,'36, p. 64.)	Jean Arthur-Herbert Marshall	Dec. 30†	72	
Lady of Secrets	Ruth Chatterton-Otto Kruger	Jan. 25,'36†	73	
Lawless Riders	Ken Maynard-Geneva Mitchell	Dec. 28†	57	
Lone Wolf Returns, The (G)	Melvyn Douglas-Gail Patrick	Dec. 31†	65.	Feb. 15,'36
Love Me Forever	Grace Moore-Leo Carrillo	June 27	93	
Music Goes 'Round, The (G) (Exploitation: Mar. 7,'36, p. 95; Mar. 21,'36, p. 96; Mar. 28,'36, p. 84.)	Rochelle Hudson-Harry Richman	Feb. 27,'36†	87.	Feb. 29,'36
Mysterious Avenger	Charles Starrett-Joan Perry	Jan. 17,'36†	55	
One Way Ticket	Lloyd Nolan-Peggy Conklin	Nov. 25†	71	
Pride of the Marines	Charles Bickford-Florence Rice	Apr. 2,'36†	66	
Public Menace, The	Jean Arthur-George Murphy	Sept. 30	63	
Riding Wild	Tim McCoy-Billie Seward	June 28	56	
She Couldn't Take It (G)	George Raft-Joan Bennett	Oct. 20†	86.	Nov. 10
She Married Her Boss (Exploitation: Feb. 15,'36, p. 83.)	C. Colbert-Melvyn Douglas	Sept. 19	91	
Superspeed	Norman Foster-Florence Rice	Sept. 1	57	
Together We Live (See "In the Cutting Room," Nov. 3,'34.)	Ben Lyon-Sheila Mannors	Aug. 16	70	
Too Tough to Kill	Victor Jory-Sally O'Neill	Nov. 23†	58	
Western Courage	Ken Maynard-Geneva Mitchell	Nov. 15†	58	
Western Frontier	Ken Maynard-Lucile Browne	Aug. 25†	57	
You May Be Next (G)	Ann Sothern-Lloyd Nolan	Feb. 6,'36†	67.	Mar. 28,'36
Coming				
And So They Were Married (See "In the Cutting Room," Mar. 28,'36.)	Mary Astor-Melvyn Douglas			
Avenging Waters	Ken Maynard-Beth Marion			
Blackmailer (See "In the Cutting Room," Mar. 28,'36.)	William Gargan-Florence Rice			
Fer de Lance	Edward Arnold-Lionel Stander			
King Steps Out, The	Grace Moore-Franchot Tone			
Lost Horizon	Ronald Colman-Jane Wyatt			
Mine with the Iron Door, The	Richard Arlen-Cecilia Parker			
Mr. Deeds Goes to Town (See "In the Cutting Room," Mar. 28,'36.)	Gary Cooper-Jean Arthur	Mar. 31,'36†		
Panic on the Air	Lew Ayres-Florence Rice	Apr. 10,'36†	56	
Queer Money	Chester Morris-Margot Grahame			
Roaming Lady	Fay Wray-Ralph Bellamy	Apr. 12,'36†		
Trapped by Television	Lloyd Nolan-Jean Dixon			
Wedding Present	Lew Ayres			

COMMODORE

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Aces Wild	Harry Carey	Jan. 2,'36†	6 rls.	
Ghost Town	Harry Carey	Feb. 15,'36†	6 rls.	
Kid Courageous	Bob Steele	July 26†	6 rls.	
Loser's End	Jack Perrin	Aug. 26	6 rls.	
Pecos Kid, The	Fred Kohler, Jr.	Feb. 15,'36†	6 rls.	
Rider of the Law, The	Bob Steele	Oct. 28†	6 rls.	
Ridin' Through	Tom Tyler	Nov. 26†	6 rls.	
Shadow of Silk Lennox	Lon Chaney, Jr.	Nov. 1†	6 rls.	
Smokey Smith	Bob Steele	Sept. 26	6 rls.	
Terror of the Plains	Tom Tyler	June 27	6 rls.	
Toll of the Desert (G)	Fred Kohler, Jr.-Betty Mack	Nov. 1†	60.	Oct. 26
Western Justice	Bob Steele	June 14†	6 rls.	
Wolf Riders	Jack Perrin	Dec. 26†	6 rls.	
Coming				
Scream in the Dark	Lon Chaney, Jr.		6 rls.	

DANUBIA

(Hungarian Dialogue)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
College Boys of Iglo	Marica Gerval	Sept. 3†	85	
Empress and a Soldier	Gozon-Dajbukat	Dec. 1†	77	
Homely Girl	Javor Murathy	Sept. 1†	88	
Honor Among Thieves	Kabos-Calkos	Sept. 10†	73	
Iron Man	Torzs-Turay	Sept. 15†	71	
Keep Smiling	Szoeke Szakall	Feb. 21,'36†	77	
New Squire, The	Paul Javor	Mar. 15,'36†	106	
Queen of Roses	Zita Pertzel	Nov. 10†	90	
Seeing Hungary (English titles)	Travelogue	Aug. 29	58	
Sweet Stepmother	Maria Tasnadi	Nov. 22†	90	
Coming				
Be Good Until Death	Csortos-Deveny		89	

(THE RELEASE CHART--CONT'D)

DU WORLD

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Don Quixote	Chaliapin-Sydney Fox	July	1	61	July 8,'33
Dream of My People	Cantor Rosenblatt	June	1		
Frasquita (G)	Franz Lehar	Jan.	17,'36†	67	Feb. 1,'36
Helio Paris		Oct.	15†		
Iceland Fishermen (G)	Pierre Loti story	Sept.	15	72	Oct. 5
Legong: Dance of the Virgins	Technicolor	Nov.	15†	60	
Ra Mu		Sept.	1†		
Sans Famille	Robert Lynen	Aug.	1		
Scandal in Budapest		Nov.	1†		
Wedding Rehearsal	Roland Young-Merle Oberon	Dec.	1†		

Coming

Notre Dame				58	

EMPIRE

Star	Title	Rel. Date	Running Time Minutes	Reviewed
Get That Man!	Wallace Ford-Lillian Miles	July	11	61	

Coming

Crime Patrol	Ray Walker-Geneva Mitchell				
Fire Trap (G)	Evalyn Knapp-Norman Foster			*63	Dec. 7
Shadows of the Orient (G)	Regis Toomey-Esther Ralston			*65	Feb. 15,'36

FIRST DIVISION

(Releases First Division Productions and in certain territories Alliance, Diversion, Normandy, Associated Talking, Monogram, Liberty, Chesterfield and Invincible Pictures.)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bridge of Sighs	Onslow Stevens-Dorothy Tree	Mar.	5,'36†	66	
Brilliant Marriage	Joan Marsh-Ray Walker	Mar.	25,'36†		
Condemned to Live	Ralph Morgan-Maxine Doyle	Sept.	15	60	
Dance Band (G)	Buddy Rogers-June Clyde	Nov.	15†	65	June 15
Dark Hour, The	Irene Ware-Ray Walker	Jan.	15,'36†	70½	
Drake the Pirate (G)	Matheson Lang-Jane Baxter	Apr.	1,'36†	78	June 1
False Pretenses (G)	Sidney Blackmer-Irene Ware	Oct.	22†	66	Nov. 23
Frontier Justice	Hoot Gibson	Oct.	1†	56	
Girl Who Came Back (A)	Shirley Grey-Sidney Blackmer	Sept.	20†	65	Sept. 26
Happiness C.O.D.	Donald Meek-Irene Ware	Oct.	15†	69	
Hitch-Hike to Heaven	Henrietta Crosman-Anita Page	Dec.	1†	63	
Hong Kong Nights	Tom Keene-Wera Engles	Sept.	15†	59	
I Conquer the Sea (G)	Steffi Duna	Feb.	1,'36†	67	Jan. 25,'36
Java Head (A)	Anna May Wong - E. Allan - E. Gwenn - John Loder	Sept.	1†	70	Aug. 17
Lady in Scarlet, The	Reginald Denny-Patricia Farr	Nov.	20†	85	
Law of 45's	Big Boy Williams-Molly O'Day	Dec.	1†	56	
Little Red School House	Junior Coghlan-Dickie Moore	Mar.	10,'36†	59	
Living Dead, The	Gerald Du Maurier-Geo. Curzon	Feb.	29,'36†	65	
Lucky Terror, The	Hoot Gibson	Feb.	20,'36†	61	
Mimi (A)	Douglas Fairbanks, Jr.-Gertrude Lawrence	Oct.	8†	75	June 6
Murder at Glen Athol	John Miljan-Irene Ware	Nov.	1†	89	
Old Curiosity Shop (G)	Elaine Benson-Ben Webster	Dec.	25†	89	Feb. 2
Rainbow'a End	Hoot Gibson	June	10	60	
Red Wagon	Charles Bickford-Raquel Torrea	Dec.	8†	76	
Ring Around the Moon	Erin O'Brien - Moore - Donald Cook	Jan.	23,'36†	69½	
Society Fever	Lois Wilson-Lloyd Hughes	Oct.	1†	67	
Spy 77 (G)	Greta Nissen-Don Alvarado	Jan.	15,'36†	77	Feb. 29,'36
Swifty	Hoot Gibson-June Gale	Dec.	15†	60	
Tango	Marian Nixon-Chick Chandler	Jan.	10,'36†	70	

Coming

La Vie Parisienne	John Loder-Nancy Burns				
Southern Maid, A	Bebe Daniels-Clifford Mellison			60	

FIRST NATIONAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bright Lights (G) 865	Joe E. Brown-Ann Dvorak	Aug.	31	83	Aug. 3
Broadway Hostess (G) 983	Winifred Shaw-Lyle Talbot	Dec.	7†	69	Nov. 23
Captain Blood (G) 855	Errol Flynn-Olivia De Havilland	Dec.	28†	119	Jan. 11,'36
(Exploitation: Jan. 25,'36, p. 69; Feb. 1,'36, p. 66; Feb. 8,'36, pp. 83, 86; Feb. 29,'36, pp. 74, 76; Mar. 14,'36, p. 89.)					
Case of the Lucky Legs, The (G) 986	Warren William-Genevieve Tobin	Oct.	5	77	Sept. 21
Ceiling Zero (G) 953	James Cagney-Pat O'Brien	Jan.	25,'36†	95	Dec. 26
(Exploitation: Feb. 1,'36, p. 82; Feb. 8,'36, p. 83; Feb. 29,'36, p. 73; Mar. 7,'36, p. 99.)					
Goose and the Gander (A) 967	Kay Francis-George Brent	Sept.	21†	65	Oct. 5
I Found Stella Parish (A) 958	Kay Francis-Ian Hunter	Nov.	16†	84	Nov. 2
Irish in Us, The (G) 868	James Cagney-Pat O'Brien	Aug.	3	80	July 20
Man of Iron (G) 969	Barton MacLane-Mary Astor	Dec.	21†	61	Nov. 16
Murder of Dr. Harrigan, The (G) 970	Kay Linaker-Ricardo Cortez	Jan.	11,'36†	67	Feb. 1,'36
Oil for the Lamps of China (G) 887	J. Hutchinson-Pat O'Brien	June	8	97	May 16
Payoff, The (G) 968	James Dunn-Claire Dodd	Nov.	9†	64	Nov. 30
Road Gang (A) 964	Donald Woods-Kay Linaker	Mar.	28,'38†	62	Feb. 29,'36
(Exploitation: Mar. 7,'36, p. 94.)					
Shipmates Forever (G) 952	Dick Powell-Ruby Keeler	Oct.	12†	109	Sept. 28
(Exploitation: Mar. 7,'36, p. 98.)					
Snowed Under (G) 971	George Brent-Genevieve Tobin	Apr.	4,'38†	63	Mar. 21,'38
Song of the Saddle 976	Dick Foran-Alma Lloyd	Feb.	29,'36†	56	
Story of Louis Pasteur, The (G) 956	Paul Muni-Josephine Hutchinson	Feb.	22,'36†	87	Nov. 30
(Exploitation: Feb. 22,'36, pp. 95, 96; Mar. 14,'38, p. 67.)					

Title	Star	Rel. Date	Running Time Minutes	Reviewed

Coming

Brides Are Like That (G) 972	Ross Alexander-Anita Louise	Apr.	18,'36†	67	Jan. 23,'36
Bullets or Ballots	Edw. G. Robinson-Joan Blondell				
Earthworm Tractors	Joe E. Brown-June Travis				
God's Country and the Woman	Bette Davis-George Brent				
Golden Arrow, The 959	Bette Davis-George Brent	May	9,'38†		
(See "In the Cutting Room," Feb. 8,'36.)					
Hearts Divided 955	Marion Davies-Dick Powell	May	30,'36†		
(See "In the Cutting Room," Mar. 14,'36.)					
Law in Her Hands, The 973	Margaret Lindsay-Warren Hull-Glenda Farrell	May	23,'38†		
(See "In the Cutting Room," Mar. 14,'36.)					
Murder by an Aristocrat	Marguerite Churchill-L. Talbot				
(See "In the Cutting Room," Feb. 8,'36.)					
Public Enemy's Wife	Pat O'Brien-Margaret Lindsay				
Singing Kid, The (G) 954	Al Jolson-Beverly Roberts	Apr.	11,'36†	84	Mar. 21,'38
Stage Struck	Joan Blondell-Dick Powell				
Two Gun Buckaroo	Dick Foran				

FRANK NORTON
(Greek Dialogue—English Titles)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Aute In Zoe	Reta Karmen	Nov.	25†	115	
Blue Candles	Reta Myrat	Dec.	25†	95	
Crucified Love	Helen Pades	Dec.	15†	115	
Depression Is Over	Beatrice Emanuel	Jan.	15,'36†	96	
Independence	Phillip Alexander	Feb.	16,'36†	100	
Makrea Apton Kosmo	Athena Olympia	Nov.	16†	75	
News from Greece	Travelogue	Feb.	9,'36†	60	
Voskopoula	Sophea Damoglou	Jan.	5,'36†	95	

GB PICTURES

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Alias Bulldog Drummond (G) 3509	J. Hulbert-Fay Wray	Sept.	1†	63	May 18
Born for Glory 3506	Barry Mackay-John Mills	Sept.	30†	70	
Boys Will Be Boys	Will Hay	Nov.	15†	70	
Clairvoyant, The (A) 3503	Claude Rains-Fay Wray	July	13†	69	June 15
First a Girl (A) 3512	Jessie Matthews-Sonnie Hale	Dec.	25†	78	Nov. 30
King of the Damned (A) 3504	Conrad Veidt-Helen Vinsen	Jan.	20,'36†	75	Jan. 25,'36
Mister Hobo (G) 3416	George Arliss-Gene Gerrard	Nov.	22	80	Oct. 10
(Reviewed under the title, "The Guv'nor.") (Exploitation: Jan. 18,'36, p. 83; Feb. 8,'36, p. 84.)					
Morals of Marcus, The 3502	Lupe Velez-Ian Hunter	Sept.	30†	72	Apr. 13
Passing of the Third Floor Back, The (G) 3510	Conrad Veidt-Rene Ray	Dec.	15†	60	Oct. 10
Rhodes, the Diamond Master (G)	Walter Huston	Feb.	20,'38†	88	Mar. 7,'36
(Exploitation: Feb. 29,'36, p. 72.)					
Thirty-Nine Steps (G) 3501	Robert Donat-Madeleine Carroll	Aug.	1†	61	July 6
Transatlantic Tunnel (G) 3513	Richard Dix-Madge Evans	Oct.	27†	94	Nov. 2
(Exploitation: Feb. 1,'36, p. 64.)					

Coming

Doomed Cargo	Edmund Lowe-Constance Cummings				
East Meets West	George Arliss-Elizabeth Allan				
It's Love Again	Jessie Matthews-Robert Young				
King Solomon's Mines 3511					
Man Who Lived Again 3507	Boris Karloff				
Secret Agent 3506	Madeleine Carroll-Peter Lorre				
Soldiers Three 3515	Maureen O'Sullivan-Victor McLaglen				

HOFFBERG

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Fighting Playboy	Lucile Browne-Nick Stuart	Nov.	10†	55	
Old Spanish Custom, An	Buster Keaton	Jan.	2,'36†	60	
Speed Devils	Paul Kelly-Marguerite Churchill	May	6	60	

Coming

Monday at Ten	Virginia Cherrill-Garry Marsh			60	
Womanhood	Eve Gray-Esmond Knight			60	

HUNGARIA
(Hungarian Dialogue)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Addressee Unknown	Irene Agai	Nov.	20†	65	
Be Good Unto Death	Paul Javor	Jan.	1,'38†	85	
Heart Specialist	Gyula Csortos	Dec.	30†	90	
I Cannot Live Without Music	B. Somegyl	Dec.	20†	95	
Miss President	Lily Muraty	Oct.	15†	90	
One Night in Venice	Gyula Csortos	Jan.	1,'38†	85	
Smile Please	Szoeke Szakall	Dec.	1†	86	
Three Men Under the Snow	Jeno Torzs	Nov.	20†	85	

IMPERIAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Broken Coin	Earle Douglas	Jan.	10,'38†	50	
Call of the Coyote	Ken Thompson	Mar.	15,'36†	50	
Mad Parade	Irene Rich-Evelyn Brent	Jan.	23,'38†	71	
Manhattan Butterfly	Dorothy Grainger-Wm. Bakewell	Nov.	25†	71	

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Murder by Television	Bela Lugosi-Juno Collyer	Oct. 25†	62	
Paradise Valley	Hill-Billies	Feb. 19,'36†	48	
Rich Relations	Ralph Forbes-Frances Grant	Jan. 15,'36†		
Soviet Russia Thru the Eyes of an American (G)	Norman Brokenshire	Oct. 1†	72	Oct. 20
Coming				
High Hat	Frank Luther			

INVINCIBLE
[Distributed through Chesterfield]

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bridge of Sighs	Onslow Stevens-Dorothy Tree	Feb. 15,'36†	64	
Brilliant Marriage	Joan Marsh-Ray Walker	Mar. 25,'38†		
Condemned to Live	Ralph Morgan-Maxine Doyle	Sept. 15		
Hitch-Hike to Heaven	Henriotta Crosman-Anita Page	Dec. 1†		
Murder at Glen Athol	John Miljan-Irene Ware	Oct. 1		
(Released in New York territory under the title, "The Criminal Within.")				
Society Fever	Lois Wilson-Lloyd Hughes	Oct. 1		
Tango	Marian Nixon-Chick Chandler	Jan. 1,'36†	66	
Coming				
Death Rides Double				
Hidden Alibi				
Under the Lilacs				

LIBERTY

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Born to Gamble (A) 1012	H. B. Warner-Onslow Stevens	July 10	65	Nov. 2
Old Homestead, The 1011	Mary Carlisle-Lawrence Gray	Aug. 10	73	

MAJESTIC

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Reckless Roads	Judith Allen-Regis Toomey	July 1	66	

MASCOT

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Confidential (G)	Donald Cook-Evalyn Knapp	Oct. 16	65	Oct. 20
Doughnuts and Society	Louise Fazenda-Maude Eburne	Mar. 27,'36†	63	
Harmony Lane (G)	D. Montgomery-Evelyn Venable	Aug. 25	84	Aug. 31
Ladies Crave Excitement (G)	Norman Foster-Evalyn Knapp	June 22	69	June 29
Streamline Express (G)	Victor Jory-Evelyn Venable	Sept. 7	71	Sept. 14
Waterfront Lady (G)	Ann Rutherford-Frank Albertson	Oct. 5	68	Oct. 20

METRO-GOLDWYN-MAYER

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Ah, Wilderness! (G) 628	Wallace Beery-Lionel Barrymore	Nov. 29†	98	Nov. 23
(Exploitation: Jan. 18,'36, pp. 82, 83; Feb. 22,'36, p. 98.)				
Anna Karonina (G) 638	Greta Garbo-Fredric March	Sept. 6†	95	July 9
Baby Face Harrington (G)	Charles Butterworth-U. Merkel	Apr. 12	63	Mar. 30
Bishop Misbehaves, The (G) 613	Edmund Gwenn - Maureen O'Sullivan	Sept. 13†	86	Nov. 9
Bohemian Girl, The (G) 521	Laurel and Hardy	Feb. 14,'36†	72	Mar. 7,'36
Bonnie Scotland (G) 520	Laurel and Hardy	Aug. 23†	82	Sept. 14
Broadway Melody of 1936 (G) 601	Jack Benny-Eleanor Powell	Sept. 20	103	Sept. 7
(Exploitation: Feb. 8,'36, p. 88.)				
Calm Yourself (G)	Madge Evans-Robert Young	June 28	60	June 23
China Seas (G) 602	Clark Gable - Jean Harlow - Wallace Beery	Aug. 16†	89	Aug. 5
Escapade (G)	William Powell-Luise Rainer	July 5	89	July 18
Exclusive Story (G) 621	Franchot Tone-Madge Evans	Jan. 17,'36†	73	Jan. 18,'36
(Exploitation: Mar. 28,'36, p. 82.)				
Garden Murder Case, The (G) 622	Edmund Lowe-Virginia Bruce	Feb. 21,'36†	82	Feb. 8,'36
Here Comes the Band (G) 825	Ted Lewis-Virginia Bruce	Aug. 30†	87	Aug. 17
I Live My Life (G) 512	Joan Crawford-Brian Aherne	Oct. 4†	98	Oct. 5
(Exploitation: Feb. 15,'38, p. 83.)				
It's in the Air (G) 618	Jack Benny-Una Merkel	Oct. 11†	80	Nov. 16
Kind Lady (G) 619	Aline MacMahon-B. Rathbone	Dec. 8†	78	Dec. 7
Last of the Pagans (G) 617	Mala-Lotus Long	Dec. 20†	84	Dec. 14
(Exploitation: Mar. 7,'38, p. 85.)				
Mad Love (A)	Peter Lorre-Francos Drake	July 12	69	July 8
Moonlight Murder (G)	Chester Morris-Madge Evans	Mar. 27,'36†	68	Mar. 28,'36
Murder Man, The (G) 612	Spencer Tracy-Virginia Bruce	July 19	70	July 20
Mutiny on the Bounty (G) 536	Clark Gable-Charles Laughton-Franchot Tone	Nov. 8†	133	Nov. 9
(Exploitation: Jan. 18,'38, p. 80; Jan. 25, '36, p. 88; Feb. 1,'38, p. 85; Feb. 15,'38, p. 82; Feb. 22,'38, pp. 95, 98.)				
Night at the Opera, A (G) 644	Marx Brothers	Nov. 15†	96	Oct. 26
(Exploitation: Jan. 18,'36, pp. 80, 82; Feb. 22,'38, pp. 94, 100; Feb. 29,'36, p 74; Mar. 7,'38, p. 100.)				
No More Ladies (A)	Joan Crawford-R. Montgomery	June 14	82	June 3
O'Shaughnessy's Boy (G) 505	Wallace Beery-Jackie Cooper	Sept. 27†	88	Oct. 8
(Exploitation: Jan. 18,'38, p. 86; Feb. 29,'36; P. 78.)				
Perfect Gentleman, The (G) 615	Frank Morgan-C. Courtneidge	Nov. 22†	73	Dec. 28
Petticoat Fever (G) 645	Rob't Montgomery-Myrna Loy	Mar. 20,'36†	81	Mar. 21,'36
Pursuit (G) 614	Chester Morris-Sally Eilers	Aug. 9†	82	Aug. 8
Rendezvous (G) 529	Wm. Powell-Rosalind Russell	Oct. 25†	96	Nov. 9
Riffraff (G) 517	Jean Harlow-Spencer Tracy	Jan. 3,'38†	90	Dec. 28
(Exploitation: Feb. 22,'36, p. 98.)				
Rose Marie (G) 643	J. MacDonald-Nelson Eddy	Jan. 31,'36†	113	Jan. 18,'38
(See musical analysis, Feb. 22,'36, p. 23.) (Exploitation: Feb. 15,'38, p. 85; Mar. 14,'36, p. 87; Mar. 21,'36, p. 92.)				
Smilin' Through (G) 650 (Re-release)	Norma Shearer-Fredric March-Leslie Howard	Aug. 23	100	Oct. 22,'32
(Exploitation: Feb. 8,'36, p. 85.)				
Tale of Two Cities, A (G) 604	Ronald Colman-Elizabeth Allan	Dec. 27†	126	Dec. 7
(Exploitation: Jan. 25,'36, p. 64; Feb. 15,'36, p. 83; Mar. 14,'36, p. 86.)				
Three Godfathers (G) 623	Chester Morris-Irene Hervey	Mar. 8,'36†	82	Feb. 22,'36
Three Live Ghosts (G) 618	Richard Arlen-Cecilia Parker	Jan. 10,'36†	62	Jan. 4,'36
Tough Guy (G) 620	Jackie Cooper-Joseph Calleia	Jan. 24,'36†	77	Feb. 8,'36
Unguarded Hour	Loretta Young-Franchot Tone	Apr. 3,'36†		
(See "In the Cutting Room," Mar. 21,'38.)				
Voice of Bugle Ann, The (G) 630	Lionel Barrymore-M. O'Sullivan	Feb. 7,'36†	72	Feb. 15,'36
Whipsaw (G) 513	Myrna Loy-Spencer Tracy	Dec. 13†	82	Dec. 14
Wife vs. Secretary (G) 606	Clark Gable - Myrna Loy - Jean Harlow	Feb. 28,'36†	89	Feb. 22,'36
Woman Wanted (G) 811	Joel McCrea-Maureen O'Sullivan	Aug. 2†	68	July 27
Coming				
Absolute Quiet	Stuart Erwin-Ann Loring	Apr. 24,'36†		
(See "In the Cutting Room," Mar. 21,'36.)				
Good Earth, The	Paul Muni-Luise Rainer			
Great Ziegfeld, The	William Powell - Myrna Loy - Luise Rainer			
Kelly the Second	Patsy Kelly-Pert Kelton			
Mob Rule	Sylvia Sidney-Spencer Tracy	May 15,'36†		
Our Relations	Laurel and Hardy			
Robin Hood of El Dorado, The	Warner Baxter-Ann Loring	Apr. 17,'36†	86	
(See "In the Cutting Room," Mar. 7,'38.)				
Romeo and Juliet	Norma Shearer-Leslie Howard-John Barrymore			
(See production article, Mar. 28,'36, p. 16.)				
San Francisco	Clark Gable-J. MacDonald-Spencer Tracy-Jack Holt	May 1,'36†		
Small Town Girl 607	Janet Gaynor-Robert Taylor	Apr. 10,'36†		
(See "In the Cutting Room," Feb. 15,'36.)				
Suicide Club	Robert Montgomery-Rosalind Russell			
Tarzan Escapes	Johnny Weismuller - Maureen O'Sullivan			
Witch of Timbuctu	Lionel Barrymore-M. O'Sullivan			

MITCHELL LEICHTER - BEAUMONT

Title	Star	Rel Date	Running Time Minutes	Reviewed
Desert Guns	Conway Tearle	Jan. 2,'36†	65	
Judgment Book	Conway Tearle	Sept. 16†	67	
Riddle Ranch	Black King	Dec. 18†	56	
Trail's End	Conway Tearle	Aug. 15†	57	
Coming				
Devil's Gold	Conway Tearle			
Hell's Hacienda	Conway Tearle			
Senior Jim	Conway Tearle			
Three Fingers	Conway Tearle			
Whistling Skull	Conway Tearle			

MONOGRAM

Title	Star	Rel Date	Running Time Minutes	Reviewed
Cheers of the Crowd (G) 3028	Russell Hopton-Ireno Ware	Aug. 5	61	Aug. 3
Dawn Rider, The 3033	John Wayne-Marion Burns	June 20	57	
Healer, The (G) 3004	Ralph Bellamy-Karen Morley	June 15	77	June 1
Honeymoon Limited (G) 3018	Neil Hamilton-Ireno Horvey	July 1	70	June 22
Keeper of the Boes, The (G) 3002	Neil Hamilton-Betty Furness	July 15	76	June 15
Make a Million (G) 3019	Charles Starrett-Paulino Brooks	July 25	64	June 29
Paradise Canyon (G) 3038	John Wayne-Marion Burns	July 20	52	May 18

PARAMOUNT

Title	Star	Rel Date	Running Time Minutes	Reviewed
Accent on Youth (A) 3452	Sylvia Sidney-Herbert Marshall	Aug. 23†	77	July 18
Annapolis Farewell (G) 3503	Tom Brown-Sir Guy Standing	Sept. 8†	82	Aug. 31
Anything Goes (G) 3533	Bing Crosby-Ethel Merman	Jan. 24,'38†	92	Feb. 22,'36
Bar 20 Rides Again (G) 3525	Wm. Boyd-Jimmy Ellison	Dec. 13†	83	Dec. 7
Big Broadcast of 1936, The (G) 3511	Jack Oakie-Burns & Allen	Sept. 20†	97	Sept. 21
Big Brown Eyes	Joan Bennett-Cary Grant	Apr. 3,'36†		
Bride Comes Home, The (G) 3530	Claudette Colbert-F. MacMurray	Jan. 3,'38†	83	Nov. 23
(Exploitation: Jan. 18,'38, p. 83; Feb. 8,'36, p. 83; Feb. 22,'36, p. 98.)				
Call of the Prairie (G) 3541	Wm. Boyd-Jimmy Ellison	Mar. 8,'36†	67	Feb. 1,'36
College Scandal (G) 3445	Arline Judge-Kent Taylor	June 21	79	June 8
Collegiate (G) 3529	Joe Penner-Jack Oakie	Dec. 27†	81	Dec. 23
(Exploitation: Jan. 18,'38, p. 83; Feb. 8,'36, p. 83; Feb. 22,'38, p. 94; Mar. 14,'38, p. 89.)				
Desert Gold 3546	Larry Crabbe-Marsha Hunt	Mar. 27,'38†	58	
Coronado 3524	Betty Burgess-Johnny Downs	Nov. 29†	76	
(See "In the Cutting Room," Oct. 19.) (Exploitation: Feb. 1,38, p. 86.)				
Crusades, The (G) 3508	Loretta Young-Henry Wilcoxen	Oct. 25†	125	Aug. 10
(Exploitation: Feb. 8,'36, pp. 80, 85; Feb. 22,'36, p. 97.)				
Desire (A) 3538	Marlene Dietrich-Gary Cooper	Feb. 28,'36†	95	Feb. 8,'36

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Dr. Jekyll and Mr. Hyde 3459. (Re-issue)	Fredric March-Miriam Hopkins...	July 5.....	85.	Dec. 26,'31
Drift Fence 3536	Larry Crabbe-Kath. De Mille....	Feb. 14,'36†..	..56.	
Eagle's Brood, The (G) 3517..	Wm. Boyd-Jimmy Ellison.....	Oct. 25†.....	60....	Oct. 12
Every Night at Eight (G) 3501.	George Raft-Alice Faye.....	Aug. 2†.....	80....	Aug. 10
F Man 3544. (See "In the Cutting Room," Jan. 11,'36.)	Jack Haley-Adrienne Marden....	Mar. 13,'36†..	.72.	
Give Us This Night (G) 3542... (See musical analysis, Mar. 14,'36, p. 18.)	Jan Kiepura-Gladys Swarthout...	Mar. 6,'36†..	.72.	Mar. 7,'36
Hands Across the Table (A) 3515 (Exploitation: Feb. 1,'36, p. 66.)	C. Lombard-Fred MacMurray....	Oct. 18†.....	80....	Oct. 19
Here Comes Cookie (G) 3507...	George Burns-Gracie Allen.....	Aug. 30†.....	65....	Aug. 24
Her Master's Voice (G) 3531..	Edw. E. Horton-P. Conklin.....	Jan. 17,'36†..	*75.	Feb. 22,'36
Hopalong Cassidy 3506.....	Wm. Boyd-Paula Stone.....	Aug. 23†.....	59.	
It's a Great Life 3528..... (See "In the Cutting Room," Sept. 28.)	Joe Morrison-Rosalind Keith....	Dec. 20†.....	63.	
Klondike Annie (A)..... (See news article, Mar. 7,'36, p. 19.) (Exploitation: Feb. 22,'36, p. 96.)	Mae West-Victor McLaglen.....	Feb. 21,'36†..	.81.	Feb. 15,'38
Last Outpost, The (A) 3505...	Cary Grant-Gertrude Michael....	Oct. 11†.....	77....	Oct. 12
Little America (G) 3514.....	Admiral Byrd	Oct. 4†.....	52....	Oct. 5
Man on the Flying Trapeze, The (G) 3451.....	W. C. Fields-Mary Brian.....	July 26.....	66....	Aug. 10
Mary Burns, Fugitive (G) 3521. (Exploitation: Mar. 14,'36, p. 86; Mar. 28,'36, p. 84.)	Sylvia Sidney-Melvyn Douglas....	Nov. 15†.....	84....	Nov. 10
Men Without Names (G) 3416..	Fred MacMurray-Madge Evans...	June 28.....	66....	June 29
Milky Way, The (G) 3535.... (Exploitation: Mar. 21,'36, pp. 93, 95.)	Harold Lloyd-Adolphe Menjou....	Feb. 7,'36†..	.88.	Feb. 1,'36
Millions in the Air (G) 3526.. (Exploitation: Jan. 25,'36, p. 64; Feb. 8,'36, p. 83.)	John Howard-Wendy Barrie.....	Dec. 13†.....	72....	Nov. 10
Nevada (G) 3523	Larry Crabbe-Kathleen Burke....	Nov. 28†.....	59....	Nov. 10
Palm Springs ..... (See "In the Cutting Room," Feb. 1,'36.)	Frances Langford-Smith Ballew...	Apr. 3,'36†..		
Paris In Spring (G) 3446.....	Tullio Carminati-Mary Ellis....	July 5.....	83....	June 1
Peter Ibbetson (G) 3518.....	Gary Cooper-Ann Harding.....	Nov. 8†.....	85....	Nov. 9
Preview Murder Mystery (G)..	Gail Patrick-Reginald Denny....	Feb. 28,'36†..	.65.	Feb. 15,'36
Rose of the Rancho (G) 3516.. (See musical analysis, Jan. 11,'36, p. 45; exploitation: Jan. 18,'36, p. 84; Feb. 8,'36, p. 83.)	John Boles-Gladys Swarthout....	Jan. 10,'36†..	.82.	Jan. 11,'36
Scoundrel, The (A) 3437.....	Noel Coward-Julie Haydon	June 7.....	66....	May 4
Scrooge (G) 3527.....	Seymour Hicks-Donald Calthrop..	Dec. 20†.....	73....	Dec. 21
Shanghai (A) 3449.....	Charles Boyer-Loretta Young....	July 19.....	76....	July 20
Ship Cafe (G) 3520.....	Carl Brisson-Arline Judge.....	Nov. 1†.....	66....	Nov. 2
Smart Girl (A) 3450.....	Kent Taylor-Ida Lupino.....	July 26.....	70....	July 27
Soak the Rich (A) 3532.....	Mary Taylor-Walter Connolly....	Jan. 17,'36†..	.87.	Feb. 15,'36
So Red the Rose (G) 3522.... (Exploitation: Feb. 29,'36, p. 76.)	Margaret Sullavan-R. Scott.....	Nov. 22†.....	83....	Nov. 10
13 Hours by Air (G) 3547.....	Fred MacMurray-Joan Bennett...	Mar. 27,'36†..	.77.	Mar. 21,'36
This Woman Is Mine 3447....	Gregory Ratoff-John Loder-R. Bennett - Kath. Sergrave....	Aug. 9†.....	75.	
Timothy's Quest (G) 3534.....	Eleanore Whitney-Dickie Moore..	Jan. 31,'36†..	.65.	Jan. 25,'36
Too Many Parents (G) 3545...	Frances Farmer-Colin Tapley....	Mar. 20,'36†..	*70.	Mar. 14,'36
Trail of the Lonesome Pine, The (G) 3543..... (See production article, Jan. 18,'36, p. 36.) (Exploitation: Feb. 29,'36, p. 73.)	Henry Fonda-Sylvia Sidney.....	Mar. 13,'36†..	106.	Feb. 29,'36
Two Fisted (G) 3513.....	Lee Tracy-Grace Bradley.....	Oct. 4†.....	65....	Nov. 2
Two for Tonight (G) 3509.....	Bing Crosby-Joan Bennett.....	Sept. 13†.....	61....	Sept. 7
Virginia Judge, The (G) 3512.	Walter C. Kelly-Marsha Hunt....	Sept. 27†.....	60....	Sept. 28
Wanderer of the Wasteland (G) 3502	Gail Patrick-Dean Jagger.....	Sept. 20†.....	66....	Nov. 16
Wings Over Ethiopia (G) 3516.	.....	October Special..	52....	Oct. 26
Without Regret (A) 3504.....	Elissa Landi-Kent Taylor.....	Aug. 16†.....	75....	Aug. 17
Woman Trap (G) 3537.....	Gertrude Michael-Geo. Murphy...	Feb. 14,'36†..	63.	Feb. 8,'36

Coming

Border Flight ..... (See "In the Cutting Room," Mar. 14,'36.)	John Howard-Frances Farmer.....			
Case Against Mrs. Ames, The..	Madeleine Carroll-George Brent.....			
Early to Bed.....	Charles Ruggles-Mary Boland.....			
Fatal Lady	Mary Ellis-Walter Pidgeon.....	Apr. 24,'36†..		
Florida Special ..... (See "In the Cutting Room," Mar. 7,'36.)	Jack Dakie-Sally Eilers.....	Apr. 24,'36†..		
Good for Nothing	Virginia Weidler			
If I Had a Million..... (Re-issue)	Gary Cooper-George Raft.....		95.	Nov. 12,'32
Moon's Our Home, The..... (See "In the Cutting Room," Feb. 1,'36.)	Margaret Sullavan-Henry Fonda...	Apr. 10,'36†..		
Poppy	W. C. Fields-Richard Cromwell			
Princess Comes Across, The.... (See "Concertina," "In the Cutting Room," Mar. 14,'36.)	C. Lombard-Fred MacMurray.....			
Sky Parade ..... (See "In the Cutting Room," Jan. 11,'36.)	Jimmy Allen-Katharine DeMille..	Apr. 17,'36†..	.70.	
Three on the Trail.....	William Boyd-Jimmy Ellison.....			
Till We Meet Again..... (See "In the Cutting Room," Feb. 8,'36.)	Herbert Marshall-G. Michael....	Apr. 17,'36†..		

PRINCIPAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Front Page Madness.....	Richard Bird-Nancy Burns.....	Oct. 11.....	60.	

Coming

Let's Sing Again..... (See "In the Cutting Room," Mar. 7,'36.)	Bobby Breen-George Houston.....			

PURITAN

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Border Caballero	Tim McCoy-Lois January.....	Mar. 1,'36†..	64.	
Bulldog Courage	Tim McCoy-Joan Woodbury.....	Dec. 30†.....	60.	
I'll Name the Murderer.....	Ralph Forbes-Marion Shilling....	Jan. 27,'36†..	.76.	
Man from Guntown.....	Tim McCoy-Billie Seward.....	Aug. 15†.....	61.	
Rip Roaring Riley.....	Lloyd Hughes-Marion Burns....	July 20†.....	55.	
Rearin' Guns	Tim McCoy-Rosalinda Price.....	Jan. 27,'36†..	.67.	
Rogues Tavern, The.....	Wallace Ford-Barbara Pepper....	Mar. 1,'36†..	.61.	
Skybound	Eddie Nugent-Lona Andre.....	Sept. 25†.....	60.	
Suicide Squad	Norman Foster-Joyce Compton....	Dec. 25†.....	60.	

Coming

Aces and Eights.....	Tim McCoy-Luana Walters.....			
Lightnin' Bill Carson	Tim McCoy-Lois January.....	Apr. 15,'36†..		

REGAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Daredevils of the Earth.....	Ida Lupino-Cyril McLaglen.....	Jan. 1,'36†..	.50.	
Fighting Fury	Kazan, Wonder Dog - John King..	Sept. 1†.....	.61.	
Scandals of Paris	Wendy Barrie-Zelma O'Neill.....	Dec. 4†.....	63.	
Thunderbolt	Kane Richmond-Bobby Nelson....	Jan. 2,'36†..	.54.	
Wolves of the Underworld.....	Godfrey Tearle.....	Dec. 4†.....	55.	

REPUBLIC

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Burning Gold 3550.....	William Boyd	Dec. 1†.....	60.	
Cappy Ricks Returns (G) 3508.	R. McWade-Florine McKinney...	Sept. 23.....	66½..	Sept. 14
Crime of Doctor Crespi, The 3546	Erich von Stroheim-Harriet Russell	Oct. 21†.....	63.	
Dancing Feet 3525 ..... (Exploitation: Feb. 15,'36, p. 81.)	Ben Lyon-Joan Marsh.....	Jan. 31,'36†..	.72.	
Federal Agent 3548.....	William Boyd	Mar. 15,'36†..		
Forbidden Heaven 3502.....	Charles Farrell-Charlotte Henry..	Oct. 5†.....	67.	
Forced Landing 3524..... (See "In the Cutting Room," Oct. 5.)	Esther Ralston-Dnslow Stevens...	Dec. 2†.....	61.	
Frisco Waterfront (G) 3518....	Ben Lyon-Helen Twelvetrees.....	Dec. 7†.....	66....	Dec. 7
Hitch Hike Lady (G) 3537.... (Exploitation: Feb. 1,'36, p. 62.)	Alison Skipworth-James Ellison..	Dec. 28†.....	76....	Dec. 21
House of a Thousand Candles (G) 3505	Mae Clarke-Phillips Holmes.....	Apr. 1,'36†..	.71.	Mar. 7,'36
King of the Pecos.....	John Wayne-Muriel Evans.....	Mar. 9,'36†..		
Laughing Irish Eyes (G) 3522.	Evalyn Knapp-Phil Regan.....	Mar. 15,'36†..	.73.	Mar. 14,'36
Lawless Nineties, The (G) 3557.	John Wayne-Ann Rutherford.....	Feb. 15,'36†..	.55.	Mar. 7,'36
Lawless Range 3562.....	John Wayne-Sheila Manners.....	Nov. 4†.....	59.	
Leathernecks Have Landed, The (G) 3501	Lew Ayres-Isabel Jewell.....	Feb. 22,'36†..	.67.	Feb. 29,'36
Leavenworth Case, The (G) 3526	Norman Foster-Jean Rouverol....	Jan. 20,'36†..	.68.	Jan. 11,'36
Melody Trail (G) 3567.....	Gene Autry-Ann Rutherford.....	Dct. 14†.....	60....	Oct. 19
New Frontier, The 3558..... (See "In the Cutting Room," Sept. 28.)	John Wayne-Muriel Evans.....	Dct. 5†.....	54.	
Oregon Trail 3560.....	John Wayne-Ann Rutherford.....	Jan. 18,'36†..	.59.	
Racing Luck (G) 3547.....	William Boyd	Dct. 28†.....	60....	Dec. 7
Red River Valley 3568.....	Gene Autry-Frances Grant.....	Mar. 2,'36†..		
Return of Jimmy Valentine, The (G) 3531.....	Roger Pryor-Charlotte Henry.....	Feb. 14,'36†..	.72.	Feb. 15,'36
Sagebrush Troubadour 3568.....	Gene Autry-Barbara Pepper.....	Dec. 2†.....	54.	
Singing Vagabond, The (G) 3569	Gene Autry-Ann Rutherford.....	Jan. 5,'36†..	.52....	Dec. 14
Spanish Cape Mystery, The 3530 (See "In the Cutting Room," Sept. 7.)	Helen Twelvetrees-Donald Cook...	Oct. 17†.....	73.	
$1,000 a Minute (G) 3532.....	Roger Pryor-Leila Hyams.....	Nov. 15†.....	69....	Nov. 9
Tumbling Tumbleweeds 3566...	Gene Autry-Lucile Browne.....	Sept. 9.....	57.	
Two Sinners (G) 3507.....	Otto Kruger-Martha Sleeper.....	Sept. 16.....	72....	Oct. 5
Westward Ho (G) 3556.....	John Wayne-Sheila Manners.....	Aug. 19†.....	60....	Aug. 3

Coming

Comin' Round the Mountain...	Gene Autry-Ann Rutherford.....			
Galloping Minstrel	Gene Autry	Apr. 10,'36†..		
Girl from Mandalay, The 3504 ..	Kay Linaker-Conrad Nagel.....	Apr. 15,'36†..		
Glory Parade	James Dunn-Mae Clarke.....			
Harvester, The 3506	Alice Brady-Ann Rutherford.....	Apr. 30,'36†..		

RKO RADIO

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Alice Adams (G) 541.....	Katharine Hepburn-Fred MacMurray	Aug. 23.....	99½..	Aug. 10
Annie Dakley (G) 608..... (Exploitation: Mar. 14,'36, pp. 88, 90.)	Barbara Stanwyck-Preston Foster..	Nov. 15†.....	90½..	Nov. 9
Another Face (G) 615..... (Reviewed under the title, "Two Faces")	Wallace Ford-Phyllis Brooks.....	Dec. 20†.....	68....	Nov. 23
Arizonian, The (G) 538.....	Richard Dix-Margot Grahame ..	June 28.....	75½..	June 8
Becky Sharp (A) 410.....	Miriam Hopkins-C. Hardwicke...	June 28.....	75....	June 22
Chatterbox (G) 617.....	Anne Shirley-Phillips Holmes....	Jan. 17,'36†..	68....	Dec. 29
Fang and Claw (G) 543..... (Exploitation: Feb. 22,'36, p. 96.)	Frank Buck	Dec. 20.....	74.	Jan. 4,'36
Farmer In the Dell (G).....	Fred Stone-Jean Parker.....	Mar. 27,'36†..	.67.	Mar. 14,'36
Follow the Fleet (G) 613..... (Exploitation: Mar. 7,'36, p. 94; Mar. 28,'36, p. 83.)	Fred Astaire-Ginger Rogers.....	Feb. 21,'36†..	110.	Feb 22.'36
Freckles (G) 536.....	Carol Stone-Tom Brown.....	Dct. 4.....	68....	Oct. 5
Hi Gaucho 606..... (See "In the Cutting Room," Aug. 17.)	John Carroll-Steffi Duna.....	Dct. 11†.....	59.	
His Family Tree (G) 604.....	James Barton-Maureen Delany....	Sept. 20†.....	.68½..	Oct. 5
Hooray for Love (G) 535.....	Gene Raymond-Ann Sothern.....	June 14.....	72....	May 25
Hot Tip (G) 542.....	James Gleason-Zazu Pitts.....	Aug. 16.....	69....	Aug. 31
I Dream Too Much (G) 610... (Exploitation: Jan. 18,'36, pp. 82. 83.)	Lily Pons-Henry Fonda.....	Dec. 27†.....	95....	Nov. 23

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Informer, The (A) 532	V. McLaglen-Margot Grahame	May 24	91	May 4
In Person (G) 609	Ginger Rogers-George Brent	Nov. 22†	87	Nov. 9
Jalna (G) 540	Ian Hunter-Kay Johnson	Aug. 9	78	Aug. 17
Lady Consents, The (G) 622	Ann Harding-Herbert Marshall	Feb. 7,'36†	76½	Jan. 18,'36
Last Days of Pompeii, The (G) 501	Dorothy Wilson-Preston Foster	Oct. 18	96	Oct. 12
Love on a Bet (G) 620	Gene Raymond-Wendy Barrie	Mar. 6,'36†	77	Feb. 8,'36
Muss 'Em Up (G) 619	Preston Foster-Marg't Callahan	Feb. 14,'36†	68½	Jan. 25,'36
Nitwits, The (G) 534	Wheeler and Woolsey	June 7	81½	May 25
Old Man Rhythm (G) 539	Buddy Rogers-Betty Grable	Aug. 2	75	Sept. 23
Powder Smoke Range (G) 603	Hoot Gibson-Boots Mallory	Sept. 27†	71½	Aug. 31
Rainmakers, The (G) 605	Wheeler and Woolsey	Oct. 25†	78	Oct. 12
Return of Peter Grimm, The (G) 602	Lionel Barrymore-Helen Mack	Sept. 13†	82½	Aug. 31
Seven Keys to Baldpate (G) 611	G. Raymond-Margaret Callahan	Dec. 13†	68	Dec. 7
She (G) 537	Helen Gahagan-Randolph Scott	July 12	94½	July 13
Silly Billies (G)	Wheeler and Woolsey	Mar. 20,'36†	*65	Mar. 7,'36
Sylvia Scarlett (G) 614	Katharine Hepburn-Cary Grant	Jan. 3,'36†	94½	Jan. 16,'36
Three Musketeers, The (G) 544	Margot Grahame-Walter Abel	Nov. 1	96	Oct. 12
To Beat the Band (G) 607	Helen Broderick-Hugh Herbert	Nov. 8†	67½	Oct. 26
Top Hat (G) 601	Fred Astaire-Ginger Rogers	Sept. 6†	99½	Aug. 24
Two in the Dark (G) 616	Walter Abel-Margot Grahame	Jan. 10,'36†	74	Dec. 21
Two in Revolt	Louise Latimer-John Ariedge	Apr. 3,'36†	65	
(See "Thoroughbreds All," "In the Cutting Room," Feb. 6,'36.)				
We're Only Human (G) 612	Preston Foster-Jane Wyatt	Dec. 27†	68	Dec. 14
Yellow Dust (G) 618	Richard Dix-Leila Hyams	Mar. 13,'36†	68½	Mar. 28,'36

Coming

Dancing Pirate	Charles Collins-Steffi Duna	May	22,'36†	
Ex-Mrs. Bradford, The	William Powell-Jean Arthur	May	15,'36†	
(See "One to Two," "In the Cutting Room," Mar. 14,'36.)				
Mary of Scotland	Katharine Hepburn-Fredric March			
Murder on the Bridle Path	Helen Broderick-James Gleason	Apr.	17,'36†	66
(See "The Puzzle of the Briar Pipe," "In the Cutting Room," Feb. 15,'36.)				
Special Investigator	Richard Dix-Margaret Callahan	May	6,'36†	
Witness Chair, The	Ann Harding-Walter Abel	Apr.	24,'36†	
(See "In the Cutting Room," Mar. 14,'36.)				

STATE RIGHTS

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Angels in White	Tala Birell	Zeidman			
(See "In the Cutting Room," Feb. 29,'36.)					
Rest Cure, The (G)	Reginald Denny	Regal Product'ns		*65	Feb. 15,'36
Struggle for Life (G)		Foy Productions	June 16	53	June 20
Vanishing Riders, The (G)	Bill Cody	Spectrum Pictures	July 1	58	July 18

SUPREME

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Courageous Avenger	Johnny Mack Brown	Dec. 12†		
Desert Phantom, The	Johnny Mack Brown	Mar. 10,'36†		
Kid Ranger, The	Bob Steele	Feb. 5,'36†		
Sundown Saunders	Bob Steele	Mar. 25,'36†		
Trail of Terror	Bob Steele	Dec. 20†		
Valley of the Lawless	Johnny Mack Brown	Jan. 25,'36†		

Coming

Last of the Warrens	Bob Steele			

TWENTIETH CENTURY - FOX

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bad Boy* 615	James Dunn-Dorothy Wilson	Oct. 25†	56	
(See "In the Cutting Room," Sept. 26.)				
Black Sheep* (A) 543	Edmund Lowe-Claire Trevor	June 14	75	May 18
Charlie Chan at the Circus* 640	Warner Oland-Keye Luke	Mar. 27,'36†		
(See "In the Cutting Room," Feb. 15,'36.)				
Charlie Chan in Egypt* (G) 544	Warner Oland-"Pat" Paterson	June 21	72	June 6
Charlie Chan in Shanghai* (G) 610	Warner Oland-Irene Hervey	Oct. 11†	70	Sept. 14
Charlie Chan's Secret* (G) 626	Warner Oland-Rosina Lawrence	Jan. 10,'36†	71	Oct. 26
Country Doctor, The (G) 636	Dionne Quintuplets - Jean Hersholt	Mar. 6,'36†	94	Mar. 21,'36
(Exploitation: Mar. 21,'36, pp. 93, 97; Mar. 28,'36, p. 83.)				
Curly Top* (G) 549	Shirley Temple-John Boles	July 26	74	July 27
Dante's Inferno* (A) 611	Claire Trevor-Spencer Tracy	Aug. 23†	88	Aug. 10
Doubting Thomas* (G) 542	Will Rogers-Billie Burke	June 7	73	Apr. 20
Dressed to Thrill* (G) 605	Clive Brook-Tutta Rolf	Aug. 16†	68	July 13
Everybody's Old Man* (G) 634	Irvin S. Cobb-Rochelle Hudson	Mar. 20,'36†	*84	Mar. 14,'36
Every Saturday Night (G) 637	June Lang-Thomas Beck	Feb. 7,'36†	62	Feb. 6,'36
Farmer Takes a Wife, The* (G) 608	Janet Gaynor-Henry Fonda	Aug. 2†	91	July 20
Gay Deception, The* (G) 602	Francis Ledcrer-Frances Dee	Sept. 13†	76	Aug. 24
Gentle Julia* (G) 641	Jane Withers-Tom Brown	Apr. 3,'36†	*64	Feb. 29,'36
Ginger* (G) 545	Jackie Searl-Jane Withers	July 5	74	July 27
Hard Rock Harrigan* 548	George O'Brien-Irene Hervey	July 19	60	July 6
Here Comes Trouble* (G) 633	Paul Kelly-Arline Judge	Feb. 21,'36†	62	Feb. 15,'36
Here's to Romance* (G) 609	Nino Martini-Genevieve Tobin	Oct. 4†	86	Aug. 31
In Old Kentucky* (G) 601	Will Rogers-Dorothy Wilson	Nov. 22†	84	July 13
It Had to Happen (G) 631	George Raft-Rosalind Russell	Feb. 14,'36†	79	Feb. 15,'36
King of Burlesque, The* (G) 625	Warner Baxter-Alice Faye	Jan. 3,'36†	88	Jan. 4,'36
(Exploitation: Mar. 21,'36, p. 96.)				
Littlest Rebel, The* (G) 624	Shirley Temple-John Boles	Dec. 27†	73	Nov. 30
(Exploitation: Feb. 8,'36, p. 61; Feb. 15,'36, p. 83; Feb. 22,'36, p. 97; Mar. 7,'36, p. 96.)				
Man Who Broke the Bank at Monte Carlo, The (G) 620	Ronald Colman-Joan Bennett	Nov. 29	66	Nov. 16
Metropolitan (G) 616	Lawrence Tibbett-Virginia Bruce	Nov. 6†	79	Oct. 26
(Exploitation: Feb. 22,'36, p. 98.)				
Music Is Magic* (G) 619	Alice Faye-Ray Walker	Nov. 1†	66	Oct. 12
My Marriage* (G) 630	Claire Trevor-Kent Taylor	Jan. 31,'36†	68	Nov. 23
Navy Wife* (G) 606	Claire Trevor-Ralph Bellamy	Nov. 29†	72	Jan. 25,'36
O'Malley of the Mounted* (G) 639	George O'Brien-Irene Ware	Mar. 27,'36†	*60	Mar. 28,'36
Orchids to You* (G) 546	Jean Muir-John Boles	July 12	74	June 27
Our Little Girl* (G) 539	Shirley Temple-Joel McCrea	May 17	65	June 15
Paddy O'Day* (G) 627	Jane Withers-Pinky Tomlin	Jan. 17,'36†	76	Nov. 2
Prisoner of Shark Island, The (G) 638	Warner Baxter-Gloria Stuart	Feb. 28,'36†	95	Feb. 22,'36
(Exploitation: Mar. 21,'36, p. 97.)				
Professional Soldier (G) 626	Victor McLaglen-Freddie Bartholomew	Jan. 24,'36†	78	Jan. 4,'36
Redheads on Parade* (G) 604	John Boles-Dixie Lee	Aug. 30†	77	July 13
Show Them No Mercy (G) 621	Rochelle Hudson-Cesar Romero	Dec. 6†	76	Nov. 2
Silk Hat Kid* (G) 547	Lew Ayres-Mae Clarke	July 10	67	Aug. 31
Song and Dance Man* (G) 642	Paul Kelly-Claire Trevor	Mar. 13,'36†	72	Feb. 22,'36
Steamboat Round the Bend* (G) 612	Will Rogers-Anne Shirley	Sept. 6†	80	Aug. 9
Thanks a Million (G) 617	Dick Powell-Ann Dvorak	Nov. 15†	87	Nov. 2
(Exploitation: Feb. 6,'36, p. 82; Feb. 15,'36, p. 83; Feb. 22,'36, p. 100; Mar. 7,'36, p. 96.)				
This Is the Life* 614	Jane Withers-John McGuire	Oct. 18†	65	
Thunder Mountain* (G) 607	Geo. O'Brien-Barbara Fritchie	Sept. 27†	58	Sept. 21
Thunder in the Night* (G) 613	Edmund Lowe-Karen Morley	Sept. 20†	67	July 13
Way Down East (G) 616	Rochelle Hudson-Henry Fonda	Oct. 25†	84	Aug. 24
Welcome Home* (G) 603	James Dunn-Arline Judge	Aug. 9	72	July 27
Whispering Smith Speaks* (G) 623	George O'Brien-Irene Ware	Dec. 20†	67	Dec. 21
Your Uncle Dudley* (G) 622	Edward Everett Horton	Dec. 13†	68	Nov. 23

Coming

Captain January * (G) 635	Shirley Temple-Guy Kibbee	Apr.	17,'36†	*75	Mar. 21,'36
Champagne Charlie* 629	Paul Cavanagh-Helen Wood	May	1,'36†		
(See "In the Cutting Room," Dec. 14.)					
Country Beyond, The* 643	Rochelle Hudson-Paul Kelly	Apr.	24,'36†		
(See "In the Cutting Room," Feb. 29,'36.)					
First Baby, The	Shirley Deane-Johnny Downs	May	22,'36†		
Half Angel	Frances Dee-Brian Donlevy	June	5,'36†		
Human Cargo	Claire Trevor-Brian Donlevy	July	17,'36†		
Little Miss Nobody (G)	Jane Withers-Ralph Morgan	July	3,'36†	*72	Mar. 28,'36
Message to Garcia, A (G) 632	Wallace Beery - John Boles - Barbara Stanwyck	Apr.	10,'36†	*90	Mar. 14,'36
Poor Little Rich Girl, The*	Shirley Temple-Alice Faye	July	24,'36†		
Private Number	Loretta Young	May	15,'36†		
Road to Glory, The	Fredric March-Warner Baxter-Lionel Barrymore				
(See "In the Cutting Room," Mar. 21,'36.)					
Sins of Man	Jean Hersholt-Don Ameche	June	12,'36†		
Under Two Flags	Ronald Colman-Victor McLaglen-Claudette Colbert-R. Russell	May	8,'36†		
(See production article, Mar. 14,'36, p. 16.)					
White Fang	Michael Whalen-Jean Muir	May	29,'36†		

(Asterisk (*) denotes Fox Pictures. Others 20th Century Productions.)

UNITED ARTISTS

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Amateur Gentleman, The (G)	Douglas Fairbanks, Jr. - Elissa Landi	Mar. 20,'36†	100	Feb. 22,'36
Barbary Coast (G)	Miriam Hopkins - Edward G. Robinson - Joel McCrea	Sept. 27†	90	Oct. 5
Call of the Wild, The (G)	C. Gable-Loretta Young	Aug. 9	91	May 4
Dark Angel, The (G)	Merle Oberon - Fredric March - Herbert Marshall	Sept. 6†	105	Sept. 14
Escape Me Never (A)	Elisabeth Bergner-Hugh Sinclair	June 27	105	Sept. 14
Ghost Goes West, The (G)	Robert Donat-Jean Parker	Feb. 7,'36†	85	Jan. 4,'36
(Exploitation: Jan. 25,'36, p. 63; Feb. 8,'36, p. 83; Feb. 22,'36, p. 96.)				
Little Lord Fauntleroy (G)	Freddie Bartholomew - Dolores Costello Barrymore	Mar. 6,'36†	*97	Feb. 29,'36
(Exploitation: Mar. 14,'36, p. 64.)				
Melody Lingers On, The (G)	Josephine Hutchinson - George Houston	Nov. 9†	87	Nov. 9
Modern Times (G)	Chas. Chaplin-Paulette Goddard	Feb. 21,'36†	87	Feb. 6,'36
Exploitation: Feb. 15,'36, p. 81; Feb. 22,'36, p. 100; Mar. 7,'36, p. 99; Mar. 14,'36, p. 84; Mar. 28,'36, pp. 03, 84.)				
Nell Gwyn (A)	Anna Neagle-Cedric Hardwicke	June 14	75	July 14
Red Salute (G)	B. Stanwyck-Robert Young	Sept. 13†	78	Sept. 21
Sanders of the River (G)	Leslie Banks-Paul Robeson	July 4	95	Apr. 20
Splendor	Miriam Hopkins-Joel McCrea	Nov. 23†	77	
(See "In the Cutting Room," Nov. 2.) (Exploitation: Feb. 29,'36, p. 78.)				
Strike Me Pink (G)	Eddie Cantor-Ethel Merman	Jan. 24,'36†	100	Jan. 25,'36
(Exploitation: Feb. 1,'36, p. 63; Feb. 8,'36, p. 83; Feb. 15,'36; p. 81; Feb. 29,'36, pp. 72, 75; Mar. 14,'36, p. 85; Mar. 21,'36, pp. 94, 97.)				

Coming

Last of the Mohicans, The	Randolph Scott	June	19,'36†	
Man Who Could Work Miracles, The	Roland Young	May	1,'36†	
Moscow Nights (A)	H. Baur-Penelope Dudley Ward	July	10,'36†	76	Nov. 30
One Rainy Afternoon	Francis Lederer-Ida Lupino	Apr.	24,'36†		
(See "In the Cutting Room," Feb. 29,'36.)					
These Three (G)	Miriam Hopkins-Merle Oberon-Joel McCrea	Apr.	10,'36†	*90	Feb. 29,'36

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Things to Come (G) (See production article, Mar. 7,'38, p. 16.)	Raymond Massey	Apr. 27,'36†	.....	Mar. 7,'36

UNIVERSAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Affair of Susan, The 9034 (See "Alone Together," "In the Cutting Room," Sept. 7.)	Zazu Pitts-Hugh D'Connell	Oct. 7†	63	
Dangerous Waters (G) 9032	Jack Holt-Robert Armstrong	Feb. 3,'36†	67.	Feb. 8,'36
Diamond Jim (G) 9003	Edward Arnold-Binnie Barnes	Sept. 2†	93	July 20
Don't Get Personal (G) 9025	James Dunn-Sally Eilers	Feb. 17,'36†	64.	Feb. 29,'36
East of Java 9029 (See "In the Cutting Room," Sept. 28.) (Exploitation: Feb. 8,'36, p. 84.)	Chas. Bickford-Elizabeth Young	Dec. 2†	72	
Fighting Youth (G) 9017	Charles Farrell-June Martel	Sept. 30†	66	Dec. 7
Great Impersonation, The 9014 (See "In the Cutting Room," Sept. 28.)	Edmund Lowe-Valerie Hobson	Dec. 9†	67	
His Night Out (G) 9021	E. E. Horton-Irene Hervey	Oct. 21†	74	Nov. 2
Invisible Ray, The (G) 9015 (Exploitation: Jan. 18,'36, p. 82; Jan. 25,'36, p. 63; Mar. 7,'36, p. 99; Mar. 14,'36, p. 88.)	Kerloff-Bela Lugosi	Jan. 20,'36†	75.	Jan. 25,'36
Ivery Handled Gun 9042	Buck Jones-Charlotte Wynters	Nov. 11†	59	
King Solomon of Broadway (G) 9018	Edmund Lowe-Dorothy Page	Sept. 30†	74	Sept. 21
Lady Tubbs (G) 8034	D. Montgomery-Alice Brady	July 15	68	July 6
Love Before Breakfast (G) 9007	Carole Lombard-Preston Foster	Mar. 9,'36†	70.	Feb. 29,'36
Magnificent Obession (G) 8006 (Exploitation: Jan. 18,'36, p. 82; Feb. 8,'36, pp. 61, 83, 84; Mar. 7,'38, pp. 88, 99; Mar. 21,'36, pp. 92, 96.)	Irene Dunne-Robert Taylor	Jan. 6,'36†	112.	Jan. 11,'36
Manhattan Moon (G) 8028	Ricardo Cortez-Dorothy Page	Aug. 5	69	Oct. 19
Next Time We Love (G) 8004	Marg't Sullavan-James Stewart	Jan. 27,'36†	87.	Feb. 8,'36
Outlawed Guns (G) 8086	Buck Jones-Ruth Channing	July 29	62	Oct. 26
Raven, The (A) 8016	Karloff-Bela Lugosi	July 22	61	June 15
Remember Last Night (A) 9011 (Exploitation: Jan. 18,'36, p. 83.)	Edw. Arnold-C. Cummings	Nov. 4†	81	Oct. 12
She Gets Her Man (G) 9018	Zazu Pitts-Hugh O'Connell	Aug. 19	64	Aug. 10
Silver Spurs 9044	Buck Jones-Muriel Evans	Feb. 10,'36†		
Storm Over the Andes (G) 9026	Jack Holt-Mona Barrie	Sept. 16†	84	Oct. 19
Stormy (G) 9016	Noah Beery, Jr.-Jean Rogers	Nov. 11†	68	Oct. 19
Sunset of Power 9043	Buck Jones-Dorothy Dix	Dec. 23†		
Sweet Surrender 9012	Frank Parker-Tamara	Nov. 25†	78	
Three Kids and a Queen (G) 9023	May Robson-Henry Armetta	Oct. 28†	90	Oct. 26
Throwback, The 9041 (See "In the Cutting Room," Aug. 10.)	Buck Jones-Muriel Evans	Sept. 18†	60	
Werewolf of London (A) 8015	Henry Hull-Valerie Hobson	June 3	75	May 4

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Banished 9046	Buck Jones-Dorothy Revier	May 25,'36		
Crash Donovan	Jack Holt	May 18,'36†		
Dracula's Daughter 9006 (See "In the Cutting Room," Mar. 21,'36.)	Otto Kruger-M. Churchill	Apr. 20,'36†		
For the Service 9045	Buck Jones-Beth Marlen	May 4,'36†	65	
Her Excellency the Governor 9013	Binnie Barnes			
Parole	Ann Preston-Henry Hunter	May 25,'36†		
She Married a Million 9033				
Show Boat 8001 (See "In the Cutting Room," Feb. 1,'36.)	Irene Dunne-Allan Jones	May 4,'36†		
Song of Joy 9010	Marta Eggerth			
Sutter's Gold (G) 8002	Edward Arnold - Lee Tracy - Binnie Barnes	Apr. 13,'36†	95.	Mar. 28,'36
Unconscious 9033	Edward Everett Horton-Glenda Farrell	May 11,'36†		

VICTORY

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bars of Hate	Regis Toomey-Sheila Terry	Nov. 1†	63	
Danger Ahead	Lawrence Gray-Sheila Mannors	Aug. 1†	65	
Face in the Fog, A	June Collyer-Lloyd Hughes	Feb. 1,'36†		
Fighting Coward	Ray Walker-Joan Woodbury	Dec. 15†	70	
Hot Off the Press	Jack La Rue-Virginia Pine	Sept. 15†	57	
Kelly of the Secret Service		Apr. 1,'38†		
Rio Grande Romance		Mar. 15,'38†		
Taming the Wild	Rod La Rocque-Maxine Doyle	Feb. 15,'36†		

WARNER BROTHERS

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Alibi Ike (G) 815	Joe E. Brown-D. De Havilland	June 15	72	July 27
Boulder Dam 915 (See "Backfire," "In the Cutting Room," Dec. 7.)	Ross Alexander-Patricia Ellis	Mar. 7,'36†		
Broadway Gondolier (G) 805	Dick Powell-Joan Blondell	July 27	98	July 8
Colleen (A) 903 (Exploitation: Mar. 14,'36, p. 89.)	Ruby Keeler-Jean Blondell-Jack Dakie-Dick Powell	Mar. 21,'36†	*100.	Feb. 1,'36
Dangerous (A) 910 (Exploitation: Feb. 1,'36, p. 66; Feb. 6. '36, pp. 83, 86.)	Bette Davis-Franchot Tone	Jan. 4,'38†	78	Nov. 30
Don't Bet on Blondes (G) 613	Warren William-Claire Dodd	July 13	60	July 27
Dr. Socrates (G) 909	Paul Muni-Ann Dvorak	Oct. 19†	70	Oct. 19
Freshmen Love (G) 922	Patricia Ellis-Warren Hull	Jan. 18,'36†	65.	Feb. 1,'36
Frisco Kid (A) 907	James Cagney-Marg't Lindsay	Nov. 30†	77	Nov. 2
Front Page Woman (G) 812	Bette Davis-George Brent	July 20	82	July 25
Going Highbrow (G) 818	Guy Kibbee-Zasu Pitts	July 8	67	Sept. 7
I Live for Love (G) 919	Dolores Del Rio-E. Marshall	Sept. 28†	64	Oct. 12
Little Big Shot (G) 918	Sybil Jason-Robert Armstrong	Sept. 7†	72	Aug. 3
Man Hunt (G) 923	Marguerite Churchill-W. Gargan	Feb. 15,'36†	65.	Jan. 11,'36
Miss Pacific Fleet (G) 916	Joan Blondell-Glenda Farrell	Dec. 14†	66	Nov. 30
Moonlight on the Prairie (G) 928	Dick Foran-Sheila Mannors	Nov. 2†	83	Oct. 26
Page Miss Glory (G) 905	Marion Davies-Dick Powell	Sept. 7†	92	July 13
Personal Maid's Secret (G) 920	Margaret Lindsay-Warren Hull	Oct. 26†	58	Dec. 21
Petrified Forest, The (G) 904	Leslie Howard-Bette Davis	Feb. 8,'36†	83.	Jan. 18,'38
Special Agent (G) 908	George Brent-Bette Davis	Sept. 14†	78	Aug. 24
Stars Over Broadway (G) 917 (Exploitation: Feb. 1,'36, p. 63.)	Pat O'Brien-Jane Froman	Nov. 23†	89	Nov. 9
Stranded (G) 808	Kay Francis-Geo. Brent	June 29	76	June 29
Walking Dead, The (G) 914	Karloff-Marguerite Churchill	Mar. 14,'36†	76.	Mar. 7,'36
We're in the Money (G) 820	Joan Blondell-Glenda Farrell	Aug. 17	65	July 27
Widow from Monte Carlo, The (G) 921	Dolores Del Rio-W. William	Feb. 1,'36†	60.	Jan. 4,'36

Coming

Title	Star
Angel of Mercy	Kay Francis-Ian Hunter
Anthony Adverse	Fredric March-D. De Havilland
Big Business	Guy Kibbee-Warren Hull
Cain and Mabel	Marion Davies
Case of the Velvet Claws, The	Warren William-Claire Dodd
Charge of the Light Brigade	Errol Flynn-Anita Louise
Green Light	Leslie Howard
Green Pastures, The	Rex Ingram
Hard Luck Dame (See "Men on Her Mind," "In the Cutting Room," Jan. 11,'36.)	Warren William-Bette Davis
I Married a Doctor 906 (See "In the Cutting Room," Feb. 29,'36.)	Pat O'Brien-J. Hutchinson
Invitation to a Murder	Marguerite Churchill-Gale Sondergard
Love Begins at Twenty	Warren Hull-Patricia Ellis
Lovely Lady	Kay Francis
Midsummer Night's Dream (G)	All Star
Murder in the Big House (See "In the Cutting Room," Mar. 28,'36.)	Craig Reynolds-June Travis
Sons o'Guns (See "In the Cutting Room," Mar. 7,'36.)	Joe E. Brown-Joan Blondell
There's Millions in It	Ross Alexander-Beverly Roberts
Times Square Playboy (G) 924	Warren William-June Travis
Treachery Rides the Range (G) 929	Dick Foran-Paula Stone
Two Against the World (See "In the Cutting Room," Mar. 28,'38.)	Humphrey Bogart-Beverly Roberts
Way of a Pirate, The	Guy Kibbee-Sybil Jason

OTHER PRODUCT (FOREIGN)

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Abdul the Damned (A)	Nils Asther	Assoc. British		85.	June 1
Black Forest Maiden	Walter Jansson	Casino	July 5	85	
Brown on Resolution (G)	Betty Balfour	Gaumont-British		85.	June 1
Car of Dreams (G)	John Mills	Gaumont-British		72.	Oct. 12
Come Out of the Pantry (G)	J. Buchanan-F.Wray	United Artists		70.	Dec. 14
Divine Spark, The (G)	Marta Eggerth-Phillips Holmes	Gaumont-British		82.	July 13
Four Musketeers, The	Fritz Kampers	Casino	July 27	90	
Golden Talga (G)	A. Novoseltsev	Amkino		93.	Aug. 17
Heart's Desire (G)	Richard Tauber	Assoc. British		87.	Oct. 1
Honours Easy (A)	Greta Nissen	Assoc. British		80.	Aug. 24
I Give My Heart (A)	Gitta Alper	Assoc. British		85.	Nov. 16
Invitation to the Waltz (G)	Lilian Harvey	Assoc. British		80.	Nov. 16
La Maternelle (A)	Paulette Elambert	Metropolis	Oct. 14	60	Nov. 16
Land of Promise, The (G)	Zionist Org. of America		Nov. 20	57	Dec. 7
Last Days of Pompeii, The	Maria Corda-V. Varconi	Trans-America	Dec. 14	85	
Le Bonheur (A)	Gaby Morley	Franco-American	Mar. 5,'36	110.	Mar. 21,'36
Liebelei (A)	Paul Hoerbiger	General		87.	Mar. 14,'36
Living Dangereusly (A)	Otto Kruger	Assoc. British		80.	Mar. 21,'36
McGlusky the Sea Rover (G)	Jack Doyle	Assoc. British		60.	July 27
Men on Wings (G)	Keval-Samborsky	Amkino	June 7	85	June 15
Music Hath Charms (G)	Henry Hall	Assoc. British		65.	Nov. 9
My Life for Maria Isabel	Peter Voss	Casino	July 20	85	
Peasants (A)	E. Yeunger	Amkino	Aug. 28	105.	Sept. 14
Peg of Old Drury (A)	Anna Neagle-Cedric Hardwicke	B. & D.		75.	Sept. 23
Peter Vinogradov (G)	B. N. Livaonlv	Amkino	June 28	86.	July 13
Private Secretary, The (G)	Edw. Everett Horton	Twickenham		75.	Oct. 5
Public Nuisance No. 1 (G)	Frances Day	General		79.	Mar. 14,'36
Rich Uncle, The (G)	Angelo Musca	Metropolis	June 28	88.	July 13
Scotland Yard Mystery (G)	Gerald DuMaurier	B. I. P.		75.	June 9
She Shall Have Music (A)	June Clyde	Twickenham		75.	Dec. 21
Sight Unseen I Love You	Willy Forst	Casino	Aug. 4	85.	
Soviet Journey (G)		Amkino		91.	Aug. 17
Student's Romance, The (G)	Grete Natzler	Assoc. British		78.	Aug. 10
Sunday Night When the Village Band Plays	Herry Liedtke	Casino	Aug. 11	90	
Sunny Youth (G)	A. Shubnaya	Amkino	Aug. 17	70.	Aug. 31
Swedenhielms (G)	Tutta Rolf	Scandinavian	Sept. 5	88.	Oct. 5
Tempo Massino (G)	Milly	World	Mar. 12,'38	78.	Mar. 21,'36
Tolle Bomberg	Hans Adalbert	Casino	July 12	85	
Turn of the Tide (G)	J. Fisher White	Not determined		80.	Nov. 2
Two Hearts in Harmony (G)	Bernice Claire	Assoc. British		55.	Nov. 30
Wedding March, The (A)	Tullie Carminati	France-American		92.	Mar. 14,'36
When Knights Were Bold (G)	J. Buchanan-F.Wray	General		76.	Mar. 7,'36
Young Forest (G)	Marja Bogda	Golden State	Jan. 1,'36	90.	Dec. 14

(THE RELEASE CHART--CONT'D)

SHORT FILMS

[All dates are 1935 unless otherwise stated]

CELEBRITY

Title	Rel. Date	Min.
COMICOLOR CARTOONS		
Mary's Little Lamb	May 1	7
Summertime	June 30†	1 rl.
Sinbad the Sailor	July 30†	1 rl.
Three Bears, The	Aug. 30†	1 rl.
Balloon Land	Sept.30†	1 rl.
Simple Simon	Nov. 15†	1 rl.
Humpty Dumpty	Dec. 30†	1 rl.
Ali Baba	Jan. 30,'36†	9
Tom Thumb	Mar. 30,'36†	7

COLUMBIA

Title	Rel. Date	Min.
BARNEY GOOGLE		
No. 1—"Ttached In th' Hald"	Oct. 24†	7
No. 2—"Patch Mah Britches"	Dec. 19†	7
No. 3—"Spark Plug"		
BROADWAY COMEDIES		
Alimony Aches Andy Clyde	June 29	18
Ants in the Pantry (3 Stooges)	Feb. 6,'36†16½	
Captain Hits the Ceiling, The (All Star)	July 26	19
Caught in the Act Andy Clyde		
Do Your Stuff (Radio Rogues)	June 15	18
Double Trouble Andy Clyde		
Gobs of Trouble (All Star)	July 12	18
His Marriage Mixup Harry Langdon	Oct. 31†	16
Hot Pellol (3 Stooges)	Aug. 29†	19
Honeymoon Bridge Leon Errol	Oct. 3†	18
Hot Paprika Andy Clyde	Dec. 12†	16½
I Don't Remember Harry Langdon	Dec. 26†	16½
It Always Happens Andy Clyde	Sept.15†	19
Just Speeding (All Star)	Jan. 23,'36†	16
Movie Maniacs (3 Stooges)	Feb. 20,'36†	
Oh My Nerves (All Star)	Oct. 17†	17
Pardon My Scotch (3 Stooges)	Aug. 1†	21
Peppery Salt, The Andy Clyde		
Share the Wealth Andy Clyde		
Stage Fright (All Star)	June 1	10
Star Gazing (Radio Rogues)	Sept.26†	18
Three Little Beers (3 Stooges)	Nov. 28†	17
Unrelated Relations (All Star)	Jan. 9,'36†	
Yoo Hoo Hollywood (All Star)	Nov. 14†	18
COLOR RHAPSODIES		
Ben Bon Parade	Dec. 5†	6½
Dr. Bluebird	Feb. 5,'36†	8½
Football Bugs		
Glee Works		
Little Rover	June 26	8
Monkey Love	Sept.12†	8
Neighbors	Aug. 15†	8
KRAZY KAT CARTOONS		
8. Garden Gaieties	Aug. 1†	7
9. Happy Family, A	Sept.26†	7
10. Kannibal Kapers	Dec. 27†	7
11. Bird Stuffer, The	Feb. 1,'36†	7
12. "Lil Alnjil"		
LAUGHING WITH MEDBURY		
Strange Championships	July 20	10
NEW WORLD OF SPORT SERIES		
Feminine Invasion, The	Oct. 26†	11
Hunter's Paradise	Nov. 30†	11
Ice Cut-Ups	Feb. 8,'36†10½	
Jump Horse Jump	Sept.27†	11
Spills and Splashes	Aug. 5	10
Stop, Look and Gusss		
Tense Moments	Aug. 20	10
Thrills with Daredevils		
Tomerrow's Champions	July 23	10
Water Thrills	June 20	10
SCRAPPY CARTOONS		
Let's Ring Doorbells	Nov. 7†	7
Puppet Murder Case, The	June 21	7
Scrappy's Big Moment	July 26	7
Scrappy's Boy Scouts	Jan. 2,'36†	7
Scrappy's Camera Troubles		
Scrappy's Ghost Story	May 24	7
Scrappy's Pony	Feb. 27,'36†	7
Scrappy's Trailer	Aug. 28†	7
SCREEN SNAPSHOTS		
No. 1—	Sept. 13†	10
No. 2—	Oct. 11†	10
No. 3—	Nov. 8†	10
No. 4—	Dec. 6†	10
No. 5—	Jan. 2,'36†10½	
No. 6—	Jan. 31,'36†10½	
No. 7—	Feb. 28,'36†10½	
STARS OF TOMORROW		
No. 1—	Aug. 1†	11
No. 2—	Sept. 7†	11
No. 3—	Nov. 27†	11
No. 4—	Nev. 18†	10
No. 5—	Jan. 15,'36†11	
No. 6—	Jan. 17,'36†.9	
VOICE OF EXPERIENCE		
No. 1—	Sept. 15†	10½
No. 2—	Sept. 29†	10½
No. 3—	Oct. 13†	10½
No. 4—	Oct. 28†	10½
No. 5—	Nov. 12†	10½
No. 6—	Nov. 27†	10½
No. 7—	Des. 12†	10½
No. 8—	Jan. 2,'36†11	
No. 9—	Feb. 2,'36†.9½	

DU WORLD

Title	Rel. Date	Min.
SEMI-FEATURES AND SHORTS		
Cathedrals	Oct. 1†	19

EDUCATIONAL

[Distributed through Twentieth Century-Fox]

Title	Rel. Date	Min.
CORONET COMEDIES		
Brain Busters, The	Jan. 10,'36†18	
He's a Prince	Oct. 18†	18
Just Another Murder	Oct. 4†	17
Mixed Policies	Jan. 17,'36†20	
Stylish Steuts	Aug. 23†	17
Where Is Wall Street?	Apr. 10,'36†.2 rls.	
FROLICS OF YOUTH		
Choose Your Partners	Dec. 13†	20
Flicker Fever	Sept. 28†	20
It Never Rains	May 24	20
Knockout Drops	Dec. 8†	19
MIRTHQUAKE COMEDIES		
Magic Word, The	July 5	17
MUSICAL COMEDIES		
Moonlight and Melody	Oct. 11†	21
Perfect Thirty-Sixes	Des. 20†	19
Rhythm of Paree	Sept. 27†	21
Thanks, Mr. Cupid	Jan. 24,'36†18	
SONG AND COMEDY HITS		
College Capers	Sept. 27†	12
Easy Pickin's	Dec. 27†	10
Hillbilly Love	Oct. 11†	11
Hurray for Rhythm	Aug. 16†	11
Radio Rascals	Aug. 2†	11
Rodeo Day	Sept. 13†	11
Seeing Nellie Home	Dec. 20†	11
Sorority Blues	Dec. 6†	11
Spooks	Apr. 17,'36†.1 rl.	
Way Out West	Oct. 25†	11
SPECIAL		
Wings Over Mt. Everest	July 19†	22
STAR PERSONALITY COMEDIES		
Amateur Husband, The	Aug. 16†	18
E-Flat Man	Aug. 9†	21
Friendly Spirits	May 31	20
Giv'im Air	Feb. 14,'36†16	
Geld Bricks	Mar. 20,'36†20	
Grand Slam Opera	Feb. 21,'36†21	
Ladies Love Hats	Nov. 1†	20
Light Fantastic, The	June 26	16
Penny Wise	Sept. 6†	16
Three on a Limb	Jan. 3,'36†19	
Timid Young Man, The	Oct. 25†	20
Triple Trouble	Apr. 3'36†.2 rls.	
White Hope, The	Mar. 27,'36†19	
PAUL TERRY-TOONS		
Aladdin's Lamp	Nov. 15†	6
Alpine Yodeler	Feb. 21,'36†.6	
Amateur Night	July 5	6
Barnyard Amateurs	Mar. 6,'36†.6	
Bird Land	Aug. 23†	6
Chain Letters	July 26	6
Circus Days	Sept. 6†	6
Feud, The	Jan. 10,'36†.6	
Foiled Again	Oct. 4†	6
Football	Oct. 18†	6
Foxy-Fox, The	July 18	6
Hey Diddle Diddle	Sept.20†	6
Home Town Olympics	Feb. 7,'36†.6	
June Bride, A	Nov. 1†	6
King Looney XIV	June 7	6
Mayflower, The	Dec. 27†	6
Moans and Groans	June 26	6
Modern Red Riding Hood, A	May 17	6
19th Hole Club, The	Jan. 24,'36†.6	
Off to China	Mar. 20,'36†.6	
Opera Night	May 31	6
Southern Horse-pitality	Nov. 29†	6
Western Trail, The	Apr. 3,'36†.1 rl.	
Welf in Chsap Clothing, A	Apr. 17,'36†.1 rl.	
Ye Olde Toy Shop	Dec. 13†	8
TREASURE CHEST		
Clever Critters	Sept. 20†	8
Dog Days	July 12	6
Fisherman's Luck	Jan. 31,'36†.8	
Gangsters of the Deep	Nov. 1†	6
Hold That Line	Oct. 11†	7
Game of Jai-Alai, The	Dsc. 27†	9
Legend of the Lei	Mar. 27,'36†11	
Manhattan Tapestry	Jan. 31,'36†10	
Seeing Eye, The	Jan. 17,'36†10	
Ski-Scrapers	May 24	8
Sunday Sports in Mexico	Nov. 6†	10
TUXEDO COMEDIES		
Dame Shy	Aug. 2†	18
Just Plain Folks	Mar. 13,'36†19	
Kiss the Bride	Sept. 13†	21
One Big Happy Family	Nov. 15†	21
Ye Old Saw Mill	Aug. 30†	17
YOUNG ROMANCE		
All for One	June 21	18
Beware of Blondes	Fsb. 7,'36†20	
Love in a Hurry	May 17	16
Love in September	Mar. 6,'36†21	
Way Up Thar	Nov. 8†	18

FIRST DIVISION

Title	Rel. Date	Min.
MUSICAL MOODS (Technicolor)		
Ave Maria	Mar. 25,'36†.1 rl.	
Irish Melody		6
Italian Caprice	Dec. 1†	8
Liebestraum	Apr. 20,'36†.1 rl.	
Mediterranean Songs	Nev. 1†	7
NEWSLAUGHS		
No. 1	Nov. 20†	1 rl.
No. 2		1 rl.
No. 3	Dec. 30†	1 rl.
No. 4	Jan. 20,'36†.1 rl.	
No. 5	Feb. 20,'38†.1 rl.	
No. 6	Mar. 20,'36†.1 rl.	
6 THRILLING JOURNEYS		
Craters of the Moon	Nev. 15†	1 rl.
Old Faithful Speaks		6
Deep Sea Harvest	Jan. 15,'38†.1 rl.	
Ride Along Dude	Feb. 15,'36†.1 rl.	
City of Proud Memories	Dec. 26†	1 rl.

HOFFBERG

Title	Rel. Date	Min.
Beautiful Blue Danube	Feb. 4,'36†.8	
Golden Harbor	Mar. 16,'36†10	
It's a Bird	Jan. 20,'36†17	
Life of Theodore Roosevelt	Feb. 1,'36†18	
Tough Breaks	Mar. 1,'36†16	
Symphony of the Seasons	Jan. 27,'36†.8	
Young Explorer	Mar. 2,'36†10	
INTERNATIONAL VARIETIES		
No. 1—	Feb. 14,'36†.8	
No. 2—	Feb. 28,'36†.6	
No. 3—	Mar. 8,'36†10	
No. 4—	Mar. 22,'36†10	
No. 5—	Apr. 10,'36†.7	
No. 6—	Apr. 22,'36†.7½	
PERSONALITIES ON PARADE		
No. 1—	Feb. 5,'36†.9	
No. 2—	Mar. 8,'36†.9	
No. 3—	Apr. 11,'36†.9	
No. 4—	May 4,'36†.8	
WORLD EXPLORATIONS		
1. Nomads of the Jungle	Feb. 3,'38†.8	
2. Nomads of the South Seas	Feb. 17,'36†.6	
3. Nomads of the Past	Mar. 3,'36†.6	
4. Nomads of the Air	Mar. 17,'36†.5½	
5. Nomads in the Making	Apr. 3,'36†.6	
6. Nomads of the River	Apr. 17,'36†.6	
7. Nomads of the Plains	May 3,'36†.5½	
8. Nomads of the Sea	May 17,'36†.5½	

IMPERIAL

Title	Rsl. Date	Min.
COLOR CLASSICS		
Towers of Melody		8
Hidden Treasures		8
Southern Beauties		8
EDGAR GUEST POETIC GEMS		
After the Storm		
Boyhood		6
Couldn't Live Without You		
Old Prospecter, The		8
Sea Dreams		8
Early in ths Mornin'		8
NOVELTIES		
Cities of the Past		
Nero		8
Every Dog Has Its Day		9
Napoleon's Waterloo		9
Hobo Hero		8
PORT O' CALLS		
Peacock Throne		8
City of the Sun		9
Jungle Bound		
Last Resort		8
Love's Memorial		
Mothsr Ganges		9
Children of the Nile		8
Seventh Wender		9
WORLD IN COLOR		
Beneath Coral Seas		6
Inspiration of Old Love Songs		6
Isle of June		
Dream Harbor		6
Street of Memory		6
Maori		6
Melody Isle		
Under the Southern Cross		6

MGM

Title	Rel. Date	Min.
CHARLEY CHASE		
Count Takes the Count, The	Feb. 22,'36†20	
Infernal Triangle	Aug. 17†	20
Life Hesitates at 40	Jan. 18,'36†15	
Manhattan Monkey Business	Nov. 9†	21
Nurse to You	Oct. 5†	
Public Ghost No. 1	Dec. 14†	20
Vamp 'Till Ready	Mar. 28,'36†20	
CHIC SALE SPECIAL		
Perfect Tribute, The	Aug. 15†	18
CRIME DOESN'T PAY		
No. 2—Alibi Racket	Sept.14†	18
No. 3—Desert Death	Oct. 19†	21
No. 4—Thrill for Thelma, A	Nev. 23†	16
No. 5—Hit and Run Driver	Dec. 26†	20
FITZPATRICK TRAVEL TALKS		
Beautiful Banff and Lake Louise	Oct. 5†	8
Historic Mexico City	Sept. 7†	8
Honolulu, Paradise of the Pacific	Nev. 2†	8
Japan in Cherry Blossom Time	Mar. 21,'36†	8
Modern Tokye	Dec. 26†	9
Rural Mexico	Nov. 30†	8
Sacred City of the Mayan Indians	Feb. 22,'38†	7
Victoria and Vancouver	Jan. 25,'36†	8
HARMAN-ISING (Happy Harmonies)		
13—Barnyard Babies	May 25	
14—The Old Plantation	Sept.21†	11
15—Honsyland	Oct. 19†	10
16—Alias St. Nick		10
17—Run, Sheep, Run	Dec. 14†	10
18—Bottles	Jan. 11,'36†10	
19—Early Bird Catches the Worm, The	Feb. 8,'36†	

(THE RELEASE CHART--CONT'D)

Title	Rel. Date	Min.
M-G-M MINIATURES		
Great American Pie Company	Nov. 9†	11
How to Sleep	Sept. 14†	
Important News	Feb. 29,'36†	10
Jonker Diamond	Mar. 28,'36†	10
Let's Dance	Jan. 4,'36†	8
Primitive Pitcairn	Dec. 7†	9
Trained Hoofs	Oct. 12†	
West Point of the South	Feb. 1,'36†	8
M-G-M SPORTS PARADE		
Air Hoppers	Jan. 18,'36†	10
Basketball Technique	Aug. 31†	8
Crew Racing	Dec. 21†	10
Football Teamwork	Sept. 8†	8
Gymnastics	Oct. 26†	9
Table Tennis	Feb. 15,'36†	10
Water Sports	Oct. 26†	8
MUSICAL REVUES		
La Fiesta de Santa Barbara	Dec. 7†	
Pirate Party on Catalina Isle	Nov. 21	20
Starlit Days at Lido	Sept. 28†	20
ODDITIES		
Pitcairn Island Today	July 6	10
Prince, King of Dogs	July 6	9
DUR GANG		
Divot Diggers	Feb. 8,'36†	15
Follies of 1936	Nov. 30†	18
Little Papa	Sept. 21†	20
Little Sinner	Oct. 26†	18
Lucky Corner, The	Mar. 14,'36†	16
Pinch Singer	Jan. 4,'36†	18
Second Childhood	Apr. 11,'36†	19
Sprucin' Up	June 1	17
SPECIAL		
Audioscopiks		8
Lucky Beginners	Aug. 3†	20
TODD-KELLY		
All-American Toothache	Jan. 25,'36†	20
Hot Money	Nov. 16†	18
Slightly Static	Sept. 7†	19
Top Flat	Dec. 21†	20
Twin Triplets	Oct. 12†	

PARAMOUNT

Title	Rel. Date	Min.
BETTY BOOP CARTOONS		
Betty Boop and Grampy	Aug. 16†	7
Betty Boop and Little Jimmy	Mar. 27,'36†	
Betty Boop and the Little King	Jan. 31,'36†	7
Henry, the Funniest Living American	Nov. 22†	7
Judge for a Day	Sept. 20†	8
Language All My Own, A	July 19	7
Little Nobody	Dec. 27†	7
Little Soap and Water, A	June 21	7
Making Stars	Oct. 18†	7
Not Now	Feb. 28,'36†	7
We Did It	Apr. 24,'36†	
CDLDR CLASSICS		
Dancing on the Moon	July 12	7
Little Stranger	Mar. 13,'36†	
Musical Memories	Nov. 8†	7
Somewhere in Dreamland (Technicolor)	Jan. 17,'36†	9
Time for Love	Sept. 6†	7
HEADLINERS		
Accent on Girls. Ina Ray Hutton and Her Melodears	Dec. 27†	
Babes in Hollywood	Oct. 18†	10
Breezy Rhythm. Hal Kemp and Orchestra	Apr. 10,'36†	
Cavalcade of Music, The	Oct. 4†	8
Excuse My Gloves. Jack Doyle - Betty Jane Cooper - Ted Husing	June 14	10
Follow the Leader. Isham Jones and His Orchestra	July 26	10
Magic of Music, The. Richard Himber and His Orchestra	Aug. 2†	11
Midnight Melodies. Ed Paul and Orchestra-Babs Ryan - Loretta Lee	Mar. 20,'36†	
Moscow Moods. Yasha Bunchuk and Orch.	Jan. 17,'36†	11
Movie Melodies on Parade. Andre Kostelanetz-Mary Eastman	Feb. 7,'36†	11
Musical Cocktail. Anson Weeks and His Orchestra	July 5	10
Parade of the Maestros. Red Nichols, Ferde Grofe, Emery Deutsch and their orchestras	Nov. 15†	10
Radio Rhapsody. Johnny Green and Orch.	Dec. 6†	10
Sirens of Syncopation. Phil Spitalny and His Musical Ladies	Aug. 23†	9
Star Reporter, The. Betty Jane Cooper-Donald Novis-Ina Ray Hutton	Feb. 28,'36†	10
Symphony in Black. Duke Ellington and His Orchestra	Sept. 13†	10
PARAMOUNT PICTORIAL NEW SERIES		
No. 1—Song Makers of the Nation (Hoagy Carmichael)—Venice, the City in the Sea (Technicolor)—Flame Fighters	Aug. 16†	11
No. 2 — Making Money —Deep Sea Delicacies—Song Makers of the Nation (Jean Schwartz)	Sept. 13†	10
No. 3—Nesting Time—Reflections—Song Makers of the Nation (Tot Seymour and Vee Lawnhurst)	Oct. 11†	9
No. 4 — Jewelry — Made to Order—Let's Listen to Latin America	Nov. 3†	10
No. 5—Manhattan Rhapsody—Animal Buddies — Man of Many Faces	Dec. 6†	10
No. 6 — The Latest from Paris—Shifting Sands—Nature's Sideshow	Jan. 3,'36†	10
No. 7 — Mountain Moods—Camera Hounds — Song Makers of the Nation (Ralph Rainger and Lee Robin)	Jan. 31,'36†	7
No. 8—Frederic W. Goudy—Sails Over Sydney Harbor—The Voice of the Animals	Feb. 28,'36†	10
No. 9—	Mar. 27,'36†	
No. 10—	Apr. 24,'36†	
PARAMOUNT VARIETIES		
Broadway Highlights No. 1	May 17	10
Broadway Highlights No. 2	June 28	10
Broadway Highlights No. 3	Aug. 9†	10
Broadway Highlights No. 4	Sept. 27†	10
Broadway Highlights No. 5	Dec. 13†	10
Broadway Highlights No. 6	Apr. 3,'36†	
Collie, The	Feb. 21,'36†	10
Countryside Melodies (Technicolor)	Nov. 29†	6
Famous People at Play	June 14	10
Here Comes the Zoo	Mar. 13,'36†	10
Hollywood Extra Girl	Aug. 23†	11
Lucky Stars	Dec. 27†	10
Manhattan Rhythm	May 3	10
March of the Presidents	Sept. 27†	10
Movie Milestones (No. 1)	July 26	10
Movie Milestones (No. 2)	Jan. 31,'36†	10
Nature Speaks	July 12	10
No Motor to Guide Him	June 7	10
Popular Science (color)	May 31	10
Rookie Fireman, The	Apr. 24,'36†	
Shorty at Coney Island	Jan. 10,'36†	10
Shorty Goes South	Sept. 13†	10
Spring Night	Nov. 1†	8
POPEYE THE SAILOR		
Adventures of Popeye, The	Oct. 25†	8
Brotherly Love	Mar. 6,'36†	7
Choose Your "Weppins"	May 31	7
Clean Shaven Man, A	Feb. 7,'36†	7
Dizzy Divers	July 26	7
For Better or Worser	June 28	7
I-Ski Love-Ski You-Ski	Apr. 3,'36†	5
King of the Mardi Gras	Sept. 27†	7
Sinbad the Sailor (Special)	Jan. 31,'36†	2 rls
Spinach Overture, The	Dec. 6†	8
You Gotta Be a Football Hero	Aug. 30†	7
Vim, Vigor and Vitality	Jan. 3,'36†	7
PARAMOUNT SOUND NEWS		
Two Editions Weekly		
POPULAR SCIENCE (Cinecolor)		
No. 1	Sept. 20†	9
No. 2	Nov. 29†	10½
No. 3	Jan. 24,'36†	11
No. 4	Mar. 27,'36†	
SCREEN SONGS		
I Feel Like a Feather in the Breeze. Jack Denny and Orchestra		
It's Easy to Remember. Richard Himber and Orchestra	Nov. 29†	10
I Wished on the Moon. Abe Lyman and Orchestra	Sept. 20†	8
No Other One. Hal Kemp and Orchestra	Jan. 24,'36†	8
GRANTLAND RICE SPORTLIGHTS (NEW SERIES)		
No. 12—Top Form	June 7	10
No. 13—Hollywood Hobbies	July 5	10
No. 14—Jungle Waters	Aug. 2†	10
No. 15—Making Manhandlers	Aug. 30†	10
No. 16—Hooked Lightning	Sept. 27†	10
No. 17—Jumping Champion	Oct. 25†	10
No. 18—Sport on the Range	Nov. 22†	10
No. 19—Sporting Network	Dec. 20†	10
No. 20—What's the Answer	Jan. 17,'36†	10
No. 21—Finer Points	Feb. 14,'36†	10
No. 22—Winged Champions	Mar. 13,'36†	
No. 23—Sun Chasers	Apr. 10,'36†	

RKO RADIO

Title	Rel. Date	Min.
BLONDE and RED HEAD SERIES		
Pickled Peppers	June 7	19½
CLARK & McCULLDUGH SERIES		
Alibi Bye Bye	June 14	21½
DUMBBELL LETTERS		
No. 19	June 7	5
No. 20	June 20	5
No. 21	Jan. 3,'36†	5
No. 22	Feb. 21,'36†	5½
No. 23	Apr. 3,'36†	5
EASY ACES		
Capital Idea	Oct. 4†	10
Etiquette	Nov. 29,'36†	9
Jolly Old London	Aug. 30	9½
Little New New York	June 14	10
Old Fashioned Movie, An	Feb. 28,'36†	11
Six Day Grind	July 26	10½
Tricks of the Trade	Sept. 6†	10
Unusualities	Aug. 9†	9½
Winter at the Zoo	Jan. 31,'36†	10½
World Within, A	Nov. 1†	10
FOUR STAR COMEDIES		
Salesmanship Ahoy	July 19	18½
HEADLINER SERIES		
No. 5—Drawing Rumors	July 12	17
No. 1—Night Life	Sept. 21†	21
No. 2—Tuned Out	Nov. 15†	20
No. 3—Camera Cranks	Jan. 17,'36†	19
No. 4—Wedtime Story, A	Mar. 20,'36†	21
EDGAR KENNEDY COMEDIES		
Edgar Hamlet	July 5	20½
Gasoloons	Jan. 3,'36†	15½
Happy Tho Married	Nov. 1	18
In Love at 40	Aug. 30†	19
Sock Me to Sleep	May 17	20
Will Power	Mar. 6,'36†	15½
MAJOR BOWES' AMATEUR THEATRE OF THE AIR		
No. 1	Sept. 6†	17½
No. 2	Sept. 20†	17½
No. 3	Oct. 4†	20
No. 4	Oct. 18†	18½
No. 5	Nov. 8†	18
MARCH OF TIME		
No. 5	Aug. 16†	20
No. 6	Sept. 20†	21
No. 7	Oct. 18†	20
No. 8	Nov. 15†	20
No. 9	Dec. 13†	23½
No. 10	Jan. 17,'36†	18½
No. 11	Feb. 17,'36†	24
No. 12	Mar. 13,'36	21
No. 13	Apr. 17,'36†	
MUSICALS		
Night at the Biltmore Bowl, A	June 21	17½
MUSICOMEDIES SERIES (Ruth Etting)		
Ticket or Leave It	May 26	21
PATHE NEWS		
Released twice a week		
PATHE REVIEWS		
Released once a month		
PATHE TOPICS		
Released seven times a year		
RADIO FLASH COMEDIES		
Fight Is Right	Apr. 10,'36†	17
Newly Reweds	Aug. 2†	19
Radio Barred	Feb. 7,'36†	15½
Where There's a Will	Oct. 4†	18
Worm Burns, The	Dec. 6†	17
RADIO MUSICAL COMEDIES		
Aladdin from Manhattan	Feb. 28,'36†	17
Foolish Hearts	Dec. 27†	18
Melody in May	May 1,'36†	19
Metropolitan Nocturne	Aug. 23†	18
Mismanaged	Oct. 25†	19½
RAINBOW PARADE CARTOONS		
Bird Scouts	Sept. 20†	7
Felix the Cat and the Goose That Laid the Golden Egg	Feb. 7,'36†	7½
Hunting Season	Aug. 9	7
Merry Kittens, The	May 31	7
Molly Moo Cow and the Indians	Nov. 15†	7½
Molly Moo Cow and Robinson Crusoe	Mar. 20,'36†	7
Neptune Nonsense		8
Parrotville Post Office	June 28	7½
Putting on the Dog	July 19	7½
Rag Dog	July 19	7½
Toonerville Trolley	Jan. 17,'36†	7
SMART SET		
All Business	Feb. 14,'36†	18½
Framing Father	Apr. 17,'36†	16½
Quiet Fourth, A	Aug 9†	15
Returned Engagement, A	Oct. 11†	21
Too Many Surprises	Dec. 3†	20½
SPECIALS		
Going on Two	Sept. 17	17
Headlines of 25 Years	Mar. 27,'36†	21
Trip Thru Fijiland, A	May 10	14½
SPORTS WITH BILL CORUM		
Bugles from Blue Grass	Oct. 11†	10½
Gentlemen's Sports	Dec. 13†	11
Inside the Ropes	Aug. 16†	10
Tomorrow's Halfbacks	Jan. 24,'36†	9
Winter Sport	Mar. 13,'36†	10
STRUGGLE TO LIVE		
Beach Masters	Nov. 8†	10½
Hermits of Crabland	Sept. 27†	9
Neptune Mysteries	Aug. 16†	9
Winged Pageantry	Feb. 14,'36†	10
SUPERBA COMEDIES		
Counselitis	Nov. 22†	18
Down the Ribber	Mar. 27,'36†	21
Home Work	Sept. 20†	19
Uppercutlets	Jan. 24,'36†	18½
VAGABOND ADVENTURE SERIES		
Quebec	Aug. 2	9½
Roumania	June 28	11
WORLD ON PARADE		
Coral Isle of the Atlantic	Mar. 27,'36†	
Land of the Eagle	Aug. 23†	11
Land of Evangeline	Nov. 22†	10½
Morocco	Jan. 10,'36†	
Preminent Personalities	Feb. 21,'36†	11
Spain's Romantic Isle, Majorca	Oct. 18†	19½

STATE RIGHTS

Title	Rel. Date	Min.
AL BONDY (General Electric)		
Excursions in Science No. 1		8
NORTON		
Alchemist's Hourglass, The		18
PAT GARYN		
O'Mahoney-George Bout		17
PHIL BROWN		
Norwegian Sketches		10
REGAL		
Broadway Nights	Oct. 14†	11
SACK (National Pict.)		
Tubal Cain		15

20TH CENTURY-FOX

Title	Rel. Date	Min.
ADVENTURES OF THE NEWSREEL CAMERAMAN		
Armies of the World	Aug. 9	10
Filming the Fantastic	Jan. 31,'36†	10
Filming Feminine Headliners	Dec. 27†	10
Hazardous Occupations	Oct. 18†	10
Night Life of Europe	Sept. 6	10
Shooting the Record Breakers	Nov. 22†	10

(THE RELEASE CHART--CONT'D)

MAGIC CARPET SERIES

Title	Rel. Date	Min.
Argentine Argosy	Nov. 22†	10
Geneva-by-the-Lake	Dec. 21†	10
Hong Kong Highlights	Jan. 31,'36†	10
Italian Riviera	Sept. 27†	10
Morocco Mirage	Aug. 30	10
West Indies Cruise	Oct. 25†	10
Winter Magic	Dec. 27†	10

UNITED ARTISTS

MICKEY MOUSE

Title	Rel. Date	Min.
15. Mickey's Garden	July 31†	8
16. Mickey's Fire Brigade (Color)	Sept. 4†	8½
17. Pluto's Judgment Day	Sept. 28†	9
18. On Ice	Nov. 6†	8
19. Mickey's Polo Team	Feb. 15,'36†	

SILLY SYMPHONIES

Title	Rel. Date	Min.
13. Who Killed Cock Robin?	June 26†	10
14. Music Land	Oct. 10†	8½
15. Three Orphan Kittens	No. 21†	9
16. Broken Toys	Dec. 19†	8
17. Cock of the Walk	Jan. 9,'36†	8

UNIVERSAL

CARTUNE CLASSICS

Title	Rel. Date	Min.
No. 5—Three Lazy Mice	July 15	9
No. 6—Fox and the Rabbit, The	Sept. 30	8

GOING PLACES with LOWELL THOMAS

Title	Rel. Date	Min.
No. 10	June 17	10
No. 11	July 1	10
No. 12	July 22	9
No. 13	Aug. 19	10
No. 14	Nov. 25†	9
No. 15	Dec. 9†	9
No. 16	Dec. 23†	10
No. 17	Jan. 20,'36†	
No. 18	Mar. 9,'36†	10½
No. 19	Mar. 23,'36†	10
No. 20	Apr. 20,'36†	9

MENTONE MUSICAL COMEDIES

Title	Rel. Date	Min.
Carnival Time Jean Sargent-Jack Fulton	Jan. 22,'36†	19
Clubhouse Party (No. 6-B) Ray Perkins	Dec. 25†	2 rls.
Great Idea, A (No. 1-B) Gus Van's Music Shoppe	Aug. 28	2 rls.
(No. 5-B)	Dec. 4†	20
Harlem Bound (No. 4)	Nov. 6†	20
On Your Radio Dial (No. 3)	Oct. 23†	19
Playing for Fun	Mar. 18,'36†	15
Signing Off	Feb. 19,'36†	19
Speedy Justice (No. 2-B)	Sept. 25†	20
Vaud-O-Mat, The	Apr. 8,'36†	16

NOVELTIES

Title	Rel. Date	Min.
Skits 'n' Sketches	Feb. 24,'36†	

OSWALD CARTOONS

Title	Rel. Date	Min.
Alaska Sweepstakes	Feb. 17,'36†	8
Amateur Broadcast	Aug. 26	7
At Your Service	July 8	8
Beauty Shoppe	Mar. 30,'36†	6½
Bronco Buster	Aug. 5	7
Case of the Lost Sheep, The	Dec. 9†	7
Docter Oswald	Dec. 30†	
Monkey Wretches	Nov. 11†	1 rl.
Quail Hunt, The	Oct. 7	8
Slumberland Express	Mar. 9,'36†	
Soft Ball Game	Jan. 27,'36†	
Towne Hall Follies	June 3	8

STRANGER THAN FICTION SERIES

Title	Rel. Date	Min.
No. 10—Novelty	June 3	10
No. 11—Novelty	June 24	10
No. 12—Novelty	July 15	10
No. 13—Novelty	Aug. 19	10
No. 14—Novelty	Nov. 18†	9
No. 15—Novelty	Dec. 2†	9
No. 16—Novelty	Dec. 16†	9
No. 17—Novelty	Jan. 13,'36†	9
No. 18—Novelty	Mar. 30,'36†	9½
No. 19—Novelty	Apr. 13,'36†	9

UNIVERSAL COMEDIES

Title	Rel. Date	Min.
Bring 'Em Back a Lie Sterling Holloway	Aug. 14	2 rls.
Double Crossed (Van Ronkel No. 5)	July 3	20
Father Knows Best Sterling Holloway	July 20	2 rls.
His Last Fling (Van Ronkel No. 6)	July 31	20
My Girl Sally Sterling Holloway (Van Ronkel No. 4)	June 5	19
Would You Be Willing? (Van Ronkel No. 3)	May 27	2 rls.
You Can Be Had	Jan. 8,'36†	15

UNIVERSAL SPECIAL

Title	Rel. Date	Min.
Camera Thrills	Sept. 30	21

VITAPHONE

BIG TIME VAUDEVILLE REEL

Title	Rel. Date	Min.
Vitaphone Billboard Jane and Katherine Lee	Feb. 15,'36†	11
Vitaphone Casino Buster West-Radio Rubes		10
Vitaphone Celebrities Remington Singers	Jan. 25,'36†	11
Vitaphone Headliners Nick Lucas-Four Mullen Sisters	Dec. 14†	10
Vitaphone Spotlight Conville-Dale	Mar. 7,'36†	11
Vitaphone Troupers Four Trojans-Aunt Jemima	Jan. 4,'36†	10
Vitaphone Varieté Louis Prima and Orch.	Nov. 16†	1 rl.

BIG V. COMEDIES

Title	Rel. Date	Min.
Pretty Polly Polly Moran	June 1	19
Serves You Right Shemp Howard	June 15	20
Husband's Holiday Hobart Cavanaugh	July 6	17
High, Wide and Hansom Herb Williams	July 20	2 rls.
Watch the Birdie Bob Hope	Aug. 10	20
On the Wagon Shemp Howard-Roscoe Ates	Aug. 24	20
Keystone Hotel Old Timers	Sept. 21†	20
Vodka Boatmen Yacht Club Boys	Oct. 5†	20
Lonesome Trailer El Brendel	Oct. 26†	20
Officer's Mess, The Shemp Howard	Nov. 9†	2 rls
Double Exposure Bob Hope	Nov. 23†	21
Lucky Swede, The El Brendel	Dec. 21†	21
While the Cat's Away Shemp Howard	Jan. 4,'36†	20
They're Off Yacht Club Boys	Jan. 18,'36†	21
Slide, Nellie, Slide Herman Bing-Paula Stone	Feb. 1,'36†	21
Shop Talk Bob Hope	Feb. 15,'36†	21
Joe Palooka in for the Love of Pete Shemp Howard-Robert Norton	Mar. 14,'36†	21
Calling All Tars Bob Hope	Mar. 28,'36†	21

BROADWAY BREVITIES

Title	Rel. Date	Min.
Main Street Follies Hal LeRoy	May 11	20
Love Department, The Bernice Claire	May 18	20
$50 Bill Eleanore Whitney-12 Aristocrats	May 25	20
Better Than Gold Fifi D'Orsay	June 8	20
Springtime in Holland Dorothy Dare-Felix Knight (Technicolor)	June 22	20
Film Follies, The Ray Perkins	June 29	22
Surprise Duncan Sisters	July 27	21
Romance of the West Dorothy Dare-Phil Regan (Technicolor)	Aug. 3	21
Lady in Black, The Countess Olga Albani	Aug. 17	20
Dublin in Brass Morton Downey	Sept. 7†	20
Oh Evaline Hal LeRoy-Eleanore Whitney	Sept. 14†	20
Doorman's Opera Charlotte Arren-Johnny Broderick	Sept. 28†	20
Tickets Please Georgie Price	Oct. 12†	21
Regular Kids Meglin Kids	Oct. 18†	20
Check Your Sombrero Armida-Tito Coral	Nov. 2†	21
Rooftops of Manhattan Deane Janis-Gil Lamb	Nov. 16†	21
Trouble in Toyland Gus Edwards' Stars of the Future	Nov. 30†	20
Okay, Jose El Brendel	Dec. 7†	21
Katz' Pajamas Fifi D'Orsay	Dec. 14†	21
Broadway Ballyhoo Owen, Hunt and Parco	Dec. 28†	21
Carnival Day Henry Armetta-Felix Knight	Jan. 11,'36†	21
Double or Nothing Phil Harris-Leah Ray	Jan. 18,'36†	21
Study and Understudy Bernice Claire	Jan. 25,'36†	22
Between the Lines Winifred Shaw-Warren Hymer	Feb. 8,'36†	22
King of the Islands Carolyn Marsh-Harris Twins	Feb. 22,'36†	21
Wash Your Step Hal LeRoy-Preisser Sisters	Mar. 7,'36†	21
Paris in New York Irene Bordoni	Mar. 21,'36†	22

LOONEY TUNES

Title	Rel. Date	Min.
No. 7—Buddy's Lost World	May 18	1 rl.
No. 8—Buddy's Bug Hunt	June 22	7
No. 9—Buddy Steps Out	July 20	7
No. 10—Buddy, the Gee Man	Aug. 24	7
No. 11—Cartoonist's Nightmare, A		7
No. 12—Hollywood Capers	Oct. 19	7
No. 13—Gold Diggers of '49		7
No. 14—Plane Dippy	Dec. 21†	7
No. 15—Alpine Antics	Jan. 4,'36†	7
No. 16—Phantom Ship, The	Feb. 1,'36†	7
No. 17—Boom! Boom!	Feb. 29,'36†	7
No. 18—Blow Out, The	Apr. 4,'36†	7

MELODY MASTERS

Title	Rel. Date	Min.
Dave Apollon and His Band	June 8	10
Borrah Minnevitch and His Harmonica Rascals	July 6	10
Rubinoff and Orchestra	Aug. 10	10
Phil Spitalny All Girl Orchestra	Sept. 14†	10
Johnny Green and Orchestra	Oct. 12†	10
Claude Hopkins and Orch	Nov. 9†	10
Jack Denny and Orchestra	Oct. 7†	10
Red Nichols and Orchestra	Jan. 4,'36†	10
B. A. Rolfe and Orchestra	Feb. 1,'36†	11
Jolly Coburn and Orchestra	Feb. 22,'36†	11
Little Jack Little and Orchestra	Mar. 21,'36†	11

MERRIE MELODIES
(In Color)

Title	Rel. Date	Min.
No. 7—My Green Fedora	June 8	7
No. 8—Into Your Dance	July 13	7
No. 9—Country Mouse, The		7
No. 10—Merry Old Soul, The	Aug. 17	7
No. 11—Lady in Red, The	Sept. 21	7
No. 12—Little Dutch Plate	Oct. 19†	7
No. 13—Billboard Frolics		7
No. 14—Flowers for Madame	Nov. 30†	7
No. 15—I Wanna Play House	Jan. 11,'36†	7
No. 16—Cat Came Back, The	Feb. 8,'36†	7
No. 17—Miss Glory	Mar. 7,'36†	7
No. 18—I'm a Big Shot Now		7

SEE AMERICA FIRST
E. N. NEWMAN

Title	Rel. Date	Min.
No. 12—Boom Days	June 22	11
No. 13—Forward Together	July 13	11

OUR OWN UNITED STATES

Title	Rel. Date	Min.
No. 1—Curious Industries Harry Von Zell	Sept. 7†	11
No. 2—Playgrounds James Wallington	Oct. 5†	11
No. 3—Camera Hunting Paul Douglas	Nov. 2†	11
No. 4—Nature's Handiwork	Nov. 30†	11
No. 5—Odd Occupations	Dec. 28†	12
No. 6—Steel and Stone	Jan. 25,'36†	11
No. 7—Day's Journey. A	Feb. 22,'36†	11
No. 8—Harbor Lights	Mar. 21,'36†	11
No. 9—We Eat to Live	Apr. 18,'36†	

PEPPER POT

Title	Rel. Date	Min.
Moving Melodies J. Fred Coots-Lillian Shade	June 8	10
All Colored Vaudeville Adelaide Hall	June 22	10
Rah, Rah, Radio Ralph Kirbery	July 6	10
What's the Idea? Lew Pollack	Aug. 17	11
Nutville Radio Ramblers	Sept. 7†	10
All American Drawback Edgar Bergen	Oct. 5†	10
'Wee' Men Singer's Midgets	Nov. 2†	10
Seein' Stars Easy Aces	Nov. 30†	10
P's and Cues (Exploitation: Mar. 28,'36, p. 82.)	Dec. 7†	11
Can It Be Done?	Dec. 21†	10
Wild Wings	Jan. 11,'36†	11
Some Class Charles Ahearn	Feb. 8,'36†	10
Timber Giants	Feb. 22,'36†	11
Half Wit-ness Radio Ramblers	Mar. 21,'36†	1 rl.

SERIALS

12 Episodes Each Unless Otherwise Specified

BURROUGHS-TARZAN

Title	Rel. Date	Min.
New Adventures of Tarzan, The Herman Brix	June 10 (each)	2 rls.

MASCOT

Title	Rel. Date	Min.
Adventures of Rex and Rinty	Aug. 27†	2 rls.
Rex, King of Wild Horses-Rin Tin Tin, Jr.	(each)	
Fighting Marines, The Grant Withers-George Lewis	Nov. 23†	2 rls.
Miracle Rider Tom Mix (1st episode, 5 rls., followed by 14 two-reel episodes)	May 18†	

REGAL

Title	Rel. Date	Min.
Lost City, The Wm. Boyd-Claudia Dell	June † (each)	2 rls.

REPUBLIC

Title	Rel. Date	Min.
Darkest Africa Clyde Beatty		15 episodes
Undersea Kingdom Ray Corrigan-Lois Wilde		

STAGE and SCREEN

Title	Rel. Date	Min.
Custer's Last Stand Rex Lease-Lona Andre	Jan. 2,'36† (1st episode, 5 rls., followed by 14 two-reel episodes)	

UNIVERSAL

Title	Rel. Date	Min.
Adventures of Frank Merriwell Don Briggs-Jean Rogers	Jan. 13,'36†	
Flash Gordon Buster Crabbe-Jean Rogers (13 episodes)	Apr. 6,'36†	
Roaring West Buck Jones (15 episodes)	July 8 (each)	20
Rustlers of Red Dog John Mack Brown	Jan. 21† (each)	20
Tailspin Tommy in the Great Air Mystery Clark Williams-Jean Rogers	Oct. 21† (each)	20

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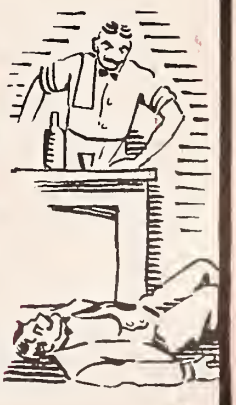
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Calling on Nellie Bly



He was her man
But he done her wrong



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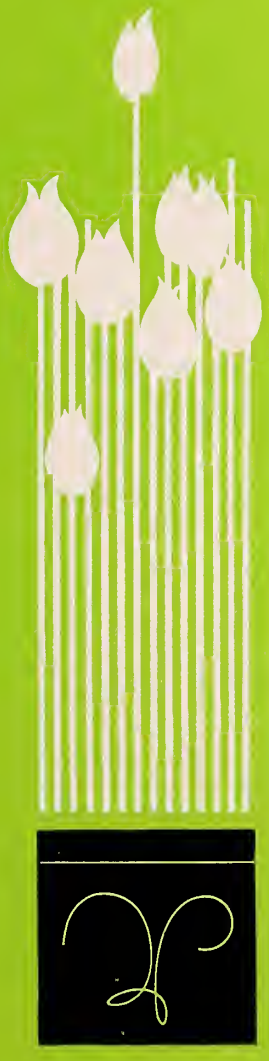
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Spring & Summer 1936

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semi-annual department giving a revised and authorized list of the principal territorial sources of theatre supplies and services

APRIL 4, 1936

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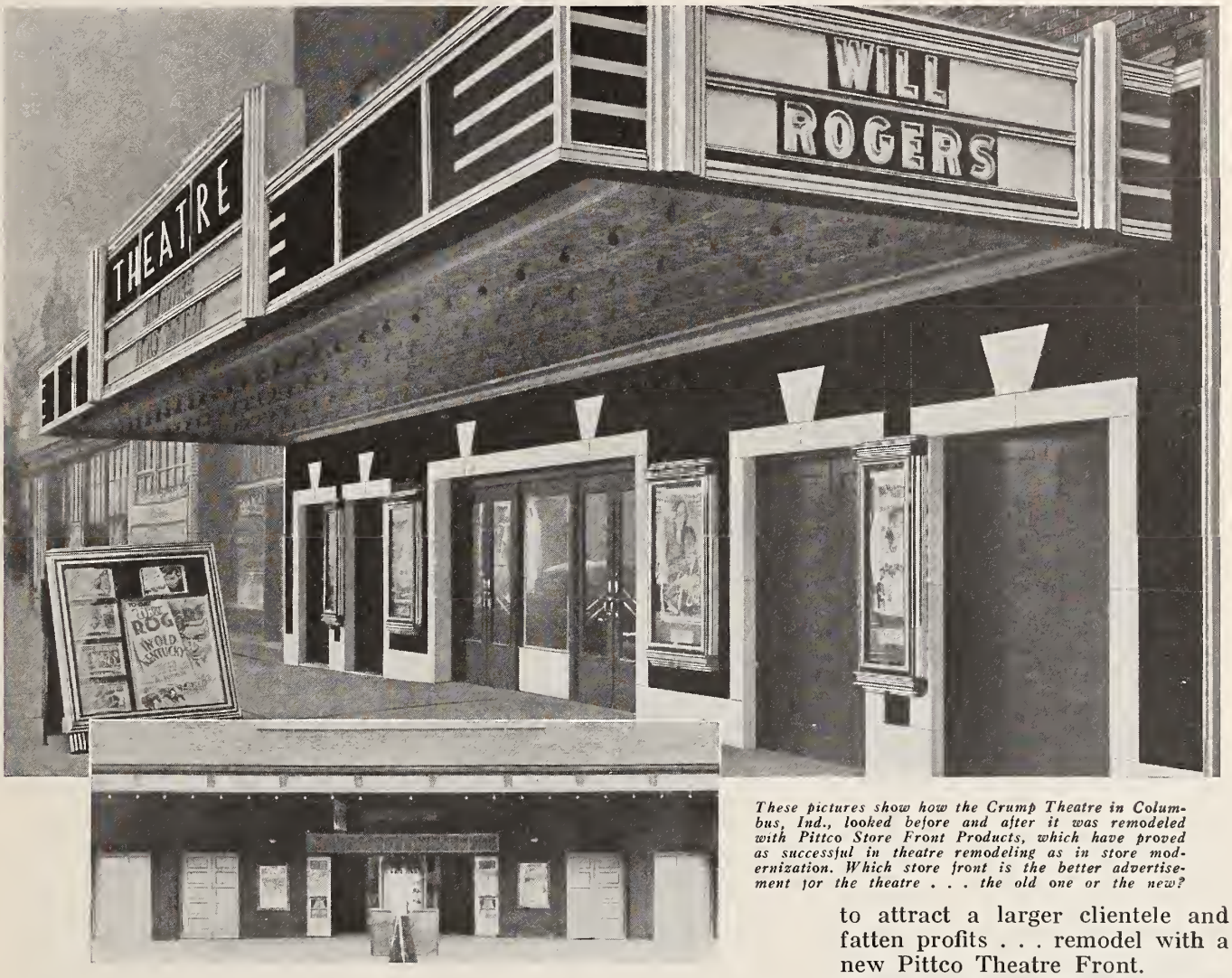
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YOU probably use newspaper advertising to increase your box office. But do you take full advantage of that other powerful advertisement of your theatre . . . *its front?* Even though you expend lots of time and careful thought on building up fine programs, an old-fashioned or uninviting theatre front can destroy all that effort . . . by definitely repelling prospective patrons. On the other hand, a modern, attractive Pittco Theatre Front is a permanent advertisement that really pays. It carries an effective message of quality pictures, courteous treatment and progressive management to all who see it . . . and invites potential patrons to slide their money across your ticket counter. Our staff of experts will gladly cooperate with your architect in building you a Pittco Front like this. So act now to attract a larger clientele and fatten profits . . . remodel with a new Pittco Theatre Front.

Pittsburgh Time Payment Plan

You can now take 2 years to pay for your new Pittco Front! Merely make a 20% down payment, and then pay the balance in easy monthly instalments at low F.H.A. rates! Send the coupon below for complete information, and for our valuable book on store fronts and interior painting.

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STORE FRONTS
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Please send me, without obligation, your new book entitled "How Modern Store Fronts Work Profit Magic."

Name .....

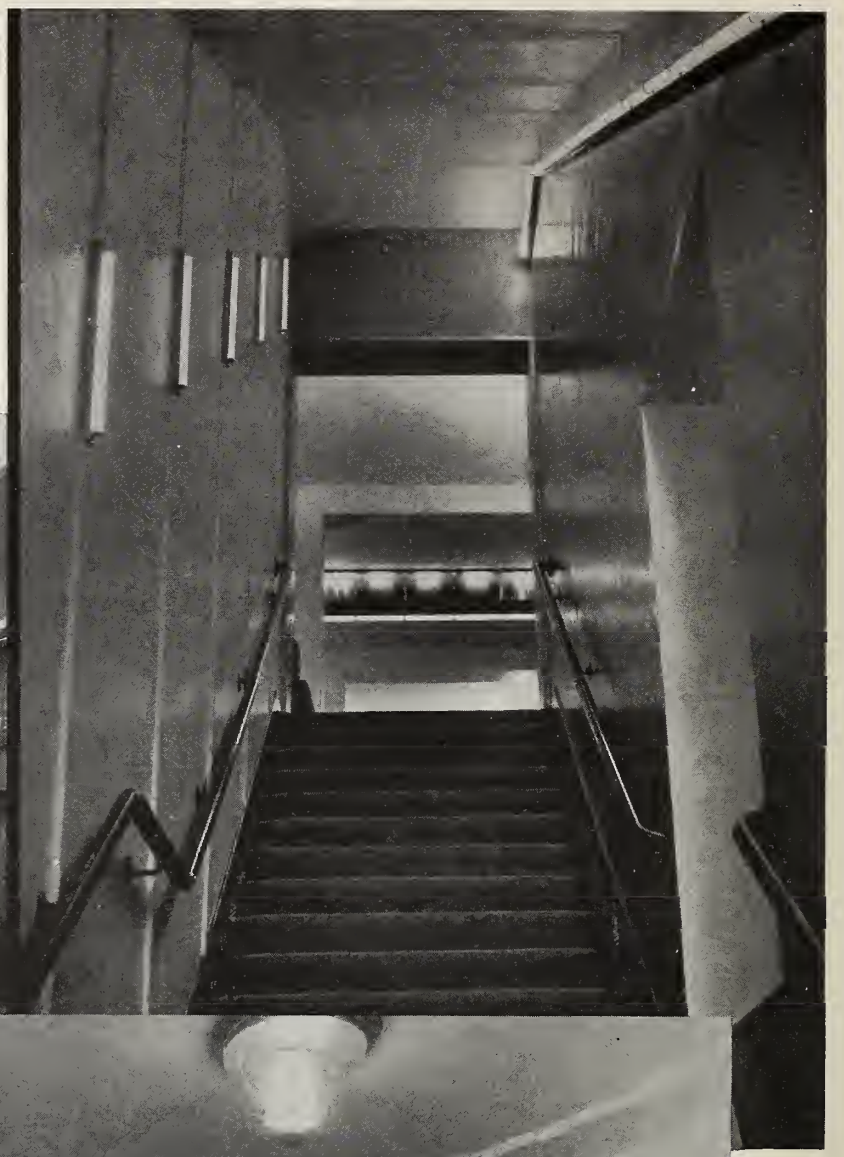
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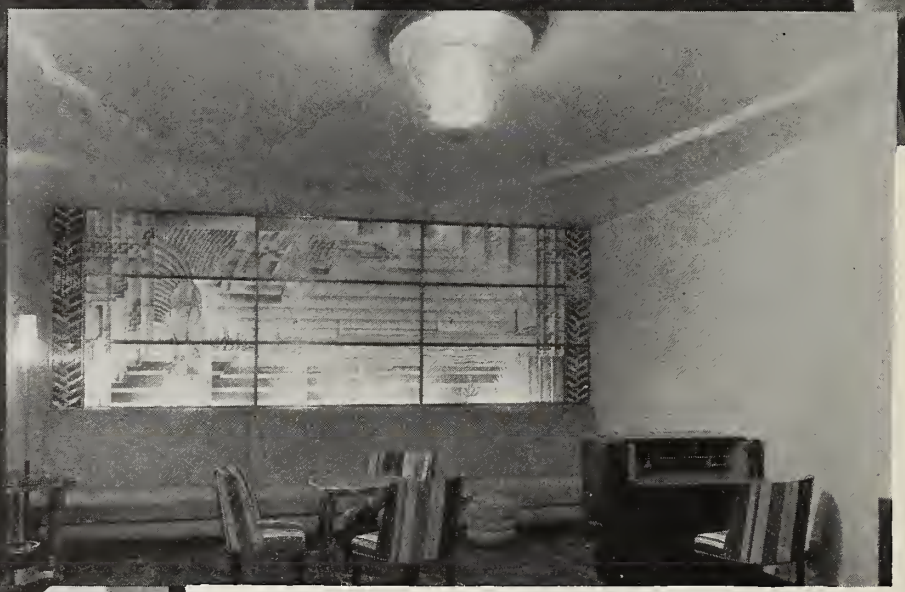
City ..... State .....

I am ☐ am not not ☐ interested in the Pittsburgh Time Payment Plan.

SUGGESTIONS FOR LIGHTING THE THEATRE









[ALL PHOTOS THROUGH COURTESY OF GENERAL ELECTRIC COMPANY, NELA PARK]

■ These four examples offer suggestions for a variety of lighting treatments. The upper left view shows the lobby of the Cinema theatre in Chicago. The luminous element is cased opal glass, flooding the room with soft, inviting light. The striking stairway view at upper right shows how Lumiline lamps may provide both illumination and decoration at such a point. The lounge at left demonstrates effective use of a brushed stainless steel ceiling plaque, which reflects varicolored bands of light from lamps in a metal trough suspended below it. The underside of the trough consists in decorated cased opal glass panels lighted by Lumiline lamps. Immediately above is a cozy lounge treatment. The ceiling unit and portable lamp harmonize with the appointments. The textured architectural glass panel is lighted from behind.

MAINTENANCE • EQUIPMENT

Better Theatres

CONSTRUCTION • OPERATION

VOLUME 123 APRIL 4, 1936 NUMBER ONE

Equipment Replacement Rushed in Flood Area

WITH SEATING and floor covering principally affected among the 460 motion picture houses in the flood areas of the Central Eastern States and New England, it is now estimated that between two and three million dollars will have to be spent on theatre rehabilitation as a result of the devastation wrought by the rising rivers. Many early estimates were rather wild, stating figures that would have replaced every theatre, building and all, in the menaced regions. The several millions now thought to be as close as general check-up can make any calculation, refers to equipment and furnishings, however, and not to damage done to the structural elements.

Seating manufacturers, especially, were called upon almost before the waters had substantially receded, to be prepared for rush orders. In many instances the manufacturers were able to duplicate at short notice the type of chair that had been damaged. In one case, reports the American Seating Company, an exhibitor sent a truck direct to the factory to take whatever chairs were available immediately. Most of the manufacturers had representatives in touch with the operators, and with the aid of previous knowledge of the floor plans, were able to arrange for rapid delivery. Probably the greatest source of loss to the exhibitor is of course the closing of his box office during the period of the flood and that of rehabilitation.

The greatest damage in a single restricted area was that in Pittsburgh, which has 82 theatres. All of the 14 Warner theatres there were closed by the flood, while this circuit's three houses in Johnstown were similarly affected. In New England the actual damage was much less severe.

A warning has been issued by the National Carbon Company to exhibitors and projectionists in the flood areas that carbons which have been submerged in flood water should not be used until the maker of them has been consulted. It is pointed out that water and silt may contain acidulous matter that ruins carbons.

Screen Manufacturers Form Own Organization

MANUFACTURERS of motion picture screens, at a meeting held at the Commodore Hotel in New York City, March 23, organized under the name of the Motion Picture Screen Manufacturers Association, bringing to fruition a plan that has been discussed among screen makers for some time.

The announced purpose of the new organization is to further the interests of all screen manufacturers, to establish rules of conduct to insure fair trade practices (this may be advisedly interpreted as referring to price-cutting), to conduct experiments looking toward improvement of screens, and to effect technical standards with respect to types of screens, reflection and sound transmission characteristics, sizes, etc. The wish was voiced at the meeting to co-operate with other groups, both technical and commercial, for the purpose of developing definite screen standards and specifications and of placing the screen in its rightful position as an important element in the whole projection process.

A. L. Raven, president of the Raven Screen Corporation of New York, was elected president. J. B. Shupper of the Raytone Screen Company was named vice-president, while Maj. Robert T. Rassmussen of the Theatre Screen Corporation, Roosevelt, L. I., was selected for the post of secretary.

E. G. Hines New Head of International Projector

EARL G. HINES is the new president of the International Projector Corporation, chosen to succeed the late Samuel R. Burns. His selection came as the reorganization plan of General Theatres Equipment, Inc., holding company of which International Projector is a subsidiary, was declared operative.

Along with the appointment of Mr. Hines, Herbert Griffin, who has been general sales manager of International Projector, was named vice-president. He was also appointed a director. Another new



Two theatres in one of the worst predicaments noted in the flooded regions. This is a scene in Wheeling, W. Va., as the Ohio poured over its banks. In the foreground, the Rex illustrates the damage that was done in many places. And down the street a way the Colonial is similarly well drowned.

member of the International board is Walter Green, president of the National Theatre Supply Company, another General Theatres Equipment subsidiary.

The General Theatres Equipment reorganization plan is subject to the approval of the Chancery Court of Delaware. According to the adopted method, the Chase National Bank, through which institution the trusteeship has been conducted, agrees to loan the company $2,000,000 for the reorganization, in addition to other benefits.

The new president of International Projector has been representing the Chase interests in the affairs of General Theatres Equipment and its subsidiaries.

Coast Cities Remove Bar to 2,000-Foot Reel

WITH FAVORABLE action taken by the Board of Supervisors of San Francisco, all restrictions to the use of 2,000-foot reels in a number of cities of the Pacific Coast have been removed. San Francisco changed a law which prohibited more than 1,000 feet of film in use at one time, at a meeting attended by city officials, underwriters' representatives, Rowena Foley Mourning, secretary of the San Francisco Film Board of Trade; George Allentine, manager of the 20th Century-Fox exchange there; and Gordon S. Mitchell, who represented the Academy Research Council.

Previous to the San Francisco action, Portland, Ore., officials approved minor revisions of ordinances which would have prevented use of the 2,000-foot reel there.

While there is no city ban on the new reel in Boston, the projectionists' union there indicates no relaxation of its stand against it. Investigation of reports that members were splicing 1,000-foot lengths together is said to have disclosed no basis for them. The union imposes a fine of $50 upon any member making such splices. Efforts are reported to have been inaugurated to induce the Massachusetts Department of Public Safety to bar use of the 2,000-foot reel when it comes into effect August 1.

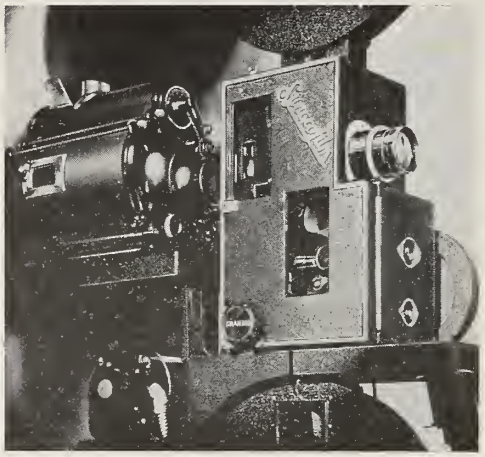
New Semi-Portable Sound Projector

MODIFICATION of projector designs toward simplification and some reduction in overall size, continues. A new projector developed along these lines, with soundhead included as a unit, is the Syncrofilm 35-millimeter semi-portable model which has been brought out by the Weber Machine Company at Rochester, N. Y.

The mechanism frame and case are one integral unit made of cast aluminum. Bearings are of bearing bronze and easily replaced when worn. The intermittent movement is of the Geneva type and runs in a bath of oil. It can be removed from the projector as a complete unit. Sprockets are interchangeable with standard projectors. The shutter is in the rear.

The film gate is of the rigid type, cam-actuated and easily removed for cleaning. Film pressure shoes are hardened and ground tool steel. Each moves independently of the other. Pressure is adjusted with knurled screws on front of gate.

The lens holder is designed so that either ¼-size or ½-size lenses may be used, and



is focused from outside of case. The framing knob is at the front of the projector.

The projector is equipped with automatic dowser so that if machine slows up for any reason the light is instantly shut off. With the exception of the main drive, the entire machine is driven by helical-cut gears.

The soundhead is an integral part of the projector and is of the same general design as the standard Syncrofilm head used on theatre projectors. The Photocell is a standard pronged type mounted inside the film drum. The optical system is guaranteed to cut up to 10,000 cycles. A standard T-8 single contact bayonet base exciter lamp is used.

While the Syncrofilm semi-portable projector was designed for arc lamp projection, any type of Mazda projection lamp may be used.

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Device to Save Water In Air-Conditioning

THE REASON given by the York Ice Machinery Company of York, Pa., for the development of a water "economizer" for air-conditioning systems; namely to save water, sounds plausible enough today. Well water is being zealously sought. City authorities are urging development of new sources of supply. New York's Governor Lehman asks for further restriction of the use of ground water on Long Island. It's precious stuff.

The York "Economizer" was recently displayed in New York at the International Heating and Ventilating Exposition. It is a combination forced draft cooling tower and refrigerant condenser. A fan passes the outside air through a bank of bare pipe coils over which water trickles in a direction opposite to the air flow, to give a "Baudelot cooling action." Refrigerant is condensed inside the coils, and flows by gravity to a liquid receiver.

The cooling water is recirculated from the drain pan by a pump driven by a fractional horsepower motor which is so small as virtually to eliminate the pumping charges usually encountered in a cooling tower installation. Thus the "Economizer," operating with a 1/6-h.p. pump, is designed to handle the same requirements as a conventional cooling tower with a 7½-h.p. pump. The continuous evaporation of water pumped over the coils is replenished automatically by a float valve.

The liquid receiver is made of seamless steel with a dished head, and is provided with a vortex eliminator to insure a minimum liquid level and maintain a liquid seal on the line. Regular capacities range from 3 to 50 tons of refrigeration. Larger sizes are assembled to order in the field.

Metal Tube Amplifier For Public Address

AN AMPLIFIER using all-metal tubes in all stages, including the output, has made its appearance as the first of a line of similarly designed amplifiers adapted directly to public address systems. It is the product of the Morlen Electric Company, Inc., of New York.

This first model uses two 6f5 and two 6c5 triodes in the voltage amplifier; two 6f6 triodes as "power-drivers"; and four 6f6 output tubes. It is rated to deliver 38 watts normal, and 45 watts in continuous heavy-duty speech service.

Among features of the design are a two-position input mixer with universal impedance; a main gain control, tone control.

a. c. switch, a. c. convenience outlet, and dual output of 500 ohms and 15 ohms, tapped by 8 and 4 ohms. An input coupler is also available for low-impedance microphones such as the velocity and dynamic types.

New Baby Spotlight And Rewind Table

TWO NEW MODELS in regular lines of projection equipment manufactured by the Golde Manufacturing Company of Chicago, are a baby spotlight for 250-, 400- or 500-watt G-type lamps; and a rewind table designed so as to be especially compact.



The spotlight is here illustrated. It has a cast aluminum housing frame, lens mount and back, and a universal mounting bracket and base. It employs an optical glass condensing lens of 4½-inch diameter, and is designed to throw a brilliant beam for any distance up to 100 feet, using the prescribed wattages. The lamp base is of sliding type, and there is a two-inch adjustment, from spot to flood. The metal reflector is chromium-plated.

The rewind table has automatic and hand rewinders mounted on its top, which is of 10-gauge steel. The back edge of the top is raised to provide cutting and vise-clamping space. It is liberally provided with drawers for tools and supplies, and the legs are constructed to hold large-sized film cabinets.

Appeal Made for More Technical Co-Ordination

EXTENSION of the research and standardization program of the Society of Motion Picture Engineers in general, and of the Projection Practice Committee in particular, is looked for as a result of an appeal made by P. A. McGuire of the International Projector Corporation, at the last meeting of the projection committee before the Society convention in Chicago, April 27-30.

Mr. McGuire declared his belief that there was a vast amount of waste in the efforts of the industry's technical bodies owing to a lack of intelligent and sustained coordination of all related activities. Advances possible through the work of one group became nullified by the absence of similar progress in certain other fields, and the effect, he said, is one representing great loss to the industry.

The meeting, which was held at the Society rooms in the Hotel Pennsylvania, New York, with Harry Rubin, the chairman, presiding, heard the first draft of the report the committee will make to the convention. It will point to considerable progress made in an effort to formulate a scientific basis for standard practice in projection illumination, as well as toward better projection room standards.

Howard Middleton of New York read a paper on condensers used in connection with high-intensity light sources.

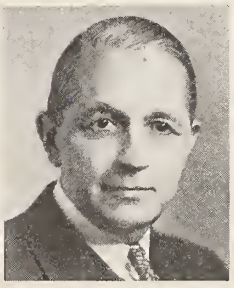
Present, in addition to Mr. Rubin, were Jess Hopkins, secretary; Dr. A. N. Goldsmith, past president of the Society; Sylvan Harris, assistant president; E. R. Geib, National Carbon Company; Earl R. Morin, theatre inspector for Connecticut, who recently was added to the committee; George Edwards, Herbert Griffin of the International Projector Corporation; Adolph Goodman, representing the RCA Manufacturing Company, and F. H. Richardson.

The spring convention of the SMPE will be held at the Edgewater Beach Hotel through four full days. The semi-annual banquet will be given in the ballroom of the hotel the evening of April 29. Each day will be devoted principally to technical sessions, but the afternoon of April 29 has been set aside for the visiting of the plants of manufacturers in Chicago who serve the motion picture industry.

New Organization of Dealers Seen Assured

STEPS TO ORGANIZE unaffiliated theatre supply dealers have reached the stage where the complete formation of a new association is expected within a month, according to Rudolph Eisenberg, New York attorney who has been active in efforts to form a new group for several months. Leading the effort is George DeKruif, who is well known in the theatre equipment field. He was an executive of the National Theatre Supply Company a number of years ago.

It is expected that it will be possible to effect a new association with from 15 to 20 dealer members. A total membership of about 30 is planned. According to Mr. Eisenberg, about 75 dealers were contacted, and about 30 replies were received indicating a desire to join such an association.



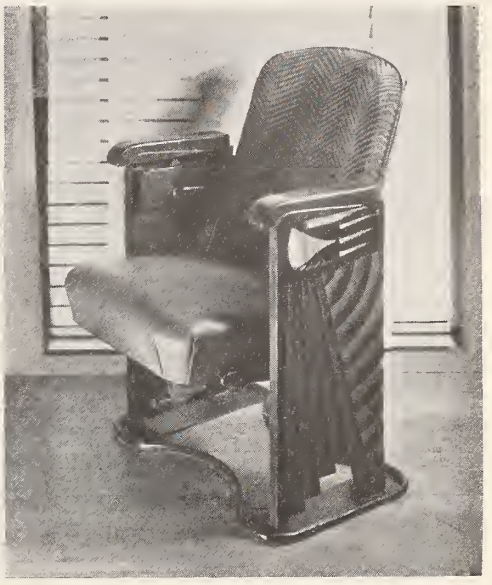
George DeKruif

At the same time, it is stated, 500 manufacturers have been contacted, bringing results, according to Mr. Eisenberg, which promise ample sources of product.

In a prospectus, the organizers of the new association state that the purpose is to develop a system of group buying and set up other trade advantages. In addition, it is planned to fix standards for equipment and fair trade practices among the members. It is proposed to incorporate the association, with each dealer member receiving one share, on which he will be entitled to earnings of the corporation, which would be derived from manufacturer discounts.

New Chair Having Chrome-Edge Back

A NEW MODEL theatre chair has been brought out by the Heywood-Wakefield Company, having, in addition to certain other features of design, a protective edge to the back of chrome metal.



The metal edge can be had in any color, to blend with or contrast with the chair covering.

Along with this feature, new aisle end standards have been designed which can be fitted with chrome or be had in any color combination to fit the decorative scheme of the theatre.

Two New Models of Ozone Generators

OZONE GENERATORS in two models, for air purification, have been developed by Electric-Air, Inc., of Grand Rapids, Mich. Both are of electrostatic type. A condenser is attached to a specially constructed high-voltage transformer, the combination of which generates an electrical spark, and the oxygen, coming into contact with the spark, is given the chemical boost which transforms it into ozone. The ozone is circulated through the building, obliterating odors and destroying germs.

In the construction of the condenser, a series of electrodes made of a special metallic substance and free from all foreign gases and corrosion, is employed. Separating the electrodes is a series of glass insulators. A variable control governs the amount of ozone to be generated and makes it possible to control the output of the machines.

One of the models is suitable to theatres seating up to 300. The other is for larger theatres.

The purification action of ozone thus distributed through atmosphere is that of oxidation. Organic gasses, bacteria and other organic matter are destroyed and dispelled through the chemical influence of the third oxygen atom charactertistic of ozone.

An Automatic Air-Conditioning System for a Small Theatre

● A non-technical description and diagrammatic demonstration of the heating, cooling and ventilating facilities of the Pix theatre, White Plains, N. Y.

THE AIR-CONDITIONING system of the Pix theatre in White Plains, N. Y., is quite in keeping with the deluxe-theatre type of facilities which in general have been provided in this unique experiment in small cinemas. The Pix, which is operated by Pix Theatres, Inc., and which seats but 300, has complete air-conditioning equipment for both winter and summer operation under absolutely automatic control.

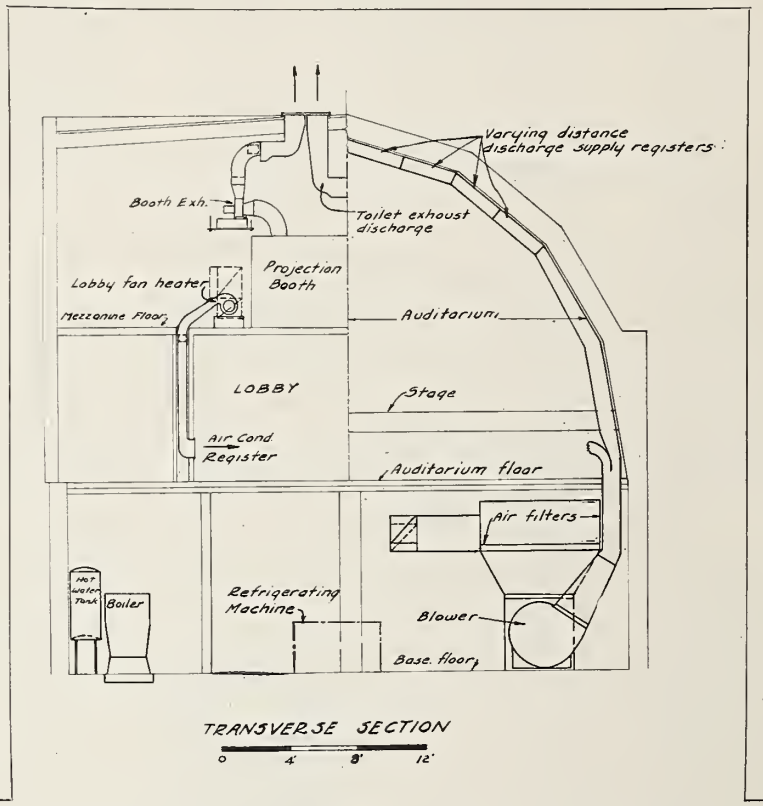
The air-conditioning system presents a number of original methods, not all of which were dictated by the smallness of the theatre, but in anticipation of a variety of climatic and structural exigencies. It was designed by Sullivan A. S. Patorno, New York consulting ventilating engineer.

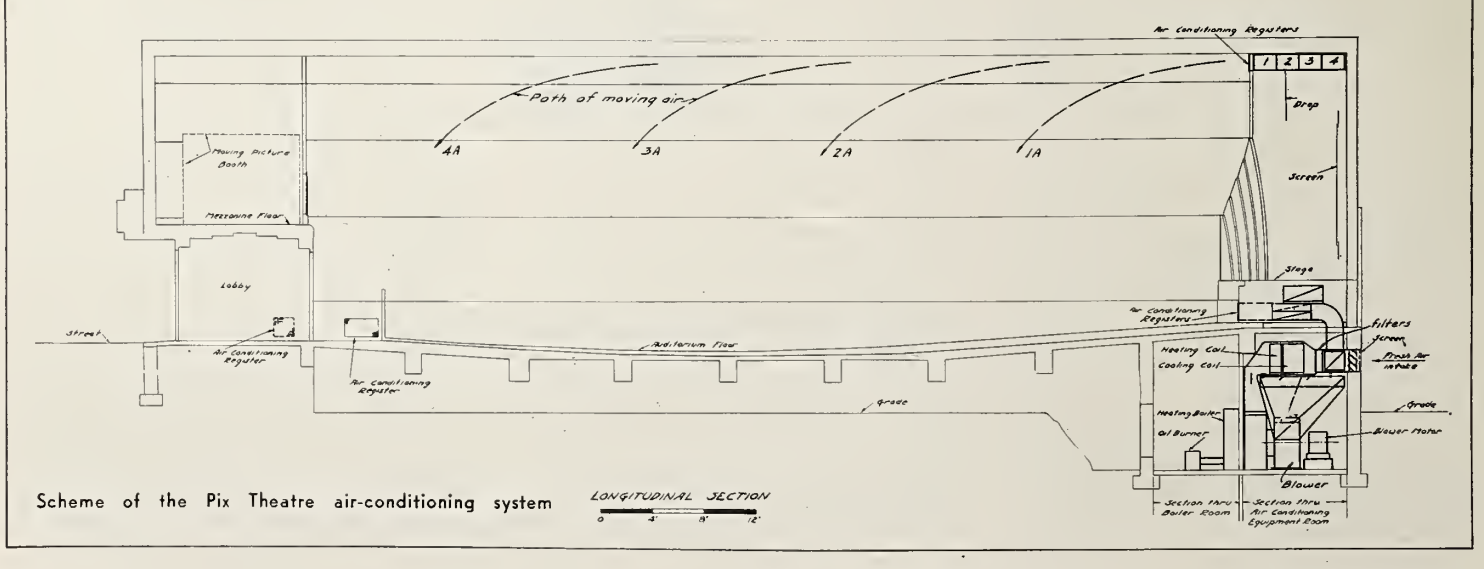
The building design created by the architects, Bianculli & Ghiani of New York, was thoroughly studied and carefully planned with respect to air-conditioning. The shape of the building and the location of the equipment rooms made it possible, according to Patorno, to effect economies in initial cost of the air-conditioning equipment (equipment installation is by Airtemp, using York compressors). It is pointed out by the engineers in charge of the installation that the length and width of the building is well proportioned so that properly designed duct work and outlets can supply filtered air, heated or cooled, from the stage end to all predetermined points in the auditorium, thus eliminating the expense of long horizontal ducts across the auditorium ceiling. [*The plan and design of the Pix was discussed in the January 11th issue of* BETTER THEATRES.]

High building thermal efficiency has been attained by the installation of 4 inches of rock wool insulation in all walls and in the roof construction. This affords protection against the sun's effect in the summer and the cold in the winter, with resultant economy in operation. Further, the building retains its heat overnight in the winter and its cool condition overnight in the summer, with resultant economy.

The mechanical equipment is located in an excavated section of the basement at the rear of the building. The boiler, oil burner and hot water storage tank are in one room. The blower for the supply of air to the auditorium and the refrigerating machine are in another room. Fuel oil is delivered into the oil tank on the side street at the rear of the building. The chimney is also located at the rear of the building, leaving the front of the building free of any elements disturbing to the proper architectural treatment. Hot water is provided to the fixtures in the toilet rooms in the front of the building. There are three

(*Continued on page* 32)





Scheme of the Pix Theatre air-conditioning system

The Ute: A Design Exploiting Native Western Culture

By ROBERT O. BOLLER



The front of the Ute, faced in buff stucco with balcony, columns and trim of wood. The wooden vertical sign is of pueblo ladder construction.

IN AN AGE when men are striving for the ultimate in stream-lines, for an ultra-sophistication in decorative effects, and for a motion picture theatre architecture largely functional in design, it is startingly refreshing to discover a theatrical organization with the inspired courage and artistic appreciation needed to create a showhouse which is an authentic example of the ancient native culture of the surrounding region. Such a show place is the new Ute theatre recently opened in Colorado Springs, Colorado, under the supervision of J. E. Tompkins, general manager of the Interstate Theatres, and Ralph H. Ayer, local manager.

Colorado Springs is one of the most popular of the Western tourist towns, with a resident population of approximately 35,000. Not only is it the county seat of El Paso County, but its altitude of 6,000 feet above sea level and its equable climate make it a favorite health resort. Tourists flock from all over the United States each year to visit the many nearby points of sight-seeing interest, to drink from the famed Manitou mineral springs, and to ascend the white-capped Pike's Peak which towers above the little city.

The town caters to the amusement lovers among its stationary population, its motoring tourists, and the guests in its luxurious hotels with five motion picture theatres. When the old Rialto, built in 1911, reached the stage where extensive alterations were considered imperative, the preliminary plans were laid which led to the construction of the new Ute theatre on the site of the older showhouse. After the completion of final architectural drawings, the contract for the building was handled in record time by the Artmore Construction Company of Denver, in the face of heavy rains and destructive floods which harassed that section of the State.



Toilet room entrance, men's lounge.

THEME OF DESIGN

To L. J. Finske, district manager for the J. H. Cooper Enterprises of Colorado, under whose personal supervision the Ute was conceived and erected, must go the most generous portion of credit for the architectural style chosen. It was Mr. Finske who decided that instead of the usual *moderne* edifices to be found these days in so many American towns, the Ute should recall the indigenous culture of the Southwest; for, he argued, tourists came to Colorado to enjoy scenes and structures characteristic of the region, rather than to see the latest modern architecture imported from the East or from Europe.

Having made his decision, he was tireless in his efforts to obtain authentic types and replicas, making several trips for purposes of research to Santa Fe, Taos and the Southwestern region with his architect, his decorator, and with members of his own business organization. Numerous photographs were made of pueblo buildings; a large number of rugs, blankets, and pieces of pottery were purchased and carried back to the Springs for use in the new theatre.

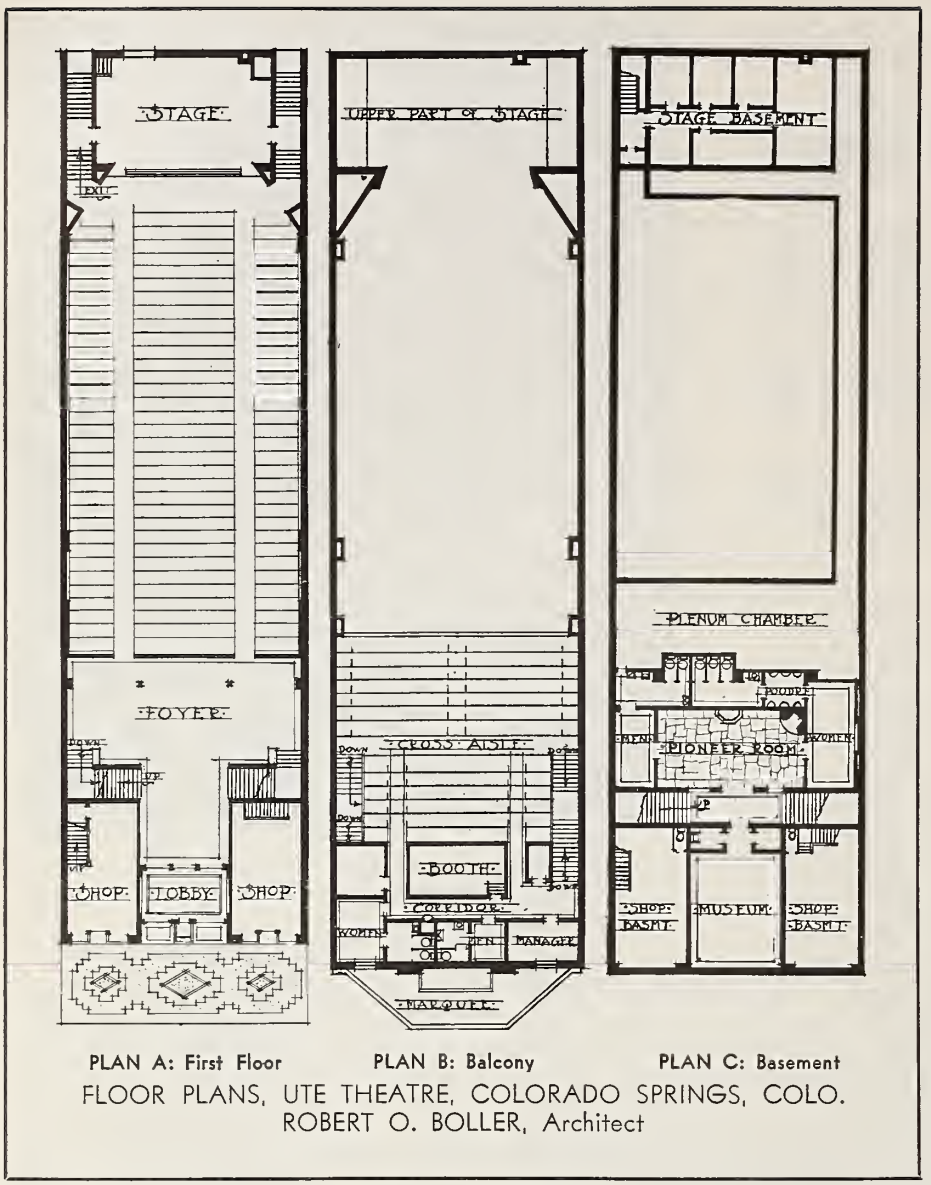
In order to appreciate fully and to enjoy the architectural detail and furnishings of the Ute theatre, it is helpful to have at least a cursory knowledge of the Southwestern or pueblo type of building construction.

The word *pueblo* (Spanish for *village*), as the term is used by archeologists, means a type of culture, rather than the name of any certain tribe of natives. The name *Pueblo* was first applied generally to a large group of Southwestern Indians discovered in 1539-40 by a roving band of explorers under the leadership of Coronado. These tribes were of Hopi, Zuni, Keres, Tanoan and allied stock, and at that time consisted of some 20,000 Indians living in 70 villages scattered throughout New Mexico, Arizona, portions of Colorado and Utah, and in a territory probably extending well down into Old Mexico. Their music, dances, metal work, carving and sand pictures were as peculiarly individual and original as was their architecture.

PUEBLO ARCHITECTURE

Their pueblo villages had the chief common characteristic of series of terraced apartments, sometimes six or seven stories high, built high on the top or side of steep cliffs, and accessible only by way of narrow pathways or by means of a system of the ubiquitous pueblo ladders.

The walls of the flat-roofed buildings were built of adobe, a sun-dried brick made in round balls before a knowledge of flat



PLAN A: First Floor PLAN B: Balcony PLAN C: Basement

FLOOR PLANS, UTE THEATRE, COLORADO SPRINGS, COLO.
ROBERT O. BOLLER, Architect

brick was introduced by the Spaniards. This material formed an effective insulation against the intense desert heat. The adobe construction was used wherever proper clay was available; elsewhere, the pueblo walls were of stone. Buttresses and pilasters were of necessity heavy and ponderous. Wooden poles, with bark removed and ends exposed over the walls, formed the beams supporting the mud roof. Constant plastering with mud and clay was necessary to keep the walls and roof intact and weatherproof. Rainwater was caught in large earthen jars set upon the roof.

The pueblo architecture was carried to its highest perfection in the design of the dome-shaped ovens used by the squaws for outdoor cooking. These were reminiscent of the Eskimo igloos of the North, or of the rounded structures of Syria and the East. Their indoor fireplaces carried the same feeling of rounded symmetry found in the outdoor ovens.

The pueblo tribes were an agricultural people, not much given to the nomadic and war-making life which occupied the North American Indian. The squaws of the tribes built the pueblo dwellings and modeled the pottery and rain jars, while the men tilled and irrigated the fields, cared for the live stock, and practised weaving and wood-carving. Under these peaceful conditions, their civilization reached an advanced degree.

Today, the pueblo Indians number less than 10,000, in 26 villages. Advancing cultivation has destroyed many of their ancient buildings, ruthless vandals and thoughtless tourists seeking wood for camp fires have helped to wipe out the remnants of this early civilization. Wind and weather are working day by day to level the mud and stone structures back to the dusty fields.

By making use of the most interesting features of this ancient pueblo architecture, the designers of the Ute theatre have striven to preserve in modern materials the beauty and culture of these early Americans.

THE UTE INDIANS

When the time came for a choice of a name for the new theatre, the owners recalled the legends of the Utes, one of the smaller tribes of the Colorado and Utah district, whose history is most closely associated with pioneer days in Colorado Springs, and decided to use this name for the new buildings.

Until 1859 the Utes were known as the "Utahs." Quite different in taste and talent from their Southwestern brothers, this tribe is remembered by early settlers as a wandering race, fond of horses and hunting, uninterested in agriculture or manual labor, but skilled in trading with the Cheyenne, Sioux and Navajo Indians in the adjoining territories. They made their headquarters in the mountains about Manitou. Their most famous chieftain, Ouray, and his wife Chipeta, were greatly beloved by the whites, with whom they cooperated wholeheartedly.

Because of the Ute tendency toward nomadic wanderings, they created very little architecture, their summer dwellings being rude thatched huts, and their winter homes teepees of elk hide. Their artistic temperament evidenced itself, however, in the ceremonial dances handed down from father to son, and by the animal designs depicted in almost every lodge.

By combining the architecture of the pueblo tribes with tradition of the Utes, the Ute theatre has accordingly become a storehouse of treasure for those interested in the Indian lore of the region. With this brief background, it is easier to grasp the details of the theatre's design.

GENERAL CONSTRUCTION

The overall dimensions of the theatre are 50x180 feet. This includes two shops, each 14x28 feet, in the front section of the building. The original brick walls and the old roof were used and added to in the rebuilding process, but a new and heightened ceiling was erected between the original roof trusses. The trusses were encased, plastered and decorated to form attractive features of the auditorium plan.

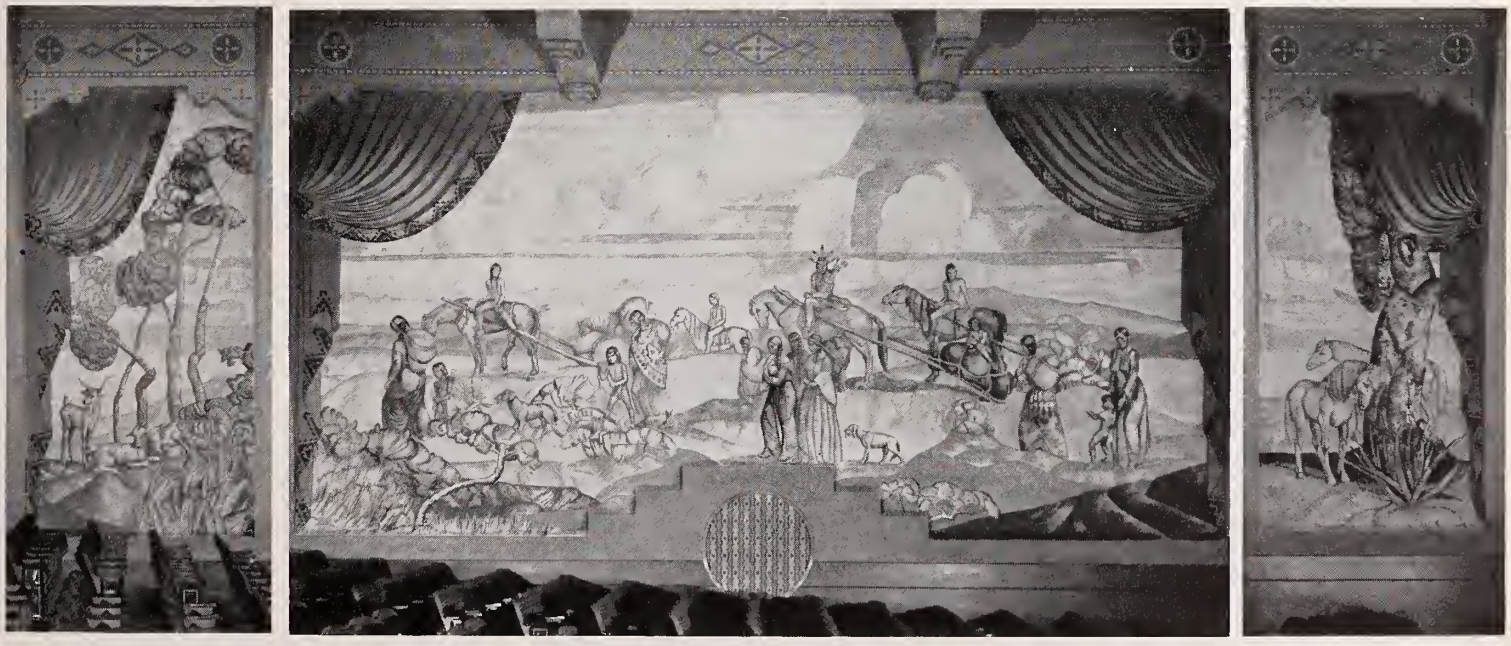
THE FRONT

The unique vertical sign which draws the eye to the front is a rough-hewn ladder of mountain fir, lashed together with rawhide thongs in the manner used by the Indians to construct their early ladders. It supports, at the top, a huge war shield and two arrows. The design on the shield was copied from an old Ute war shield found at Meeker after the bloody massacre of the whites at that agency in an Indian uprising about 1880. A long feather trails across the rungs on either side of the ladder, and on these the letters spelling the name, are intensified with neon tubing. The ladder is also outlined in neon for a striking night effect.

The marquee departs from standard lines with two angular attraction boards visible from far down the street. The emblems in the marquee facing have significance in the Indian sign language. The rising sun, thunder clouds and lightning are marked out with paint by day and with neon by night. The crow, favorite Indian symbol, is used prominently in the marquee ornamentation. Underneath, and

(*Continued on page* 72)





The design of the Ute theatre makes an interesting use of local historical materials which, in themselves, are peculiarly adaptable to the imaginative, human and colorful character of good theatre architecture. The reasons for, and the methods applied to, the use of North American Indian motifs are well told by the architect himself in an article beginning on page 9. The upper view on this page, of the auditorium toward the stage, shows the domination of two side-wall mural paintings, each in three sections and based on old Indian legends. One of these is shown in the lower reproductions—this one depicts the migration of the assembled Ute tribes to the mountains in the spring.

UTE THEATRE

Colorado Springs, Colo.

Robert O. Boller, Architect





The auditorium looking toward the rear—and, at left, the main foyer. The foyer is T-shaped, and this view is of one end. It is done in a rich Indian pattern, with hand-carved ceiling beams decorated with Indian symbols in brilliant stains. The foyer floor is covered with a specially designed carpet of Indian pattern, executed by W. & J. Sloane. The ceiling is shown clearly in this view of the auditorium, with its war-drum chandeliers and carved beams.

Ute Theatre



Two lounges of the Ute—above, the main lounge, and at right, the women's lounge. The main lounge, called the Pioneer Room, has a flagstone floor, rough-plaster walls, and a wooden ceiling. The latter follows a rude structural scheme of early date, that of laying logs and saplings across beams. At the left of the picture is the Old Wishing Well, a fountain actuated by a photoelectric cell. The women's lounge is done in Spanish Colonial style.



Ute Theatre

WARNER'S PENN THEATRE

Washington, D. C.

John Eberson, Architect

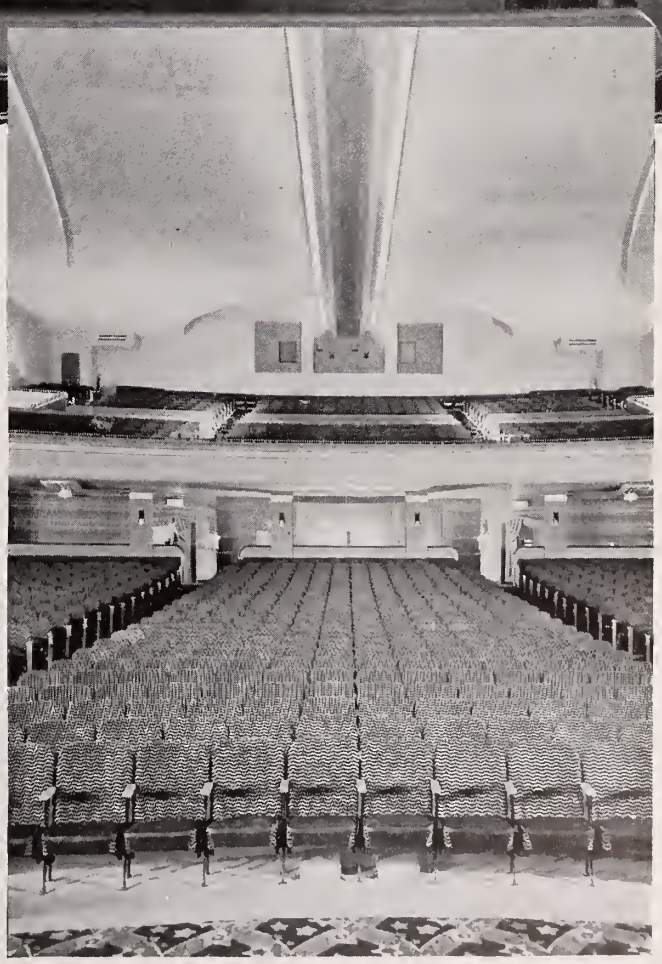


The Penn theatre interior is of most striking design. It introduces modern patterns and materials into the creation of an atmosphere of make-believe, yet acknowledging a fundamental principle of the modern method — functionalism—in its adaptation of form to the mechanics of motion picture exhibition. The auditorium and other parts are pictured on the following pages. Above and at right are shown the two lobbies. The upper view is of the main lobby, looking toward the doors to the auditorium. These are eight in number, with half of one door joined, in pattern, with half of the next. They are surfaced with Formica, and the pattern is carried out in various shades of blue in this material, with white metal stripping. The pilasters between the doors are also of Formica. At the ceiling, which is done in plaster, air-diffusers have been utilized as decorative bands. The entrance lobby, pictured at right, is similar in style.



Two views of the Penn auditorium, the design of which employs, as its central scheme, a directional wall and cornice pattern carried out essentially in groupings of subtle colorations. The auditorium is of two-floor plan, seating 1,465 on the first level, and 350 in the balcony.





These auditorium views indicate the directional effect of the general design. All forms progress toward the screen. Colorations are similarly progressive, beginning with light shades at the rear and resolving into dark tones at the screen area. In the main, the rear tones are golden, and these proceed through delicates and darker shades of red to a deep burgundy at the screen opening. The soffits of the cornice steppings, however, are blended shades of blue and lavender and burgundy, which also progress through related tones from light to dark. These steppings ultimately effect the termination of the auditorium at the screen frame, there being no true proscenium arch. What appears in the photograph to be fabric strips along the walls are stencilled designs. Illumination is confined to concealed spill-light effects, in color, in recesses flanking the screen frame, and above the air diffuser, which is the solitary decorative ceiling element.

Penn Theatre

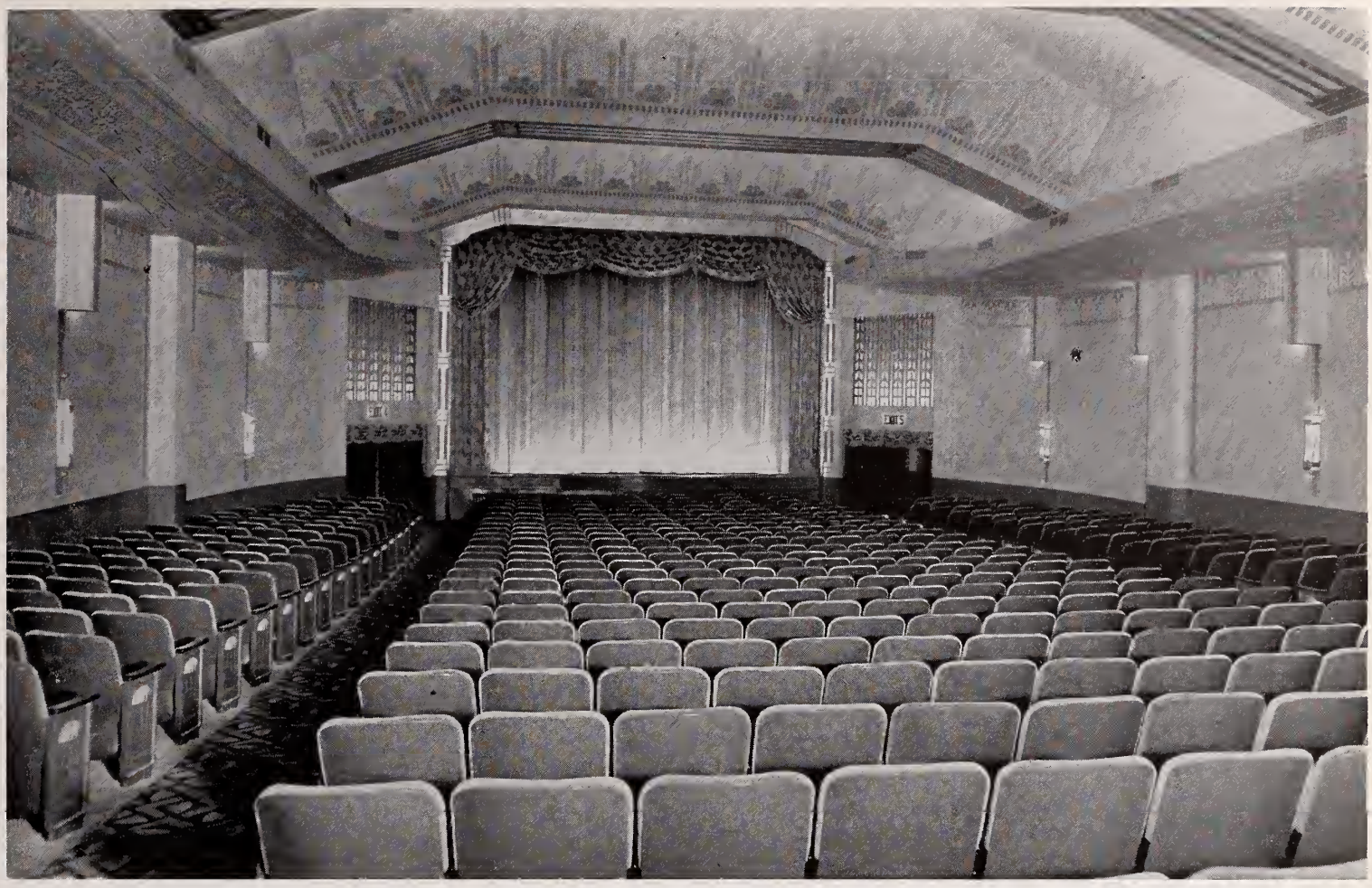






Foyer and lounge areas—the main foyer at the top; above, the men's lounge; at left, the women's lounge. The foyer design completely eliminates square corners. The ceiling slopes to a lighting cove equipped with "surprise pink" Lumiline lamps. The carpeting is of Crestwood weave in a pattern executed in henna, flesh color and red. The walls of the women's lounge are partly painted, partly papered. Furniture is of natural maple. The men's room has a wainscot of wall linoleum. The furniture is of light maple with leather coverings.

Penn Theatre



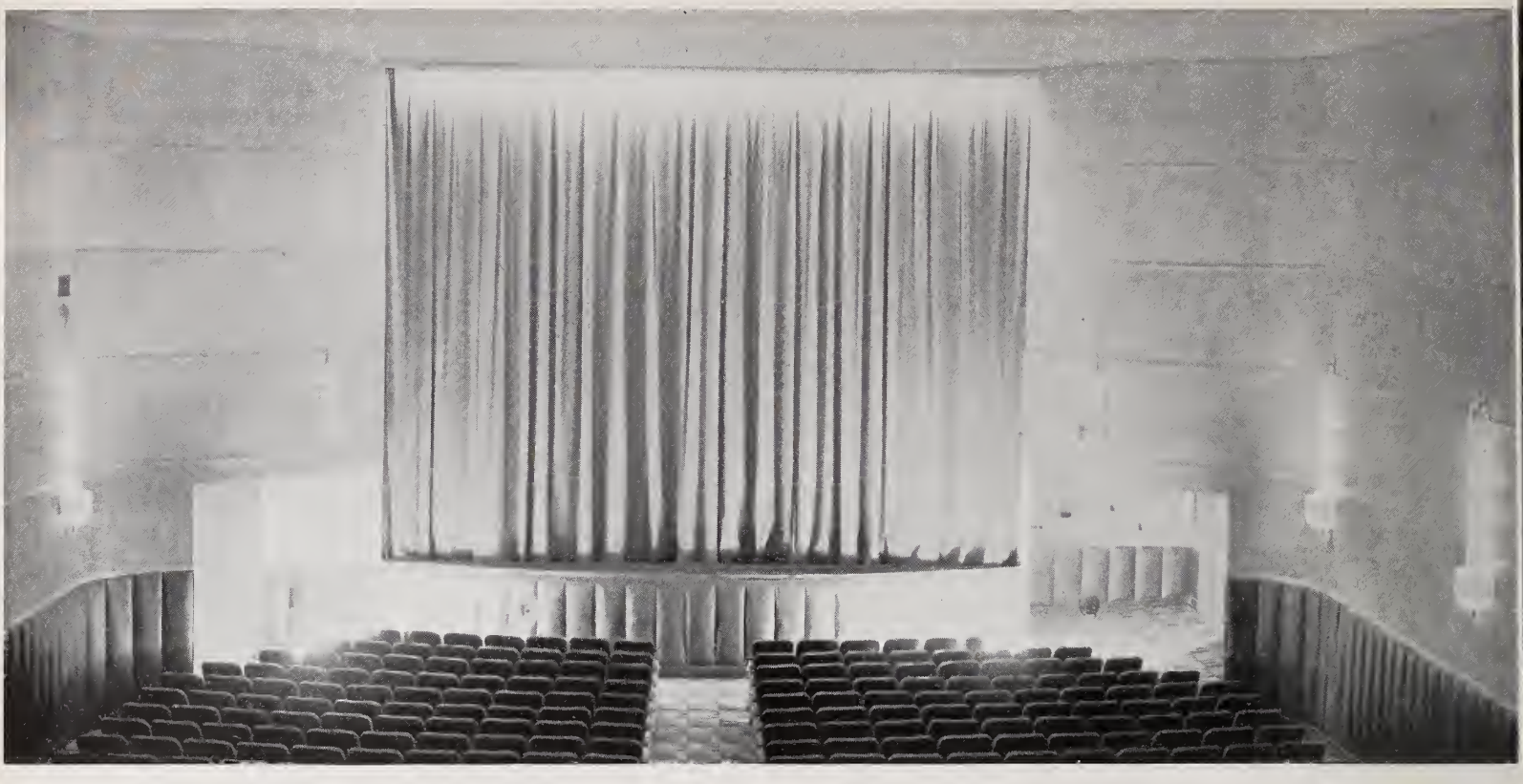
KENT THEATRE

NEW YORK CITY

Charles Sandblom, Architect

The Kent theatre is one of a group of new theatres recently opened by Consolidated Amusement Enterprises in the Bronx. Along with the Ascot, the Surrey and the Earle, the Kent is operated according to a new policy being tried out by this New York circuit, which has 16 neighborhood houses flanking the new Eighth Avenue subway line through the Bronx (this policy was discussed in conection with descriptions of the Ascot and Surrey theatres in the March 7th issue). Like the Ascot and Surrey, the Kent has 600 seats. These views show the auditorium looking toward the screen platform and toward the rear. Ornamentation is confined principally to the ceiling, which is in a modified vault inclining in three planes toward a broad cornice behind which are principal sources of illumination. Except for ornamental lighting fixtures of modern design, and pilasters, the walls are plain. Interior surfacing is entirely in plaster, with ornamentation in stencil.







GREENWICH THEATRE

NEW YORK CITY

Max Roche, Architect

These views show the forward section of the auditorium and the foyer-lounge of a theatre fashioned out of an old garage building. This remodeling project is discussed in an article beginning on the opposite page. The auditorium walls are treated with a tufted leatherette wainscoting of mulberry, and above this, with horizontal wood-veneer bands, which are interrupted only by the screen frame. The only other wall treatment (the ceiling has painted borders) consists in modern bracket fixtures. The auditorium is entered from the foyer at the left of the view here given. The lounge, in treatment, is continuous with the foyer.

From Stable to Garage to Cinema

• Describing the 600-seat Greenwich theatre, New York, ingeniously fashioned from a building dating back to notorious beginnings sixty years ago



The interior of the first floor of the garage building before reconstruction. The wall in the left background is at the location of the screen. At the right the foyer and lounge were placed.

WHAT CAN BE done to an old building that has served, over a long period, several kinds of usefulness, is unusually well illustrated by the Greenwich theatre in New York City. The reconstruction of this property, located in lower Manhattan (Greenwich Village), has resulted in a cinema modern in architecture and operating facilities. It is a 600-seat house owned by Benjamin Knobel. Max Roche was the architect.

The history of the building goes back to the '70s. Then it was the Columbia Opera House, against which reformers crusaded. But it was an economic depression, not outraged morality, that finally closed the house, and the records show that the building was next used as a livery stable. The transition from livery stable to garage was a logical one with the coming of the automobile. For this purpose, the former theatre building was connected to an adjoining building, and this, along with other garage requirements, necessitated considerable reconstruction.

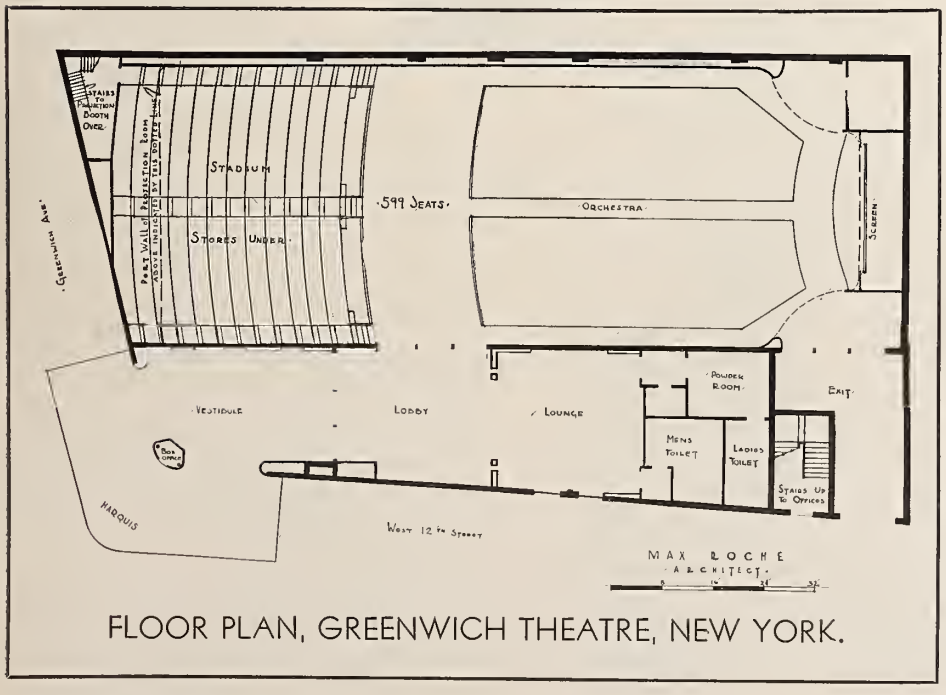
Thus when examined for remodeling into a modern cinema, the double-structure was found to be spanned by wooden trusses of unusual character, while one of its walls was underpinned by the subway. A second floor had been constructed of concrete and wood, with a ramp leading to the second level. The entire garage building measured 130x75 feet.

RECONSTRUCTION

In reconstruction, the entire second floor under the wooden trusses was demolished to make way for the cinema auditorium. The second floor under the other half of the structure (the building that had been joined to the opera house) was left intact for offices. Two castiron columns which supported two trusses and which formerly carried the balcony of the opera house, were removed and a steel girder substituted, thus leaving a clear open space from the front to the rear wall. A 12-inch brick fire wall was constructed to separate the auditorium from the lounge and foyer on the first floor, and the offices on the second floor, enclosing the auditorium in a space of 5,000 square feet. The theatre building is thus of semi-fireproof construction.

The floor plan (*see accompanying drawing*) provides for a corner entrance leading into a lobby, which in turn opens upon a foyer, on the left side of which is the entranceway to the auditorium, and which leads to a lounge.

The projection room measures 10x13 feet, with the motor-generator room adjacent. Motor-generators are Robin-Imperial supplying a high-intensity, low-voltage arc (Brenkert Enarc lamp). The projection angle is 10°.



FLOOR PLAN, GREENWICH THEATRE, NEW YORK.

THE FRONT

The front of the building was treated with stucco and painted a cream color. For trim, dark red porcelain enamel metal sheets were added, with aluminum stripping running horizontally around the exterior.

The lobby is finished in stucco.

FOYER AND LOUNGE

The foyer has a mahogany wainscoting to a height of 3 feet, 6 inches. Above this the wall is plastered and painted a warm gray. A ceiling was hung and plastered.





Above are the garage building before remodeling and a similar view of the theatre exterior after reconstruction.



The drinking water equipment of the Greenwich—of novel design in cadmium-plated metal. It is flanked by two cup dispensers of equally novel design, with a cylindrical lighting fixture mounted at the top of the cup receptacle by means of a metal band.



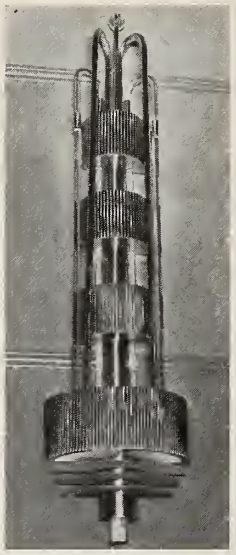
The chair model used in the Greenwich, by the Ideal Seating Company. It is of full-spring construction, at both seat and back. The seat is covered with mohair in a solid tone. The back is velour, with a pattern.

It is shaped to provide for a circular lighting cove, and it is moderately ornamented with stencil designs.

The lounge, which is more or less a continuation of the foyer, is similarly treated. Dominating the interior decoration is a large photo-mural of Washington Square executed by E. H. Blum. Windows face 12th Street, equipped with Venetian blinds. Both lounge and foyer are carpeted with a Crestwood weave.

THE AUDITORIUM

The auditorium is of stadium type, with 350 chairs on the main floor, and 300 in the stadium. Main floor rows number 18, and those in the stadium 13. All chairs, which are by Ideal Seating Company, are of full-spring type with spring backs. They are upholstered with seat coverings of mohair, and back coverings of velour.



Tubed illumination fixture used in the Greenwich auditorium. It is of special design in cadmium - plated metal of copper finish.

In building the stadium, all construction was carried out independently of the front wall because of the subway underpinning. The left wall (looking toward the screen) was furred out with metal lath to clear the piers and provide area for the air-conditioning ducts. A new ceiling was hung from trusses and set down in three successive steps toward the proscenium arch. Walls and ceiling were treated with acoustical plaster, except for the rear wall, where rock wool was used in deference to the color scheme.

The interior decorative treatment of the auditorium consists in horizontal wooden strips the full length of the room and continuing along the front wall, except for the interruption of the proscenium opening. Between the bands, the walls are painted in a progression of shades ranging upward from a leatherette wainscoting through peach to a light tan ceiling. The leatherette of the wainscot, which is 4 feet high, is vertically tufted. The ceiling has stenciled borders following the contour of the wall and ceiling breaks.

AIR-CONDITIONING

Introduction of conditioned air is from grilles along the left wall (looking toward the screen), located about 16 feet from the floor. The air, entering under pressure, has a motion toward the right wall and back at lower levels toward the left wall again, where it is exhausted at the floor. The system provides for 30% recirculation.

Conditioning so far provides only for heating, but cooling facilities are to be added. The boiler room is located under the entrance lobby, and the boiler has a capacity of 6,000 square feet of radiation. It is fired by an oil burner. Stores, which are located under the stadium, and the offices are supplied by direct radiation. For the theatre, the air passes through banks of preheating fin type coils. The duct system, with its returns for recirculation and mixing with fresh air, and provisions for the addition of mechanical refrigeration, supplies the lounge and foyer as well as the auditorium.

The registers in the system have adjustable vanes for varying the direction of the air motion, and all entrances and exits have registers designed for intensified delivery when doors are opened.

Lighting fixtures and certain other accessories are of special design. They were supplied by Joe Hornstein, Inc., through which firm all of the equipment and furnishings were provided.

Correct Uniforms for Theatre Staffs, and Their Maintenance

By HOWARD A. ZEIMER

● What the well dressed attendant of the well dressed theatre should wear, with a tabulation of styles and materials to assist in selection

THE UNIFORMS of motion picture theatre attendants should harmonize with the rest of the furnishings and can be made to express smartness, splendor, cleanliness, refinement and hospitality, regardless of the size or the location of the theatre you are operating.

TICKET-TAKER

Let us begin with the small house that has but a single ticket-taker. The outfit most extensively used for this attendant is a well-cut, form-fitting double-breasted suit. Coat and trousers can be made of the same material, trimmed with some bright contrasting cloth or braid, or a combination of both; or a desired color scheme can be carried out by using the coat of one material and the trousers of another. A military full-crowned cap with a glazed visor usually completes the ensemble.

USHERS

The most popular uniform for use by ushers is the double-breasted short Eton jacket with high-waisted trousers. There is a certain smartness about this type of uniform that has made its choice as an usher's uniform almost universal. Of course, its attractiveness depends a great deal on the skillful blending of colors in the materials and trimmings, in harmony with the furnishings and decorations of the theatre's interior.

This type of uniform also calls for the appropriate choice of accessories; namely, collars, shirt-fronts, ties, etc. Needless to add, such accessories should be changed often enough to have them look clean and fresh at all times—at least twice a week.

Where the standing-collar military uniform is preferred for ushers, it must be borne in mind that the collar of this type of uniform is its salient feature, and unless it is made to fit closely it loses its effectiveness. Since neck sizes vary greatly, and since it is a costly matter to alter military collars, it is not wise to adopt this type of uniform unless it is fairly certain that the employes wearing them will remain for at least a season. White uniform for summer wear, in serge, gabardine and washable materials, have become more and more popular in recent years.

There should be some distinction about the chief usher's uniform to single him out from the rest. This can be attained by the use of additional stripes of braid, chevrons, trefoils, citation cords or epaulets. The title, *Chief Usher,* embroidered on the sleeve or the breast of his uniform, is very often used for this purpose.

For the large house that employs a footman, the choice of his uniform is most important. It must reflect the impression you wish to convey on your prospective patrons. The error most often committed in the choice of a footman's uniform is that it is too elaborate and overdone. The season of the year is an important factor in determining what he should wear, as to style, color and also the weight of the material.

Starting with the spring, a single- or double-breasted suit of a medium weight fabric is most appropriate. As the summer comes on, it is advisable to change to a cool-looking white or light-colored outfit. This helps to make the general atmosphere more inviting to the patron, even though your house may be air-cooled inside.

Full dress and frock coats for footmen

(*Continued on page* 33)



How to Avoid and Defend Damage Suits Over Injuries to Patrons

By LEO T. PARKER

● Outlining the legal opinion applying in accident cases and what theatre owners and managers can do to meet it effectively

DURING THE years 1934-35 an unusually large number of decisions were released by the higher courts involving theatre owners, corporations and operators. It may be surprising to many to learn that more than one-half of these decisions were rendered *against* the theatre owners, corporations and operators. Yet a great majority of these decisions relates to common legal principles encountered every day in the operation and conduct of the ordinary theatre.

Obviously, had the various owners, executives, managers, and employes of the theatres, involved in these litigations, acquired elementary legal knowledge by previous reading, many of these decisions might have been different; indeed, some of these suits might never have been instituted.

INJURY CASES LEAD

The greatest percentage of losing litigations in 1934-35 related to injuries sustained by patrons. This information is remarkable when it is considered that in almost every instances the heavy damages awarded injured theatre patrons may have been saved by the theatre owners had certain well founded rules of theatre conduction and management been followed.

GUARDING AGAINST LOSS OVER INJURIES

IN ORDER to avoid financial losses from law suits filed by injured patrons, it must be kept in mind that the courts have laid down the rule that in order to impose liability for injuries to a patron, by reason of a dangerous or defective condition in a theatre, the injured person must prove that the defect or condition which caused the injury was known to the one *in control* of the theatre, and that it had existed for a sufficient period of time; that it was the legal duty of the person in control to discover such defect or dangerous condition and make the necessary changes, repairs or modifications to avoid injury.

The outcome of all suits for injuries to patrons depends on whether the manager of the theatre had knowledge, or should have had information, of the danger or defect which caused the injury; and also, whether by the application of an ordinary degree of care, he should have discovered and remedied it.

Of course, a theatre manager is not expected by the law to remedy every condition and defect which may *possibly* cause injury to a patron. It is only the condition or defect that is *likely* to effect injury which should be remedied.

ANTICIPATING DEFENSE

In order to build up evidence that may be used, in the event an injured patron files suit, the manager should have competent employes inspect the theatre premises at frequent intervals. Although a theatre patron may prove by convincing testimony that a defect existed which caused the injury, the theatre owner may counteract this testimony, render it ineffectual and, in many instances, avoid liability by proving that no defect was discovered during a *recent* inspection of the theatre premises. Ability to introduce this testimony invariably results in the court rendering its decision in favor of the theatre owner. See Warner Brothers Theatres, 177 S. E. 629, in which the court said:

"Unless the condition had existed long enough to have given the proprietor opportunity to have seen it in the exercise of due care, he cannot be held liable. . . . Liability could not be imposed upon defendant (theatre owner) unless it was also shown that this condition of the carpet was known to defendant (theatre owner) or had existed for such a length of time that defendant should have known of it. . . ."

In this case the theatre owner introduced testimony proving that an usher inspected the aisles daily, and that a carpet over which the patron tripped was not defective nor dangerous at the morning inspection on the day the injury occurred. And, therefore, the higher court reversed the lower court's decision which held the theatre owner liable in heavy damages.

Compare the above testimony with that offered by the theatre owner in the case of Lothrop Theatres, Boston, 193 N. E. 19. In this case it was disclosed that a carpet was "ragged, worn and torn" and was "lapped" or "rolled" over or "curled up" so that it projected from 1½ to 2 inches above the level of the floor. The carpet had been in use at that place for about three years. A patron tripped on the carpet and sustained severe injuries. Since no testimony was introduced proving that the rug or carpet was not frequently inspected, and it was apparent that the rug had been torn and its edges curled for a long period, the higher court promptly held the theatre owner liable, saying:

"From the length of time the carpet had been on the floor, the extent of its use, its worn and torn state and the elevation above the floor level the finding was justified that the condition was not transitory or of recent origin."

PREPARING EVIDENCE IN INJURY SUITS

THE SAME rule of the law with respect to frequent inspection of carpets and floor coverings is applicable to all other things and accessories in the theatre. In order to avoid liability for injuries to patrons, and incidentally be prepared to win suits which may be filed by injured patrons, theatre managers should adopt the following rules:

1. Be prepared to have employes testify that they inspected the theatre premises the morning the injury occurred, and that the premises, seats, floor coverings, etc., were in good condition, and that steps and other dangerous locations were properly illuminated. If any defective conditions are discovered by inspecting employes, make necessary repairs immediately.

2. If a known dangerous condition exists instruct the ushers to make an effort to direct the attention of the patron to this dangerous condition.

3. Instruct employes that as soon as an injury occurs they shall examine the thing or condition which caused the injury so that they may testify if suit subsequently is filed.

4. Be certain that no oil, soap suds or other slippery substance is permitted to remain on steps, floors, etc., as many thousands of dollars in damages have been paid by theatre owners to patrons injured by these dangerous conditions.

5. Promptly replace burned-out bulbs in seat and aisle lights, because, although a

(*Continued on page* 30)

A CHAT WITH AN INTERESTING PERSON OF THE THEATRE WORLD



MORTON L. CLARK, who says:

Marquees Sell At Point of Purchase

ALTHOUGH one of the youngest ranking executives in the electric sign industry, Morton L. Clark has acquired something of a "Past" in this field. And it is a field, of course, of fundamental concern to the motion picture theatre, since the marquee and its signs are the showman's chief spokesmen.

Mr. Clark comes naturally by his consistent — and persistent — interest in contrivances for "saying it" with electric light. He inherits it from his father, who was a master sign craftsman in Omaha. Young Clark made signs, so to speak, before he could talk. Now, a few years later (relatively), he is vice president and sales manager of the Artkraft Sign Company of Lima, Ohio, a major fabricator of signs, marquees and allied structures, national in its operations.

Before joining the Artkraft organization in November, 1935, Mr. Clark was an executive of the Lusterlite Company in Davenport, Ia. It was there that he conceived and developed the idea of the V-shape marquee. In creating this marquee, the first of which was installed at the Tri-State Theatre Corporation's Omaha theatre in Omaha, Mr. Clark worked very closely with David H. Dewey, in charge of Tri-State's construction activities. Many of Dewey's ideas were incorporated in the initial job. This installation was presented, as a highly commendable innovation, at the MPTOA convention in New Orleans a year ago, by Willard Brown of General Electric's Nela Park research staff. It was immediately acclaimed, and since has been widely adopted for theatres. Since forming his present connection Mr. Clark has made a number of improvements in this type of marquee design, and he has also been instrumental in getting General Electric and Westinghouse to develop a 6-watt lamp for marquee border work.

"People, by the very law of nature, are attracted by, and intuitively follow, light and motion," Mr. Clark told the writer during a tour of inspection through the factory in Lima. "The marquee, therefore, offers the one tremendous means of quickly focusing attention on the theatre. It is at once pleasingly inviting, or definitely repellent, in proportion to the design, lighting and general appearance. It constitutes that vital first impression. It is, in fact, an unmistakable index which reflects the personality and character of the theatre and its management, just as clothes proclaim the man, you might say."

Later in his office—the factory proved to be poorly adapted, acoustically, to an interview—the writer asked him to return to this theme. It apparently had been suggested by practices which Mr. Clark felt entirely out of line with the logic of showbusiness.

"Well," he said, "it happens about like this: Architects and many exhibitors and others connected with theatre design and construction, spend months in carefully planning their lobbies, auditoriums, lounges and so on, yet give the front, with its marquee and illumination elements, only a sort of off-hand consideration—or so it would appear. All too often the result looks like an eleventh-hour afterthought. The marquee, for example, looks like something just tacked on, something dragged in by its heels."

Mr. Clark paused here to explain that this was a general statement, made without any personal or individual reference.

"But here's the point, as I see it," he continued. "Merchants employ experts to dress and trim their display windows. They are mighty careful to arrange the displays in the most appealing manner. Why? Simply to attract attention, to arouse interest in the goods, to create a desire for them, and to bring about the act of purchase. It is nothing more nor less than advertising at the point of sale.

"Now, to get back to the first impression angle: A properly designed, well balanced and correctly lighted marquee instantly imparts a feeling of dignity, comfort and cheer. Thus a patron is intuitively 'sold' on the theatre whether he realizes it or not. This, in turn, makes for better audience reaction."

The writer suggested that the marquee and its electrical sign and attraction board elements were thus really more than mere physical structures.

"They most certainly are," Mr. Clark responded instantly. "In fact, they should never be looked upon as items of expense, necessary evils traditionally accepted as part of theatre construction. To the contrary, they should be looked upon as an asset which pays substantial dividends in increased prestige for the theatre, and consequently greater business and profits. If the marquee is a carefully studied and planned job, rather than a haphazard, slipshod or makeshift affair, the initial cost and subsequent operation are inconsequential compared with the tangible results which accrue. Exhibitors should realize that the marquee is an advertising medium."

Incidentally, Mr. Clark's interest in motion pictures does not stop at the front of the theatre. He is even more than a fan, for he has quite an elaborate home camera-and-projector outfit (16 millimeter), and amateur movie-making is a hobby. Indeed, last year while in the West, he produced an amateur "talkie" (he was then on a trip during which he made more than 50 addresses before civic and fraternal organizations). Moreover—and this must identify him definitely with the theatre—he is an enthusiastic and gifted exponent of the art of magic.

"But," he laughed, "maybe you'd better explain that this is just a hobby, too. Otherwise, I avoid all sleight-of-hand absolutely."—E. H. MAYER.

About People of the Theatre

NEWS OF THEIR ACTIVITIES REPORTED FROM ALL SECTIONS AND BRIEFLY TOLD

MERLE DEVINE is planning to renovate and modernize the interior of his Peerless, north side Milwaukee house. The front of the house was modernized several months ago. Devine also operates the Violet in Milwaukee.

C. E. HURTT of Yuma, Colo., has taken over the Rainbow at Wilsonville, Neb., from J. LAUX.

The Napa Theatre Corporation of Napa, Calif., will erect a theatre there at an estimated cost of $40,000.

HENRY TOBIN has succeeded to the managership of the Olympia in Olneyville, R. I., left vacant by the death of J. Fred Lovett.

T. & D. Jr., Enterprises of San Francisco, with main offices at 25 Taylor Street, has arranged to remodel the California theatre in Petaluma, Calif. The estimated cost of the work is $40,000.

ABE FRIEDMAN of Sioux City, Ia., has formed the Mapleton, Ia., Amusement Company and taken over the Princess there. It was operated by OPAL BROWN.

The Mingo theatre at Amory, Miss., operated for years by J. A. OWEN, has been sold to M. L. ROSENZWEIG.

The Rialto in Providence, R. I., is being renovated by Ed Fay, independent circuit owner. The staff of the house, including AL CLARKE, the manager, has moved to the reopened Carlton in Providence while the work is going on.

HAL MACON, operator of the State theatre in Statesboro, Ga., will erect a new motion picture theatre there at a cost of $18,000. The new house will seat 700.

PHIL CHAKERES, of the Regent-State Theatre Corporation of Springfield, Ohio, is spending a vacation in California.

A. A. BURRUS, Crete, Neb., exhibitor, has returned, fully recuperated, from Hot Springs, Ark., where he went for treatment several weeks ago.

GEORGE A. SMITH, of the Majestic theatre in Willits, Calif., has announced plans for the remodeling of this house at an estimated cost of $5,000.

JOHN MERCER has been transferred from New York to take over the assistant managership of Loew's Poli in Worcester, Mass. He replaces WILLIAM MACDERMOTT, who has been shifted to a similar post at the Poli in Springfield.

HAROLD SCHOONOVER, manager of the Mazda at Aurora, Neb., believed one of the oldest theatres in Nebraska, has closed that house while a new front and new seating are being installed.

HARRY BLACKSTONE has been named resident manager of the Regent theatre in Arlington, Mass., by E. M. Loew, independent circuit operator.

A. A. HUTCHINSON, manager of the State theatre in Spartanburg, S. C., has been transferred to Lenoir, N. C., as manager of two theatres in that city.

BRUCE MERRILL, who boasts the longest record in film business in Nebraska, hopes to see for the first time in 27 years, Sunday shows in his Lyric theatre at Edgar, Neb. The question comes up at the spring primary election.

NAT HOCHBERG, independent circuit operator in New England, is remodeling both his Town Hall in Cohasset and the Roosevelt in East Weymouth.

The Badin theatre at Albemarle, N. C., dark for the last two or three years, has been reopened under the management of G. A. HUGHES.

WILLIAM T. ROBINSON, who owned and operated the first motion picture theatre in Belmont, N. C., died March 24 at his home in that city. He retired from business some time ago because of ill health. He was 62 years old.

HARRY E. SCHILLER, manager of the Grand at Grand Island, Neb., and Mrs. Schiller, recently attended a family celebration in Kansas City, where Mr. Schiller's parents observed their golden wedding anniversary at the home of their daughter there.

VICTOR A. MORRIS, manager of Loew's Orpheum in Boston for the past 25 years, was presented with a platinum wristwatch and scroll by fellow theatre men at a dinner in his honor. Joseph Brennan, business manager of the M.P.T.O. in Boston, was toastmaster.

ERIC PETERSEN, distributor for Motiograph in New England, has moved his main office from Springfield and is now located at the corner of Winchester and Arlington Streets in the quarters of Comi's Theatre Service and Supply Company.

TOM BROAD, who operates the Broad theatre at St. Mary's, Ohio, has sailed for a tour of Greece.

M. GLICKMAN has taken over the Keith's theatre at Fairhaven, Mass. The house, seating 600, was formerly operated by L. TASK, and before that was the American theatre in which ERNEST COMI was interested. It is being reconditioned.

M. WEINGRUN, owner of a suburban theatre, the Avenue, is having it remodeled with the intention of making it a class-A house.

MRS. NEIL ABLE is erecting a new motion picture theatre at Saluda, S. C.

The Globe in Manchester, N. H., is being remodeled by LUCIEN DESCOTEAU, owner of the Empire in Boston, who has acquired the former situation which was previously controlled by C. J. HOLMAN.

S. W. MILLER has announced plans for improvements to the State theatre, Rhinelander, Wis., as soon as weather permits. Work will include building of a higher pitch to the seating floor, new seats, new decorations and lighting fixtures, as well as a new cooling system.

LAWRENCE MCCRANN, who has been associated with the New York Office of the Bigelow-Sanford Carpet Co., Inc., for over thirteen years, has been transferred to the company's sales force in the Hartford territory.

A new theatre is planned in West Haven, Conn., by MICHAEL CASCIOLI, who operates the Park in Allington. The new house will seat about 1,000.

The interests of J. A. HARVEY and H. B. HARVEY in the Pajaro theatre in Watsonville, Calif., have been taken over by West Coast Theatres.

SCHINE'S STRAND, at Delaware, Ohio, recently acquired from HENRY BIEBERSON, has been improved throughout. Schines now have twenty theatres in their Ohio chain, as follows: Athens, 3; Tiffin, 3; Wooster, 2; Piqua, 2; Bellefontaine, 2; Bucyrus, 2; Van Wert, 2, and one each in Norwalk, Ashland, Mt. Vernon and Delaware.

ELLISON DUNN, of Donaldson, Ga., has purchased the Lyric theatre at Fort Gaines, Ga., from George M. Coleman, who operated it for about 20 years. He has changed the name to the Ritz.



● New! But not an experiment. Different! But in a way you're sure to like. Inexpensive! But containing the highest grade materials and workmanship. This photo shows the Zephyr with wings—just one of many possible applications.

You've waited *Twenty Years* for the

ZEPHYR UNIT MARQUEE

(Patent Applied for)

"Thanks a million" for your enthusiastic reception

They're really selling. We're being flooded with orders. Independent operators and many chains such as Warner's, Schines and Publix are buying.

● This is the first original idea in marquees in twenty years. It offers advantages of conspicuousness, individuality, adaptability that are sure to earn your approval. It is built complete by one fully-equipped organization — an organization that is the largest and one of the oldest in the business. That saves you money and bother because you deal with only one firm instead of several and in the price there is just one profit, not four or five.

● The steel work, soffit, attraction signs, roofing, flasher—in short, everything—are assembled into units by money-saving mass-production methods, shipped to your theatre and erected in jig time by hustling trained crews.

● For the attraction signs, we make flat or embossed steel letters finished in Duco or Porcelain Enamel that can be read farther, that last longer and shine brighter. If you can't swing a Zephyr Marquee, put new pep in your front with Artkraft Silhouette Letters, and adapters.

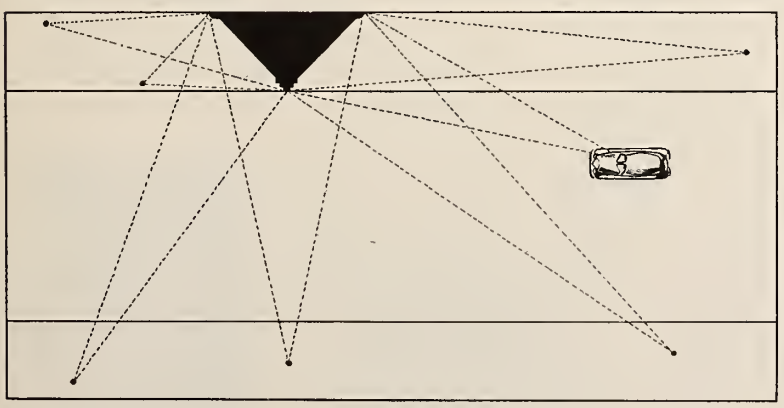


● Don't think we're offering a marquee of standardized appearance. We'll carry out any ideas you like, or suggest snappy designs. We'll combine neon and incandescent lights, furnish any color scheme and all sorts of ornamental trim to make the front of your house so strikingly different it can pull much better business. Yes, we can agree on terms.

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The largest and one of the oldest manufacturers of all types of electrical advertising displays. One Hundred Thirty Sales Offices throughout the United States.



● See how the V shape marquee is visible from any point—yet no wasted front. Every foot of copy and display efficient up—down—across the street, and to auto traffic. Nela Park Engineers say the V type is 100% efficient—all other types from 20% to 60% efficient—operators everywhere agree.

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☐ Send information about Zephyr.
☐ Tell about embossed letters.

Width of Front.....
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No obligation of course.

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City..... State .....

Insulation as a Means of Lowering The Cost of Heating and Cooling

● Examining methods of preventing the transmission of heat through theatre buildings so as to reduce air-conditioning charges to a minimum

EVERY MATERIAL used in theatre construction has a certain capacity or ability to pass or transmit heat. Putting it in another way, all building materials exert a resistance to the transmission of heat. Heat is transmitted into or out of buildings by one or more of three ways: by radiation, conduction or convection. Ordinary engineering practice permits us to use carefully coefficients of heat transmission which meets pretty exactly the average resultant of all three of these methods of heat loss or heat gain. As one's familiarity with the coefficients of heat transmission grows, the loss of cooling effect in summer time and the loss of heat in the winter time appears to be a very real thing. Serious consideration, then, of the value of materials and their application in the remodeling of our existing theatres, as well as to the construction of new ones has a dollars-and-cents value.

Proper insulation may be sufficient to bring an under-capacity refrigeration plant up to par and really produce air-conditioning, or it may be just the thing for that theatre which has a boiler that has never really kept the theatre warm. Undoubtedly some type of insulating would have saved theatre operators hundreds of dollars during this past cold winter. By the same measure, it will save many operating hours for many refrigerated theatres, it will make air-washed theatres very much more comfortable, and it will make straight ventilating jobs passable.

Some form of rock wool is the ideal insulation for theatres: it is fire resistant, vermin-proof and a most effective protection against dampness or moisture. It is comparatively light (in a 4-inch thickness it weighs about 2 pounds per square foot), and it can be applied to any ceiling or to the underside of any roof (steel deck roofs not excepted).

It is customary to use rock or mineral wool in 4-inch thickness for installation in theatres, but of course the exact thickness will depend upon the construction of the building. Four inches of mineral wool have been found sufficient to prevent the penetration of from 80 per cent to 90 per cent of the heat transferred through this area. Rock wool in two basic forms: wool form, which resembles gray, dirty wool just as if it might be shorn from a sheep; and in bat form, which resembles a thick (6-inch) piece of gray cotton batting about 12 x24 inches in size.

The wool form is applied between walls or over ceilings in attic spaces by being blown into place with an air gun. Both walls and ceiling should be treated if this does not require very expensive alterations; however, the application of 4 inches of insulation to the upper side of the ceiling, or to the under side of the roof, has frequently proved highly effective. The cost of any such insulation is either costly or reasonable, in the light of tangible savings thus effected or of added comfort created.

INSULATION AND AIR-CONDITIONING COST

NO DOUBT many theatre managers have conscientiously tried to use the humidifying equipment in their theatre during the winter months, only to give it up as a bad job because of condensation forming on walls and ceiling. Condensation is formed on the walls and ceiling when the warm, more or less humid air comes in contact with cold walls or ceiling. The coldness of the walls reduces the temperature of the layer of air next to it below the dew point of the air, and beads of moisture form on the wall. Proper insulation prevents this condition.

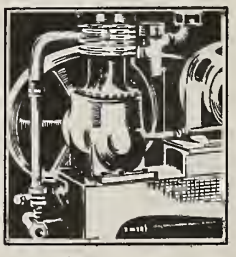
Insufficient moisture in the air inside our theatres in winter is a contributing cause of colds and of nose and throat irritation. With proper insulation, inexpensive humidifying equipment may be added to any heating plant. It is the winter dryness within the theatres that causes paint to peel and plaster to become brittle and chip easily, even whole pieces of ornamental plaster to loosen and fall. Insulate the theatres, then humidify them in winter and the theatre will not only be a more healthful place, but it will be easier to maintain.

In a certain theatre where the heating plant had been inadequate on very cold days, proper insulation was installed last fall. The result has been that during this past winter, the coldest in many years, the auditorium was thoroughly comfortable at all times. There was no other change made in the heating system. Actually, the heating bill is running about 15 per cent less than in previous years.

SUMMER OPERATION

At this season you will be interested to know that the savings and increased comfort in summer is just as real as in the above example for winter. With proper insulation, the amount of refrigerating equipment may often be reduced and, even then, the plant may be operated fewer hours. Naturally operating costs are reduced.

If you are considering air-conditioning this year, consider carefully the possibility of insulating the theatre. Maybe insulation will bring that initial cost and operating cost into line and make it at last possible for you.



Where summer air-conditioning systems that depend on washed or natural air alone for cooling, are employed, the inside dry bulb temperature may often be reduced as



VITROLITE *glorifies the American Theatre*

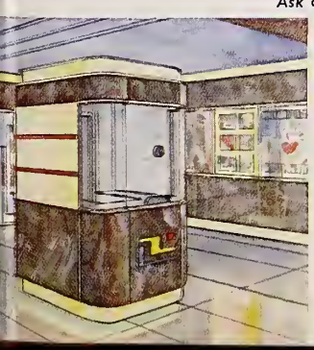
The color and brilliancy of Vitrolite alone or in combination with chromium or stainless steel will make your showhouse a magnet that will draw public attention. It will make your theatre a super attraction of your city, town, or neighborhood. This new and modern material has proven its effectiveness in installations from coast to coast . . . often responsible for substantial increases of box office receipts. For fronts, lobbies, ticket booths, lounges, washrooms, and wainscotings, Vitrolite is the ideal material. It will not check or craze. Once installed there is practically no upkeep cost—merely a damp cloth will keep its gleaming surface spotlessly clean and perpetually new. It will materially reduce the cost of janitor service. Your Vitrolite distributor will show you a variety of colors and decorative surface effects obtained through the use of sand blast and color inlay.

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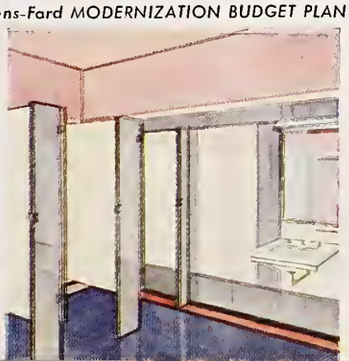
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Good FEATURES



Streamline Seats

Round out an *All-Star* program

● *The New* **STREAMLINE THEATRE CHAIRS BY HEYWOOD-WAKEFIELD**

are the **"talk of the town"** and the **"hit of the show"** wherever they are installed. These smart, swanky, modern chairs do a marvelous job in decorating and "pepping" up any house . . . and they definitely prove that they can increase your box office "draw". **The streamline metal edges** (either chrome plated or specially colored) on these Heywood chairs furnish a ready eye guide for patrons . . . help them find seats . . . quicken traffic all over the house. The same protective edge prevents backs from being soiled by patrons' hands . . . eliminates chances of upholstery cutting through, etc. And . . . they'll give your house an ensemble appearance that fairly breathes class, character, and comfort. **Ask your nearest H-W sales office or distributor to furnish you with complete details.**

HEYWOOD-WAKEFIELD

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★ *Ask about the F. H. A. Easy Pay Plan* ★

much as 4° or 6° by insulating only the roof or ceiling. Here is an actual experience which will give an excellent idea of just what insulation can accomplish.

In a theatre that had the entire roof insulated, the temperature in the fly loft was 93° after the job had been done, whereas before it had been installed the temperature ranged around 142°—a drop in temperature of 49°. In this same theatre the attic temperature of 122° was reduced to 86°—a total reduction of 36. In the auditorium itself, the usual temperature before starting the refrigeration was 86°; after insulating, the corresponding temperature was never more than 80°. This condition permitted a lapse of from two to three hours in starting the equipment, thereby making appreciable savings in operating costs for the total season.

The foregoing facts taken from jobs actually done during the past two years, confirmed all of the calculations made prior to the installation of the insulation. In other words, it is possible to know beforehand just what insulation can do for your theatre, there is no necessity for guessing. Through intelligent analysis of any theatre by an engineer, it is possible to determine with great accuracy just what the benefits are that will be derived from insulation.

A good insulating job works for the theatre twelve months of the year, summer and winter.

INSULATING WITH ROCK WOOL

ROCK WOOL or mineral wool is made in two forms. The more common variety and the one which I have had reference to in this article, is made by mixing certain kinds of stone—flint, for instance—with molten slag from blast furnaces, and converting the whole mass into a fibrous state. The best slag for the purpose is that which is free from iron. The appearance of the finished product is much like that of sheep's wool, being soft and fibrous, but in no other respect is it similar. Mineral wool made by this method ranges in color from an almost white to dirty yellow and mouse gray. The color cannot be taken as any indication of its quality, as all of the qualities peculiar to the stone or stones and the slag are present regardless of its color.

The other method of manufacturing is to take a clear rock, (flint or granite, for example) and raise it in temperature to about 3,000°F. It is the product from this process that is usually referred to as rock wool. This type of rock wool is more pure, being practically free from sulphur, which is usually present in the slag process. Rock wool manufactured by this process is absolutely odorless. The color of this type of rock wool varies somewhat, depending upon the stone it is made of; but wool made of the same rock runs surprisingly uniform in color.

WOOL COMPOSITION

Both kinds of mineral or rock wool consist of a moss of very fine, *pliant* but rather

Washed Air Cooling Systems Can NOW have

AUTOMATIC CONTROL by Thermostat

Every theatre man who has operated a washed air cooling system knows that it is difficult to regulate it by hand—to keep the audience comfortable at all times, and keep an even temperature throughout the theatre. U.S. AircO engineers have perfected the equalized method of air distribution and the automatic control that solve both these problems—the

Equalized Kooler-Aire

With Completely Automatic Thermostat Control

The *"Equalized" Kooler-Aire* System assures an even temperature in all parts of the theatre under *all* conditions. No "dumping" of cold air on the front rows—no overheated areas at the back. Now, in addition, *Kooler-Aire Thermostatic Control* governs this even coolness *automatically*—without being constantly regulated by hand.

Automatic Control for Every Type of System

No matter what kind of cooling system you have, no longer will you have to remember it—or guess how much to turn it on or off. Just set the thermostat at the temperature desired—and forget it. It will respond instantly to any change in outside temperature or inside heat load from the audience. The Equalized, Thermostatic *Kooler-Aire* System is the final step necessary to bring perfect comfort to your patrons at all times—in whatever section of your theatre they may be seated.

Get All the Facts U.S. AircO makes all types of air conditioning systems—Plain Air, Washed Air, "Cold-Water" Washed Air and Refrigeration. Don't decide upon any cooling system until you find out what U.S. AircO has to offer.



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Please send book "Equalized Air Conditioning."

☐ I am interested in a cooling system this year.

☐ I have a cooling system, and may want to add the Thermostatic Controlled "EQUALIZER" to it.

My Name .....

Name of Theatre ..... Capacity .....

Kind of Cooling System .....

Write address plainly in margin.

elastic, vitreous fibers interlacing and forming an infinite number of very minute air cells. Its great value as an insulator lies in the great number of these very small air cells which it contains, and being consequently non-conducting of heat, it has high fire-resisting qualities which also make it ideal for use in theatres.

In mineral wool made from common slag, it has been determined that 92% of it by volume consists of air held in the tiny cells; in the best grade the proportion may be as high as 97%. From this it seems as if we buy mostly air when we buy insulation for our theatres, but air confined in small cells makes one of the best, or perhaps the best, non-conductors.

After learning how this material is manufactured it is quite easily understood why it does not decay, rot with moisture, or become musty with that objectionable odor. It is also rather sharp and if handled vigorously with the bare hands it will wear the skin from the finger tips—even the finger nails will wear down. It feels so soft at the first touch that it is hard to believe that workmen laying the wool in bat form must wear heavy horse hide gloves, and even these wear through very quickly at the finger tips.

FIRE AND SOUND FACTORS

Rock wool is incombustible and it therefore retards fire in its progress through floors or walls where it has been used. However, we are unable to obtain any insurance reduction because of this since the wool, as wool, is not self-supporting, and if the outer covering of metal lath and plaster or sheathing is destroyed, the wool will fall out of place and thereby destroy its value as a fire break.

Rock wool is not only a heat insulator but also a sound insulator; it would make excellent, although expensive, acoustical material. For sound proofing it is usually made up in quilt form, between muslin, and then stiffened and quilted to ½-inch chicken wire on the outside of the muslin. These quilts come in a 4 x 6-foot, or a 4 x 8-foot size, about 1½ inches to 2 inches thick, rather firmly packed, but not packed hard. It is quite clear, I believe, that if it were compressed or the air cells squeezed out, it would not make an effective heat or cold insulator or sound absorber.

Where there is an attic space between the roof and the ceiling, the wool may be applied directly to the ceiling by either the pneumatic packing method or by packing in bats.

Of these various applications, the attachment to the concrete roof is the most expensive—this will run about 37c per square foot. To a wood ceiling it will perhaps cost about 33c per square foot. Application by the pneumatic method will range in price from 26c to 30c per square foot. Remember when applying this material, by any method, to a slung ceiling, that rock wool will weigh about 2 pounds per square foot for each 4-inch thickness. Most any slung ceiling in theatres operated today should be able to carry this extra weight Should there be any possible question about it, add some more tie rods. In some of the very old theatres where there are suspended ceilings entirely of wood construction, calculate this additional weight carefully. In such a case, it is probably better to apply it to the roof. I, personally, believe that the underside of the roof installation is the best location and really more desirable. —J. T. K.

How to Avoid and Defend Damage Suits Over Injuries to Patrons

(*Continued from page 22*)

patron is injured as a result of his own carelessness, and not entitled to damages, he may win the suit by proving that the usual illumination at the place of the injury was defective.

6. Be certain that state and municipality fire regulations are strictly adhered to and in every respect.

7. Do not, as owner of a building, lease or rent the premises for temporary entertainments or public affairs, unless the users agree to assume all responsibilities for injuries to patrons.

8. If the lease is for one year or more the lease contract should contain a clause which requires the lessee to make necessary improvements. If the theatre operator desires to protect himself against liability for injuries he should require the owner of the building to make necessary repairs and assume all responsibilities.

9. Instruct employes regarding their duties, or compel them to read light legal writings on theatre law in order that they may be capable of protecting theatre owners against financial losses from common sources of liability.

REVIEW OF RECENT CASES

IN ORDER that readers may acquire practical knowledge and obtain dependable information of important phases of the law, actual theatre injury cases decided by the higher courts during the past few months will be briefly reviewed. The cases selected are believed to present such unusual phases of the law that theatre owners, managers, executives and employes may acquire valuable information and knowledge not previously explained.

Sometimes an injury results from two conditions, one of which cannot be considered the fault or negligence of the theatre owner. If the negligence of the theatre owner or his employes is directly the cause of the injury, the theatre owner is liable, otherwise he is not liable. This situation existed in Warner Brothers Theatres, Inc. v. Perry, Oklahoma City, Okla., (44 Pac. [2d] 942).

Here a patron, while descending a stairway, slipped on a banana peeling, although, as he testified, he was "proceeding with due care and traveling at the usual rate of travel in descending the stairway." He also proved that the stairway was dimly lighted.

In rendering its decision the higher court explained that the outstanding question was whether or not the degree of negligence, with regard to the lighting system, was the proximate cause of the injury. In other words, proof that illumination of the stairway was insufficient to enable the patron to observe the banana peeling, may result in a theatre owner being liable for an injury under similar circumstances.

COLLECT TESTIMONY

In the event a theatre owner has failed to inspect the premises properly, or for any other reason it appears that the injury resulted from his negligence, it is advisable to learn from the injured patron whether he knew that he was in danger before the accident occurred. This testimony may win the suit.

For illustration, in Loew's Nashville & Knoxville Corporation v. Durrett, Nashville, Tenn. (79 S. W. 598), a woman was seriously injured when she fell down balcony steps that were poorly illuminated, and no usher was present to direct her. However, she stated that she realized that no usher was present to assist her and that she appreciated the danger of falling down the dark steps.

When this testimony was introduced, the higher court promptly held the patron not entitled to damages, although the theatre owner had negligently failed to illuminate the steps properly and did not supply an usher to assist or direct patrons.

The law established in this new decision is that the proprietor of a theatre to which the public is invited and an admission is charged, is under an obligation to use ordinary care and diligence to put and keep the place in a reasonably safe condition for its patrons. Such proprietor is not an insurer of the safety of patrons attending, but he is bound to use ordinary care for their safety and protection, and if an injury results to them from a breach of this duty he is liable. *But the duty which the proprietor owes to its patrons does not relieve a patron from the duty of exercising ordinary care for his own safety.* And since motion pictures are, and of necessity must be, shown in semi-darkness, any person who is negligent, careless, or who realizes the danger, cannot recover damages for an injury.

EMPLOYE NEGLIGENCE

Another important rule established by a recent court is that a theatre owner cannot avoid liability by proving that the injury resulted because an employe disobeyed instructions. In this case (197 N. E. 54) a patron who was seated in the balcony



IDEAL SEATING

Built to Excel—not Just to Compete

THE POPULARITY OF IDEAL SEATING IS GROWING LIKE WILDFIRE

Isn't it about time you parted company with those old chairs? To reseat with IDEAL CHAIRS would be the biggest single modernization move you could make today.

Comfortable chairs are vital to permanent patronage. The comfort provided by Ideal Seating may be measured in terms of box office. You can buy it out of the dividends it pays.

Built to meet the demands of the world's finest, most modern houses, Ideal chairs are recognized as the chairs of tomorrow.

The host of recent installations are proof of their favorable acceptance.

Better write today for the name of your nearest dealer, or illustrated literature.

IDEAL SEATING COMPANY
GRAND RAPIDS MICHIGAN

desired to change seats. She was told by the usher, in violation to the instructions of the theatre owner, to "find your own seat." The theatre steps were unusually dark and the patron tripped and fell. The theatre owner attempted to avoid liability by testifying that the usher had violated his instructions which were that the usher should always conduct patrons to seats.

The court refused to hold the theatre owner not liable on this plea, but held the patron not entitled to a verdict because of his own negligence in attempting to descend stairs known by him to be dangerous.

FAILURE OF PROOF

Neither a theatre owner nor an injured patron may win a favorable verdict by introduction of testimony which is not ordinarily convincing.

For example, in one case a patron who was injured in a theatre sued the proprietor on the grounds that the defective condition caused the injury. However, he attempted to prove the defect by introducing a photograph of the carpet made two years after the accident. The higher court in this case (178 Atl. 740) held the theatre owner not liable, saying:

"The proofs are very slender and depend partly upon a photograph of the carpet made about two years after the accident, the carpet having been in full use during the interim."

LESSEE HELD LIABLE

If the owner of a theatre building leases it to a theatre operator the latter is solely liable for injuries to patrons, unless the testimony proves conclusively that the owner of the building did something to cause the injury, or failed to do something which he should have done to prevent the injury.

In one case, Bates v. Stearns, Wichita, Kan. (44 Pac. [2d] 278), it was shown that a promoter leased a building and made improvements therein which later caused injury to one of the audience. This court promptly held the owner of the building not liable because he had nothing whatever to do with making the improvement involved in the case.

Of course, if the building owner had negligently made the improvements he would have been liable. This Court explained that where a landlord leases property and gives possession of it and control to the tenant, the tenant can sue and recover damages if the landlord interferes with possession of the property, for which reason the landlord cannot be held liable for improvements negligently made by the tenant.

FILM FIRE

Generally speaking, a theatre owner is not liable in damages for an injury caused directly or indirectly as a result of a film igniting, unless the testimony clearly indicates that the film ignited from negligence of the theatre owner or his employe.

For example, in Zaragoza Amusement Company v. Scott, San Antonio, Texas (77 S. W. [2d] 1060), it was shown that a film was ignited in the projecting room, resulting in a commotion among the spectators, some of whom rushed out of the building. Among the spectators was one who, claiming she was injured when some of the others ran over or against her, brought suit for damages against the theatre owner.

In refusing to hold the theatre owner liable the court explained that it was sufficient to say that there was no evidence to support the allegations.

An Automatic Air-Conditioning System for a Small Theatre

(*Continued from page* 8)

small fans on the mezzanine floor at the front. One of these ventilates the toilet rooms, another ventilates the projection booth, and the third unit in conjunction with a steam heater furnishes heat to the lobby and office.

The auditorium is heated by fresh air coming in at the fresh air intake, passing through the filters and heating coil, then to the blower, where it is carried to the velocity controlling ducts over the stage (numbered 1, 2, 3 and 4 in the accompanying diagrams) and through the air conditioning registers to the respective points 1A, 2A, 3A and 4A in the theatre auditorium.

Temperature is controlled by an electric clock thermostat located in the front of the auditorium and actuating a motorized valve on the heating coil. The heating of the auditorium may be accelerated, if necessary, by opening two duct dampers in the basement, which will recirculate the air through the two bottom registers at the front and the two registers beneath the stage at the rear.

Cooling of the auditorium is through the same blower and duct system used for heating. Ventilation of the auditorium occurs simultaneously with cooling or heating cycle. The proportion of fresh air and recirculated air may be regulated by dampers located in the basement. Control of cooling temperatures is effected by a thermostat located in the front of the auditorium. To eliminate the danger of air entering the auditorium through supply registers over the stage which may be too cold, a temperature limiting stat controlling the cooling coil has been provided. The cooling coils are connected to an 18-ton refrigerating machine.

The system is of the direct expansion type, with Freon gas as the refrigerant. Flexibility of operation in meeting varying warm weather loads is had through the two-speed electric motor-driven compressor, which is entirely automatic. When the thermostat initially calls for cooling, the compressor goes into low speed operation, and if the cooling effect is not sufficient, the compressor motor then operates at high speed. When the reverse is true, the compressor motor steps down from high to low speed, and further to shut-down position if still too cool.

The entire cooling part of the system has been designed to maintain 80° dry bulb temperature with 50% relative humidity in the auditorium when the outdoor condition is 95° dry bulb temperature and 75° wet bulb. Each person will be supplied with 30 cubic feet of air per minute when the theatre is full (based on 300 persons) with a blower capacity of 6,000 cubic feet of air per minute. The refrigerant is cooled by city water, thermostatically controlled by valves to prevent waste.

A fusible link electrical control has been installed on the stage wall, which automatically shuts down the blower in case of fire. This will avoid any possibility of spreading flame or smoke and reduces the hazard of fire.

The operating efficiency of the equipment, the theatre management reports, is very high because of the automatic controls. The heating cost during the past winter season has been exceedingly low, the consumption of oil averaging about 20 gallons per day.

In the Next Issue: Suggestions for Redecoration

Are you going to refurbish the interior of your theatre this spring or summer? If so, you will probably go modern. But not all that glitters is modern. There is true modern and false modern. Madame Modjeska is considered an authority on what is truly modern in interior decorating, and in the May 2d issue of Better Theatres she will offer many suggestions for theatre foyers and lounges, with sketches especially made to illustrate her instruction.

Correct Uniforms for Theatre Staffs, and Their Maintenance

(*Continued from page* 21)

are most appropriate for fall use, and sometimes in the spring. When the severe winter weather comes on, heavy wool-lined overcoats are essential to keep the footman warm and comfortable. He can, of course, continue to wear his spring or fall outfit underneath, and the same cap.

In the larger houses, where an assistant manager or chief of staff is employed, he should wear a dark conservative civilian suit, preferably double-breasted, with gilt or silver uniform buttons. His title, either embroidered on a separate bar pin or on the front of his coat in gold or silver bullion to match the buttons, will complete the desired effect.

PORTERS

The most suitable uniform for porters, who are constantly in view of the public, is a blouse and trousers, with a cap to match. Such an outfit gives him plenty of freedom to work in, while maintaining the general uniformed appearance. Inexpensive washable fabrics in all colors are available for this purpose.

WOMEN EMPLOYES

Where electricians, projection men and property men are so employed that they come in contact with the public, the same type of uniform as that suggested for the porter is perfectly in order.

The uniforming of the female employes, such as the cashier and usherettes, where they are used, is governed more by personal taste and discretion. Whether full dresses, or separate blouses and skirts are used, the important thing to bear in mind is the fact that they must be comfortable and in harmony with the furnishings and decorations throughout the house.

In addition to the uniforms, accessories such as collars, ties, spats, gloves, raincoats, belts and change pouches, umbrellas, shirt-fronts, etc., are used to carry out the desired effects—for footmen, ticket-takers, and ushers especially.

The proper maintenance of uniforms is practically as important as choice of style and material. Unless uniforms are dry-cleaned or steam-cleaned and pressed at least once a month, perspiration and dust causes deterioration of the garments more than actual wear. All well-established uniform concerns are equipped to handle this problem.

In caring for washable uniforms, it is important to choose a reputable laundry which does not use excessive alkalis to facilitate the washing process.

[*The author is a specialist in uniforms for the staffs of theatres. He is associated with the firm of S. Appel & Company of Brooklyn, N. Y.*—The Editor.]

STYLE CHART FOR THEATRE STAFF UNIFORMS

Employe	Style	Winter Material	Summer Material	Accessories	Emblem	Colors
USHERS	Sack suit Standing collar Mess jacket	Serges Whipcord	Sanvale Serge Duck Palm Beach Gabardine	Vest, gloves, collars, ties, shirt front.		Royal blue French gray Black Maroon Red cloth
CHIEF USHER	Same as above	Same as above	Same as above	Vest, gloves, collars, shirt fronts, citation cord, chevrons, epaulettes, ticket pouch.	Title on sleeve	Same as above
ASSISTANT MANAGER	Sack suit with pockets. Tuxedo	Lightweight serge	Tropical serge Sanvale serge Palm Beach White serge	Collars, ties, white shirts, white summer shoes.	Title on breast welt pocket	Dark navy blue Black
TICKET TAKER	Sack suit Standing collar Full dress Semi-military	Serges Whipcord Broadcloth	Sanvale serge Palm Beach Duck Gabardine	Cap with cord, winter cape, gloves, tie, collars, shirt front, belts.	Theatre name on cap	Black Navy blue Royal blue French gray
USHERETTES	Blouse and skirt, dresses	Serges Satteen Velveteen	Sanvale Poplin Serge			Tan Navy blue Royal blue Gray
DOORMEN BARKERS FOOTMEN	Sack suit Frock coat Standing collar Full dress Semi-military overcoat	Serges Whipcord Broadcloth Beaver cloth	Light weight serge Sanvales Duck Gabardine	Cap with cord or strap, rubber coat or cape, boots, umbrella, cap cover, gloves, belt, ties, collars, shirt fronts.	Theatre name on cap	Navy blue Royal blue Slate gray Black Maroon Oxford gray French gray
PORTERS	Sack suit Blouse and trousers	Whipcord Serge Washable coverts	Washable coverts Khaki Gabardine	Cap, collar, ties.	Title on cap	Oxford gray Black Green Brown Navy blue
CASHIERS	Blouses	Serge Velveteen Pussywillow silk	Crepe de chene Poplin Silk			Tan Maroon Navy blue White Orange Yellow Royal blue

PLANNING THE THEATRE

A SERVICE CONDUCTED BY PETER M. HULSKEN, A. I. A.

• Mr. Hulskin is a member of the American Institute of Architects and has long specialized in theatre designing. In this department he will be glad to answer questions pertaining to preliminary considerations involved in the planning of a new theatre or the remodeling of an existing one. Working plans and designs can not be supplied, however, since this department may not assume the functions of an architect. All communications intended for this department should be addressed to Better Theatres, Rockefeller Center, New York. In publishing replies, only initials are used for identification.

The Question:

WE ARE ENCLOSING a rough sketch of a contemplated theatre which we might build in connection with another building, though all under one roof. We are wondering if you could give us any advice as to slope, height, and number of seats we could get in this space, allowing for a stage for traveling troupes and local entertainments.

In fact, we would appreciate any advice you might be able to give us along these lines, before we present our proposition to an architect.—B. D.

The Answer:

ACCORDING TO your sketch, there is a space 30x82 feet available for your theatre proper. The front part, 20x25 feet, is sufficient for a lobby and for men's and women's toilets.

For a stage to accommodate traveling troupes, a minimum depth of 18 feet should be allowed. There should be provided at least 12 feet from curtain line to first row of seats, and in the rear there should be a foyer or cross-aisle 6 feet in width.

After taking these items into consideration, there will be left space for 18 rows of seats. For an auditorium width of 30 feet, the best seating arrangement will be 13 seats across the width of the auditorium with a wall aisle on each side, so the maximum seating capacity will be 234 seats. This capacity can be increased by reducing the depth of the office room.

A 3-foot slope in the auditorium will be satisfactory. The minimum ceiling height above the high point of the auditorium floor should be 17 feet.

•

The Question:

I WISH to build a balcony in my theatre and would like to know the objection to a sloping floor in same, if any. The balcony would extend out 30 feet, 6 inches from back, would have 4 feet, 6 inches drop, or about 1½ inches per foot. I could get in one more row of 25 seats if I used a sloping floor rather than the step plan.—B. W.

The Answer:

I HAVE seen several balconies with a sloping floor, but personally I do not approve of them as I think they are dangerous. There is a tendency in the public mind to draw back when nearing the balcony railing, and in some cases there exists a fear of falling over the railing. Therefore, a level platform gives a more secure feeling of foothold than an inclined floor. Anyway, I think 1½ inches per foot too steep for a balcony incline.

I cannot figure out how you can gain one more row of seats by using an inclined floor. The distance of 30 feet, 6 inches allows at most 12 rows of seats, and usually there is only a 2-inch difference in back-to-back spacing of seats between inclined and stepped-up floor.

•

The Question:

ENCLOSED PLEASE find rough sketch of the upper floor of a new building which the owner would finish as a small theatre if it would be satisfactory. The building is 43 x 50 feet with an 18-foot ceiling, except at the back, where the ceiling is 25 feet to make room for a balcony with a projection room above it.

It is proposed to put the ticket booth on the landing of the stairs, as you will probably note by the drawing there is a turn in the stairs so that the main landing is near the back of the building. If a balcony is put in, the stairs to it would have to go up near the landing.

How much slope would be needed on the main floor? How many seats would it hold, and what arrangements would you suggest? How far from the screen should the front seats be? How high above the main floor would the balcony have to be? Would wallboard be as good for the wall and ceiling as proper sound board, such as Celotex?—A. M. G.

The Answer:

I AM AFRAID that a floor space of 43x50 feet is inadequate for theatre purposes. After allowance is made for small stage, space between screen and first row of seats (which, according to your plan, should not be less than 15 feet), and 5 feet for cross-aisle, there will be only enough room left for ten rows of seats. The maximum amount of seats obtainable across the width of the auditorium will be 17 seats, planning a wall bank of four seats across along the right wall, and a center bank of 13 seats across with aisles on each side; so the total maximum seating capacity will be 170 seats. The cross-aisle should be located off the stair landing.

If the projection room is to be located on top of the balcony, the largest number of balcony seats will be 90. The slope for the lower floor should be about 20 inches. The distance between high point of auditorium floor and soffit of balcony should be 9 feet. For their acoustical qualities, I prefer sound-absorbing tiles or boards.

•

V-Shaped Unit Marquees

I HAVE BEEN asked about the adaptability to specific theatre front designs of a new V-shaped unit marquee which includes the sign elements. Examination of this type of marquee construction leaves no doubt in my mind as to such adaptability. Moreover, I find the V-shape, which was looked upon with considerable enthusiasm when introduced some months ago, very efficient with respect to attraction advertising.

•

Plan Criticism:

[REPLYING TO C. A. F., QUEBEC]

IF POSSIBLE, place ticket booth between outside entrance doors. Start entrance to balcony stairway from foyer. Provide ante-room or vestibule in women's and men's toilet rooms, and place doors as remote as possible.

Place seats in center section, 13 seats in a row with 4 seats in each wall bank.

I cannot find any reason for placing intermediate wall on stage. A cyclorama generally takes care of the screen setting.

First row of seats is too close to screen. Cross-over on top of balcony should be at least 5 feet wide. Increase width of projection room—13 feet, 10 inches is hardly sufficient. A few feet can be taken off toilet and generator rooms.

Stage floor should be lowered 1 foot.

If incline of auditorium floor can be increased, do so; also, increase height of steps in balcony. This can be done by lowering balcony railing—9 feet between high point of auditorium and soffit of balcony railing will be sufficient.

I suggest that you place attraction boards around marquee. Soffit of marquee is too high above sidewalk. If there is a way to eliminate steps at entrance, do so; it will be a great improvement.

Make doors between lobby and foyer with wood panels, and provide corner poster frames at entrance.



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The smooth, modern and dignified appearance of a theater with a Formica front, and Formica ticket office paneling is shown in the picture above — the Orpheum Theater at Glenwood Springs, Colorado, before and after it was modernized . . . Hundreds of theaters have been made new by Formica fronts, doors, and lobby paneling, during the past year. Formica peps up the premises and greatly increases the appeal your place makes to the public . . . It is easily and quickly installed and involves the least interruption to business. There are unlimited colors and decorative effects with metal pressed into Formica sheet or designs of one Formica color laid on a contrasting color . . . Get the facts before you modernize.

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Top: Making a transmission test. Performance must be within the prescribed standard. **Lower:** Handbooks summarizing ERPI's experience . . . Wiring diagrams . . . Special meters . . . Special test films . . . Special tool for adjusting light aperture, etc.

(Decibel is the unit used in Sound measurement)

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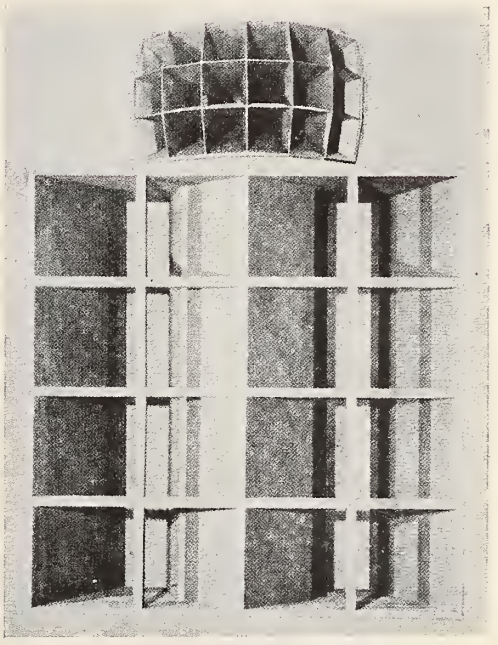
Electrical Research Products Inc.
250 West 57th Street, New York, N. Y.

MODERN PROJECTION

PROJECTION • SOUND REPRODUCTION • ACOUSTICS

Operating Characteristics Of a Two-Way Horn System

● A Descriptive analysis of the Shearer method, based upon specifications released through the Academy of Motion Picture Arts and Sciences



The folded horn assembly.

REMARKABLE FOR loudspeakers is the claim of an efficiency of 50% for the Shearer two-way horn system, the technical characteristics of which are described in detail by John K. Hilliard, transmission engineer for MGM, in a paper just released by the Research Council of the Academy of Motion Picture Arts and Sciences. Theatre operators, managers and projectionists, however, will find of particular value the specifications for satisfactory sound equipment, included in the same paper.

While it is understood that the Shearer system is to be made commercially available in the near future, the general specifications laid down by Mr. Hilliard apply to any sound system, and therefore may be referred to equipment theatres now have.

The development work that led to the production of the Shearer system, so called because it was directed by Douglas Shearer, head of the MGM sound department, was initiated with the construction of a system of technically ideal characteristics, concerning one of which the author writes that "its size and cost would prohibit its use for theatre installations." With such equipment as a point of departure, results were intentionally varied until a compromise was reached at which sound would be satisfactory, while the bulk and cost of the apparatus necessary would fall within practical theatre limits.

On the basis of these tests a set of specifications were drawn up, of which the following will be of especial interest to practical theatre men:

AMPLIFIER CAPACITY

The amplifier's capacity is equal to one acoustic watt per 1,000 feet of floor area. With a speaker system having an efficiency of 50%, as claimed, this specification calls for 2 watts of amplifier output to each 1,000 square feet of floor space. With speaker systems more commonly met with in theatre work, the efficiencies of which may vary from 25% to as low as 10%, amplifier output wattages at the same rating would be from 4 to 10 watts per 1,000 square feet of floor space.

This specification is unusual in that speaker requirements are more commonly figured against cubical contents, rather than floor area, and may, perhaps, be based upon the strongly *directional* characteristics claimed for the Shearer equipment.

FREQUENCY RESPONSE

The frequency response is flat within plus or minus 2 decibels from 50 to 8,000 cycles. Mr. Hilliard expresses strong doubt of the practical value of sound frequencies above 8,000, and indicates that with that upper limit, extension of the range below 50 cycles might produce unnaturally bass or tubby sound.

The volume range is placed at from 50 to 60 decibels. Flutter is calculated as no greater than 0.1% (method of measurement not stated).

As to distortion, the paper states that the system "shall not generate objectional harmonics up to the peak power required." The term *objectionable* is not further defined. Phase delay, as between speaker units "shall be such that the sound will be equivalent to that coming from a single source." This qualification also is not quantitatively defined in the specifications.

OUTPUT LEVELS

In elaboration of these requirements, Mr. Hilliard indicates his belief that amplifier output levels of from 10 to 48 watts represents the minimum power desirable for "most houses" (this may be surprising to many as a statement made in discussing speakers of 50% efficiency). With reference to reproduction above 8,000 cycles, the paper states, "further extension becomes of less and less value, due to the decreasing sensitivity of the ear and the small amount of energy available in this region, and especially because above 8,000 cycles, noise and flutter and harmonics, due to recording deficiencies, become decidedly the limiting factor. Incidentally, since practicaly all recording systems include a low-pass filter with a cut-off in the neighborhood of 8,000 cycles, there is nothing on the film at high frequencies to be reproduced."

DESIGN OF SYSTEM

The Shearer system consists of two banks of speakers, one reproducing sound above 250 cycles, and the other sounds from 50 cycles to 250. An electrical filter network, to supply each speaker with those frequencies to which it is to respond, is described in an associated paper (by Hilliard and Kimball) that will interest engineers rather than theatre heads and projectionists.

The high-frequency speaker bank consists of a cluster of small exponential horns radiating from a common throat and supplied by two dynamic units. The two dynamic speaker units are connected by a Y-coupling to the common sound chamber

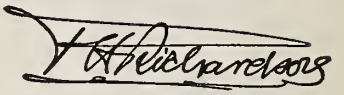
(*Continued on page* 42)

Poor projection is good for seats. They don't wear out so fast.—F. H. R.

F. H. RICHARDSON'S COMMENT

• • AND ANSWERS TO INQUIRIES •





A PRACTICAL PROJECTIONIST ARGUES FOR 2,000-FOOT REELS

AN ENTERPRISING projectionist of Palmer, Mass.—John J. Cuddy—presents an argument for the 2,000-foot reel which I believe should be laid before you. In matters of this kind it behooves me to hold no brief for any one. *The best interests of the motion picture industry and of projection are and must be paramount to the interests of the projectionist of the organization that represents him,* and of any single group. I, myself, hold with Mr. Cuddy that the 2,000-foot reel is already in use in a very large number of our theatres, regardless of any and all objections or attempted restrictions. I, too, hold with Mr. Cuddy that the use of 1,000-foot reels for projection should either be stopped or doubling up should be stopped. And since thousands of our theatres do not have union projectionsists, certainly no prohibition of the union can possibly stop the practice of doubling up. I personally believe that the objection of the organization, based upon the possibility of a reduction of the number of union projectionists employed, rests upon a rather narrow point of view, leaving out other industrial considerations. Here is what Mr. Cuddy has to say about it:

"I have read that certain organizations are denouncing the contemplated change to 2,000-foot reels. If they are sincere in their stand they are to be complimented for sticking to their guns. However, if this attitude is but an expediency, they must be charged with being hypocritical.

"Let us consider the subject sanely. There is nothing to be gained by calling each other names. First of all, how many projectionists receive feature prints in their original form, meaning by that, with every reel not previously cut to be mounted on 2,000-foot reels. The only ones who can truthfully say they receive prints in this condition are the strictly first-run houses. How many of them project their entire shows on single reels cannot be exactly determined. However, I have witnessed performances in some first-run houses and know that at least in those I saw, the prints were being projected on 2,000-foot reels. Hence the argument advanced against the general use of 2,000-foot reels is bunk.

"I have a very interesting record which will prove conclusively that prints are being mounted on 2,000-foot reels by the majority of projectionists. In 1934 the total number of feature films I projected was 85. In 1935 the number was 228. Up to the present time this year, the total is 59, making a grand total of 372. *Out of that number only one was received which did not bear evidence of having been mounted on the larger reels.* This particular print no doubt was brand new—it had never been used anywhere. So surprised was I at receiving such a print that I did not remount it myself, but instead ran it through on single reels. The reason I remember this incident is that it is the *only feature I have projected in the past three years on* 1,000-*foot reels.*

"Doubtless right away arguments will be advanced that perhaps this is the only print I ever received that was new. On the contrary, 70% of the film received where I work is quite new. Most of the prints are only about 30 days old, some are perhaps two months old, and only very rarely is one over 90 days.

"I do not know if this particular angle has ever been mentioned before, but it is my experience that the most serious damage done to motion picture film occurs on the first two or three hundred feet of a reel. The reason for this is not hard to explain. The 10-inch reels now in use have a very small hub; also only about 50% of them are fit to be used. This estimate is not a mere guess, but was arrived at by actual observation of reels received. Certain film concerns attach blank leaders up to 8 or 9 feet in length ahead of actual start mark. Inasmuch as there are no frame lines on this leader, the general practice is to pull this film out, and to drop it on to the floor until a frame line is reached. On the floor it gathers dirt and perhaps oil. What a sweet mess when it is rewound again! Repeating this operation again and again causes the dirt and oil to get further into the print. A tiny particle of dirt may get on the aperture plate or other part on the projector, whereupon, once the reel is started, a continuous scratch may result, continuing sometimes for a hundred feet or more, or even sometimes through the entire reel.

"Threading a film properly nowadays, with all the intricate loops and what not in the sound heads, calls for pretty good judgment. If the projector is started and the film has been improperly threaded, some very serious damage to the print will result. It is just plain common sense to assume that if a projectionist had to use say, 16 single reels of film during a performance, and he did not remount the film, he would have to thread up sixteen times. Now on the other hand, if these same 16 reels were mounted on 2,000-foot reels, it would automatically cut the threading operations down to eight. In other words, the chances of any improper threading are decreased by 50% and the work of projection may receive that much added attention.

"I do not believe the statement now being issued that 'the underlying motive of the move to adopt the 2,000-foot reels is cutting in half the work required, with a subsequent corresponding decrease in manpower,' has much, if any, real basis in fact. It is rather singular that this attitude is taken when, as a matter of fact, the mounting of prints on 2,000-foot reels is now and has been a general practice, with the possible exception perhaps of places where it is strictly not allowed—and very possibly they too violated the rule now and then.

"I am of the opinion—and every truthful projectionist will agree with me—that departments of fire prevention and safety

●

Other Articles

In addition to the material on this page, Mr. Richardson's columns of this issue also contain:

Remedy for Low Arc Voltage Effect	Page 40
Meeting of Projection Pioneers	Page 40
Projection Room Illumination	Page 40
Engineers Analyze Flutter	Page 40
Film Mutilation Goes On and On	Page 42
Samuel R. Burns	Page 42
Licensing of School Teachers	Page 42.

commissions should be the first to realize the advantages to be obtained in allowing 2,000-foot films to be used. The argument that 2,000 feet of film will make a larger and more serious fire than would 1,000 feet is true, but if all records were compiled as to the film fires which occurred, it would be found that film fires occur mostly at the start of a reel, and if that be true it is safe to assume that cutting threading operations in half would also mean cutting the danger of film fires in half. So if my arguments are reasonable, anyone who opposes the use of 2,000-foot reels is unconsciously advocating against a measure which adds to the safety of Mr. and Mrs. Public. I offer my arguments for the adoption of the 2,000-foot reels as follows:

"1. Film will be in better shape, inasmuch as possible damage is decreased by at least 50%.

"2. Transportation costs will be little more, if any more, and neither will transportation be inconvenienced in any way, because it is not any more work to lug a narrow, high film case than the present short, stubby one.

"3. Quality of projection will be improved, because the appearance of scratches, dirt and oil will be largely decreased. The first few hundred feet of film is usually marred by these faults. Whoever saw scratches and dirt on a 30-day-old print after the first two or three hundred feet? Perhaps towards the very end again, yes, but in between—never!

"4. Equipping a projection room with proper magazines to handle the contemplated 2,000-foot reel will not cost the fortune some parties would have us believe. The cost will be so small that if an exhibitor feels he cannot afford to make the purchases, he then should also feel that he cannot afford to operate his theatre. The strange part of this particular argument is that under general conditions, this is the argument which distributing concerns originally gave for their not wanting to adopt the 2,000-foot reel. This threadbare argument is being used by certain parties to scare the already nervous theatre proprietor.

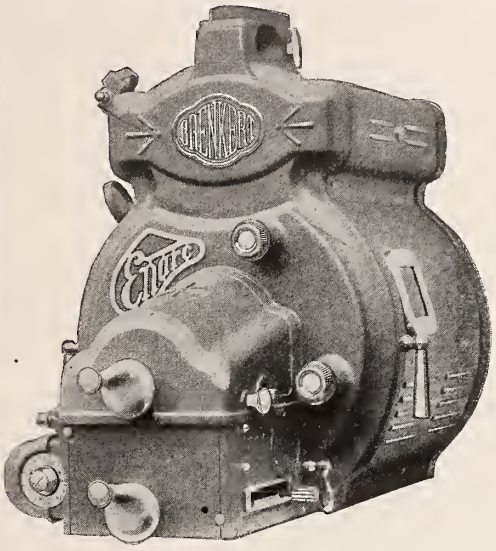
"5. I do not believe, as some parties would have us, that the underlying motive is to cut in half the manpower now employed. That argument is so far-fetched it is an absurdity.

"6. Operating strictly with 1,000-foot reels can never be enforced unless every State puts a ban on the 2,000-foot reel. And if any State enacts such a law at this time, it can not be said that it does so with any view of protecting the lives and safety of the public. It would only amount to a political expediency actuated by the mistaken idea that the 'underlying motive is to cut in half the manpower now employed.'

"Mr. Richardson, I sincerely believe what I have stated. I have nothing to gain personally or politically by the adoption of the 2,000-foot reel. My interest is solely the betterment of projection. But down in my heart do you want to know

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exactly what I think? Well, sir, I believe we will not get the 2,000-foot reel at all, because the parties who not so long ago clamored for it have turned about-face! The distributing concerns stand to lose quite a bit of money initially by the advent of the new reel, and if persistent kicks are registered—why, they will drop the thing and forget it."

SUGGESTING REMEDY FOR LOW ARC VOLTAGE EFFECT

G. R. LA POINT, projectionist of the Strand theatre in Westboro, Mass., writes, "With low-intensity arcs, trouble is encountered under some conditions due to instability which shows up every few minutes in the form of a flickering arc, or the climbing of the flame to the top of the crater. This fault was traced to improper selection of ballast rheostat, resulting in low arc voltage.

"However, in these hard times who wants to buy two new rheostats when the trouble may be overcome by wiping off the loose carbon deposit around the positive carbon crater after each reel. It is this deposit that draws the current away from the crater center. The deposit builds up in a tiny pile on top of the tip of the carbon. This build-up will be noticed in any low-intensity lamp and the granules fall into the arc stream as the carbon burns away, thus flicking the arc stream and flame upward, after which it returns to normal until another bit tumbles down."

That the analysis of the trouble is correct under the condition named I do not question, but it hardly seems reasonable that to wipe off the carbon deposit would stop it, since a considerable length of carbon burns away while one reel is being projected. Wiping off after each reel would of course stop it for the first part of the next reel, but surely the build-up would be again completed within at least the first 200 to 300 feet of the next one, whereupon the trouble would return.

Probably it is a condition that few encounter, but should any of you run into it I would appreciate a report as to what results you get from the wipe-off process. I believe Brother LaPoint's statement that it will be noticed in all low-intensity arcs is not quite what he meant to say, as he previously confined it to those having a too-low voltage.

AT A MEETING OF PROJECTION PIONEERS

RECENTLY I was invited to address a meeting of the Pioneers' Association of Motion Picture Machine Operators of New York City, which is an organization of New York City projectionists none of whom have been in the profession less than ten years, while some have been in it much longer. In fact, there were men at this meeting who were members, together with myself, in the union that preceded Local 306, and that was just about a quarter of a century back.

P. A. McGuire of the International Projector Corporation, was present and delivered a short address, after which he and I were made honorary members of the association. (I believe that brings my honorary memberships in unions and projectionist organizations well up to the 30 mark.)

In an address I told the members that I thought the purpose of an organization of pioneers should be to lead in pointing the way to better procedure, this for the reason that such an association is composed of the older, more experienced men. Ben Norton is president of the Pioneers, while Robert Sanders is financial, and Dr. J. S. Pare recording, secretary.

A PICTURE OF YOUR PROJECTION ROOM

Usually a fellow is interested in seeing where another fellow in the same kind of job does his work, just as he is interested in the other fellow's methods. Therefore, why don't you projectionists with cameras—or with a friend from whom you can borrow one—take pictures of your projection rooms and send them in to me for publication. Commonly, the light from the arcs would give enough illumination for a snapshot. Get yourselves into the picture, if possible. And be sure to name the various pieces of apparatus that constitute your entire projection and sound layout, including the names of the manufacturers.—F. H. R.

ILLUMINATION OF PROJECTION ROOMS

J. O. SMITH of the Paramount theatre in Ashland, Ala., writes, "My operator and I have had an argument we want you to settle. There are four shaded 60-watt lamps in the projection room. I argue that these lights should be turned off, especially the two over the projectors, except when threading and attending to other duties that require considerable illumination.

"My operator says it make no difference; that those lights have no effect upon the sharpness of the screen image. Our light source is Mazda, which gives us a bright picture at 70 feet. We project a 12-foot picture. We would thank you very much to settle this argument. Needless to say, we get a lot of help from your articles in BETTER THEATRES, which we have followed for a number of years."

On page 255 of my new Bluebook is a description and diagram of what I consider the most optically efficient manner of lighting projection rooms. Yes, the lights over the projectors should be turned off. A trouble lamp with an automatic cord rewind reel should be established on the ceiling between the two projectors, and if you do not feel like installing the system suggested in the Bluebook, here is an adaptation of it that will cost but little and be quite effective.

Along the rear wall, near the ceiling and not more than 3 feet from the rear wall, suspend, say, four sockets, each covered by a metal semi-spherical shield, say, 6 inches in diameter, closed at the bottom but open on the side facing the wall. Paint the upper part of the rear wall, also the ceiling as far back as the lamps, gloss white. In two of these shields (painted gloss white inside) install lamps of such wattage as may be found to supply sufficient illumination while projection is in progress. In the other two, install lamps of sufficient wattage to illuminate, in conjunction with the first two, the projection room brightly in time of trouble. Make it an ironclad rule that no lamps except the first two be used while projection is in progress, and that the trouble lamp be used for threading and working around the projectors when added light is necessary.

Paint the front wall a dark green or brown, and the wall for 18 inches around the observation ports non-gloss black. You then have ideal conditions for projection.

True, we are creatures of habit, and your projectionist's habit at present being to work with a large amount of illumination, he will doubtless object. But in a couple of days he will grow accustomed to the new way, and unless I miss my guess, if the lighting be maintained strictly as above set forth, in one week he would not go back to the old way if you asked him to.

By what I have proposed, all light comes from behind the man when beside the projectors. It does not shine in his eyes, hence the pupils are relatively dilated and he can see very well indeed. There is little light reflected from the port cover glass, and the wall around the port reflects practically none at all.

FLUTTER ANALYZED AT ENGINEERS' MEETING

FLUTTER WAS the topic of discussion at the March 19th meeting of the Atlantic Coast Section of the SMPE held in the auditorium of the Bell Telephone Laboratories in New York City. The paper was by Victor Subrizi, who not only gave the large audience a much better understanding of the considerable number of causes of flutter, but also a better understanding of its effect upon sound. The paper was accompanied by stereopticon slides showing, for the most part, oscillograms of sound wave action that causes flutter.

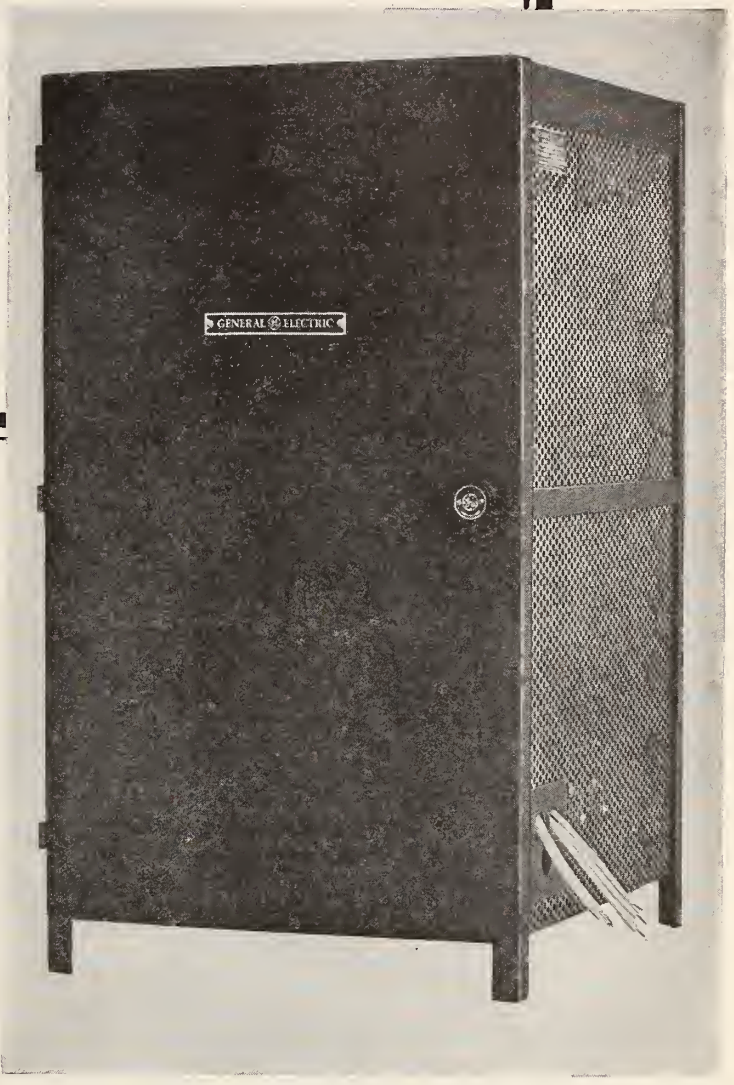
Generally speaking, I believe the greatest interest was aroused by an analysis of the number of things that can cause flutter. For example, it was argued and, I believe, shown by Herbert Griffin of the International Projector Corporation that worn sound sprocket teeth can, and under certain conditions do, set up flutter. It was also argued quite convincingly that it is possible that fault in the intermittent sprocket can

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and does at times carry through the lower loop, over the lower sprocket and on down into the sound gate, where it causes flutter. Of this latter I am, however, still unconvinced, though positive statement was made that such action had been demonstrated. Perhaps, but it does seem unlikely, when the absorption power of the lower loop is considered and to that is added the steadying action of the lower sprocket. Be that as it may, however, it gave all of us something to think about.

In the discussion following the paper I asked Mr. Subrizi what, in his opinion, was the minimum amount of flutter discernible to the average person. His reply was to the effect that it would depend upon the character of the sound, but on a broad average, in his opinion, it would be approximately one quarter of one percent from normal, which would mean a differentation in film movement of about 1/1000 of an inch.

SAMUEL R. BURNS, WHO WAS MY FRIEND

TO THE HOST of personal friends and business acquaintances of Samuel R. Burns, late president of the International Projector Corporation, the news that he had passed into the shadows that shroud the shores of Eternity, came as a distinct shock. Because of his ability, his integrity, his loyalty and his kindly courtesy to those of both high and low degree, he had very genuinely endeared himself to us all. And death came when he was only 58.

I have known few men who so completely held the respect and confidence of all who knew him. Dignified he was, yet always genial and unaffected. Shrewd in business, he possessed a character that commanded trust.

Samuel R. Burns first became identified with motion picture affairs when he joined the old Nicholas Power Company as secretary in 1916. Upon the death of Edward Earle in 1924, he became president of the Nicholas Power Company. Upon the amalgamation in 1925 of that organization with the Precision Machine Company, manufacturers of the Simplex projector, forming the International Projector Corporation, he became vice-president and secretary of the new company. Later, upon



Samuel R. Burns

the formation of the General Theatre Equipment, Inc., he occupied the same positions with that corporation, and also of approximately 200 affiliated companies, one of which was the Fox Film Corporation. He was named president of the International Projector Corporation in 1932.

He also was actively connected with concerns outside the realm of motion pictures, one of which was Enos Richardson & Company, of which he was executive vice-president. This corporation has been a manufacturer of jewelry for almost 100 years.

He is survived by his wife.

ON THE LICENSING OF SCHOOL TEACHERS

IN NEW YORK CITY demands were made a short time ago that school teachers be licensed by the city as motion picture projectionists, the license to authorize the projection of both 35-millimeter and narrow-guage film.

It may be safely assumed that few, if any, school teachers have served an adequate apprenticeship in the projection; also, that very few of them have devoted much time to its study. The proposal is of course designed to authorize teachers to project motion pictures in schools. The proposed action presumably has its basis in the demands of professional projectionists that school work be placed in their hands. Now the teacher's knowledge of projection may be safely summed up as ability to thread a projector, handle a projector light source *after a fashion,* make a film splice *after a fashion,* and rewind film. That scarcely qualifies them for a projectionist's tasks, especially when one considers that many young people are involved.

FILM MUTILATION GOES ON AND ON

JACK B. REEDY, projectionist of Boling, Tex., writes, "May I congratulate you on your *Comment* in BETTER THEATRES, February 8th issue, titled 'How Little Can This Industry Afford To Pay Its Projectionists.' Every word of it is true and should be given very real consideration by both projectionists and the exhibitors themselves.



"I inclose a clipping from one of the major producer's prints which I placed before our audiences a few days ago. May I ask why such outrageous mutilation is tolerated by exchanges. These punches are located four to five frames away from the Standard Release Print signal marks. This abuse occurred in all eight reels of this print, which was otherwise in very good physical condition. Seems to me any person who will deliberately and without good cause treat film thus has no right place in any projection room."

I show you this particular example of outrage. There were two more of the smaller holes in the sample, but I shortened it in order to show the actual full size of the large holes. To learn just why exchanges stand for this sort of thing, you must ask someone wiser than I.

Operating Characteristics of a Two-Way Horn System

(*Continued from page* 37)

from which the individual horns radiate. The Y-coupling is used as protection against failure of a single unit.

The use of a cluster of exponential horns for frequencies above 250 cycles, in place of one or a few such horns, is to permit distribution of the higher tones throughout the auditorium and to avoid "drummy" or bass sound in the side rows. In very large or deep theatres the rear seats are supplied with their proper share of high frequencies (which are more readily absorbed by the intervening air) through the expedient of increasing the overall high frequency volume, and introducing damping material into those horns of the cluster that serve the seats down front.

The low frequency unit employs large dynamic speakers efficiently coupled to long air columns in "folded" baffles, or horns in which the air column is folded back upon itself, thus increasing its total length without requiring undue depth behind the screen. Two low-frequency baffles may be placed one above the other, or side by side, as the shape of the theatre dictates. Low- and high-frequency reproducers are mounted as close together as possible, in order that the sound may appear to come from a single source. The entire assembly may be flown with the screen where desired. The air-column lengths of low- and high-frequency horns are similar, insuring that there is no time delay between the two sources of sound, and thereby avoiding special installation requirements.

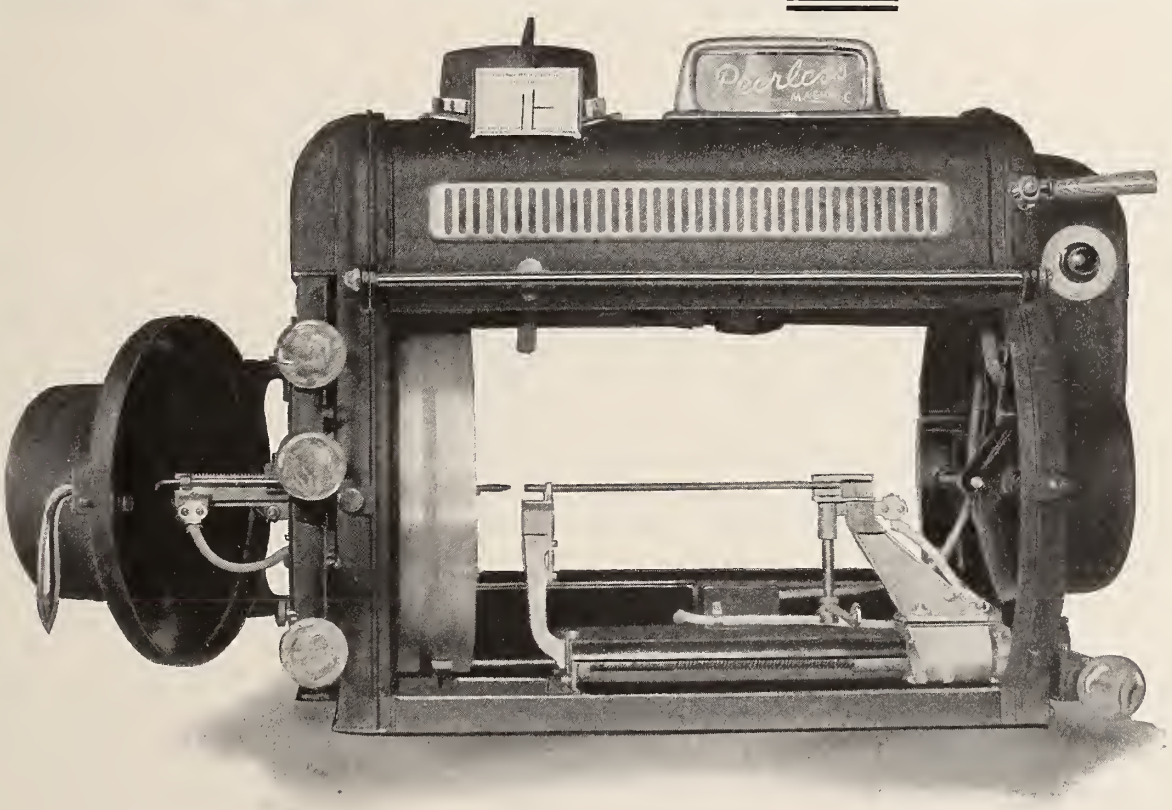
The frequency response curve of the Shearer Horn System, as given, is flat within five decibels from 50 to 8,000 cycles. Other features are light weight, low cost, and relative simplicity in construction and installation.

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THE EQUIPMENT INDEX

A CATALOG OF THEATRE EQUIPMENT, FURNISHINGS, OPERATING SUPPLIES AND ARCHITECTURAL MATERIALS, LISTING THEIR MANUFACTURERS. THE ARRANGEMENT IS ALPHABETICAL ACCORDING TO THE CLASS OF PRODUCT

Accounting Systems

BOOKKEEPING systems taking into consideration specific requirements of the theatre have been developed. These may be had either in loose leaf form or in solid book form covering an entire year's operation. They are variously designed to cover daily expenses, assets, daily cash receipts, yearly income tax forms, films used from the various exchanges segregated, dates paid, check numbers, etc. Some systems are designed for all of these items covering a period of two years, others a period of one year.

Easy Method Ledger System, Seymour, Indiana.
George Fosdick, 4417 Stevens Avenue, Minneapolis, Minn.
The National Theatre Supply Company, 92-96 Gold Street, New York, N. Y.
Quigley Bookshop, Rockefeller Center, New York City.

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Acoustical Products and Engineering

PROPER acoustics is today a subject of outstanding importance in motion picture theatres. Talking pictures require specific acoustic conditions.

Almost all problems of poor acoustics may be solved by applying the proper type and amount of acoustical (sound-absorbent) materials on walls or ceiling. The necessary acoustical correction may be calculated upon exact scientific basis, and precise recommendations may be made from a study of plans and interior furnishings, even in advance of construction. Acoustical materials of various types are available and can be quite readily harmonized with any style of interior.

Atlantic Gypsum Company, Boston, Mass.
Better Hearing, Inc., 1 West 34th Street, New York City.
The Brush Development Co., E. 40th Street and Perkins Avenue, Cleveland, O.
The Celotex Company, 919 N. Michigan Avenue, Chicago, Ill.
Electrical Research Products, 250 West 57th Street, N. Y. C.
Federated Purchaser, Inc., 23 Park Place, New York City.
General Insulating & Manufacturing Company, Alexandria, Ind.
Good-All Electric Mfg. Co., 251 Spruce Street, Ogallala, Nebr.
The Insulite Company, 1212 Builders Exchange, Minneapolis, Minn.
Johns-Manville Corporation, 22 East 40th Street, New York City.
Lafayette Radio Mfg. Co., 100 Sixth Avenue, New York City.
Masonite Corp., 111 West Washington Street, Chicago, Ill.
Mears Radio Hearing Device Corp., 1 West 34th Street, New York City.
Mills Reproducer Co., Inc., 112 West 14th Street, New York City.
National Rug Mills, Inc., 2494 S. Fifth Street, Milwaukee, Wis.
J. H. Stone, 270 Madison Ave., New York City
Union Fibre Sales, Inc., Winona, Minn.
United States Gypsum Company, 300 W. Adams Street, Chicago, Ill.
Universal Gypsum & Lime Company, 105 W. Washington Street, Chicago, Ill.
Universal Microphone Co., Ltd., Centinela at Warren Lane, Inglewood, Calif.
Western Felt Works, 4029-4133 Ogden Avenue, Chicago, Ill.
Wood Conversion Company, First National Bank Bldg., St. Paul, Minnesota.

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Adapters for Incandescent Projection Lamps

THE Mazda lamp adapter is a device for converting a projector using the carbon arc to the use of Mazda projection lamps. It can be installed in any carbon arc housing by fastening it to the lower carbon jaw. It will operate for both pictures and steroptican slides. The device consists of a bracket, an adjustable arm and reflector located behind the lamp. Prices range from $10 up.

Best Devices Company, Film Building, Cleveland, O.
Good-All Electric Mfg. Co., Ogallala, Nebr.
J. H. Hallberg, 303 Fourth Avenue, New York City.
Monarch Theatre Supply Company, 494 So. Second Street, Memphis, Tenn.

▲

Addressing and Duplicating Machines

IN machines of this type for the automatic addressing of house organs, programs, special promotional letters and other literature, as well as sales letters, there are two methods employed in making stencils. One is known as the typewriteable address card system which may be prepared on a typewriter, and the other is the embossing of names and addesses on metal plates.

Addressograph-Multigraph Corp., 1200 Babbitt Road, Cleveland, Ohio.
Elliott Addressing Machine Company, 117 Leonard Street, New York City.
Rapid Addressing Machine Company, 117 Leonard St.t New York City.

▲

Advertising Novelties

THE thing to be accomplished through the use of advertising novelties, of one type or another is the chief consideration in their selection. Among the popular novelties, however, which have been used by theatres for stimulating matinee business, building up juvenile performances or bolstering business on week nights are balloons, thermometers on which are imprinted pictures of stars, buttons, badges, pennants, confections, toys, etc. A popular children's matinee stunt can be obtained by giving away a variety of novelty toys. These can be had in boxes containing toys ranging in value from 5c to 15c.

Brazel Novelty Manufacturing Company, 4176 Apple Street, Cincinnati, Ohio.
Colgate-Palmolive-Peet Company, Theatre Premium Coupon Department, 105 Hudson Street, Jersey City, New Jersey.
Economy Novelty & Printing Co., 225 W. 39th Street, New York City.
Kamen-Blair, 729 Seventh Avenue, New York City.
The National Program & Printing Co., 729 Wabash Avenue, Chicago.
Pyroloid Sales Company, Athol, Mass.
Quality Premium Distributors, Inc., 1305 Vine Street, Philadelphia, Pa.
Slack Manufacturing Company, 124-26 West Lake Street, Chicago, Ill.
The Table Ticket Co., 1020 W. Adams Street, Chicago, Ill.
The Vitaprint Company, 729 South Wabash Avenue, Chicago, Ill.

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Air Conditioning and Ventilating Equipment

AIR CONDITIONING in the theatre has already arrived at a degree of importance making it one of the necessary adjuncts of the modern motion picture theatre. Because in the theatre people are closely associated physically in great numbers, and for the purpose of realizing enjoyment, the atmospheric conditions of the auditorium especially must not be dependent upon the weather or on any other chance factor. Enjoyment of the entertainment is closely connected with comfort, and the popularity of the theatre is of course influenced by its effect upon health.

Air conditioning does not only mean facilities for cooling a theatre during the hot months, but involves distribution of fresh, clean air at proper temperatures and pressures, and without drafts in the breathing zone. This may mean that the system should be capable of functioning in connection with the heating apparatus as well as with the cooling facilities.

Local conditions influence to some extent the kind of an air conditioning system required in any specific theatre. Some could achieve comfortable, healthful air conditions with simpler, less costly ventilating equipment. Others require more elaborate systems, perhaps employing mechanical refrigeration.

Air Filters, consisting in a dust-collecting material of cotton or other type of fabric or mesh on rollers (for automatic cleansing) or fixed in a metal frame, are designed to filter dirt out of the air introduced into the theatre through the ventilating system. They are not only advised for the complete air-conditioning system, but are effective in connection with a simple ventilating system. Dirty air represents a maintenance problem. Air filters, properly installed, minimize this problem.

Ventilating grilles, which are located at the wall openings of air ducts through which the air is introduced into or removed from the interior of the theatre are to varying degrees ornamental and thus prevent these openings from being unsightly. This was once the principal function of grilles,

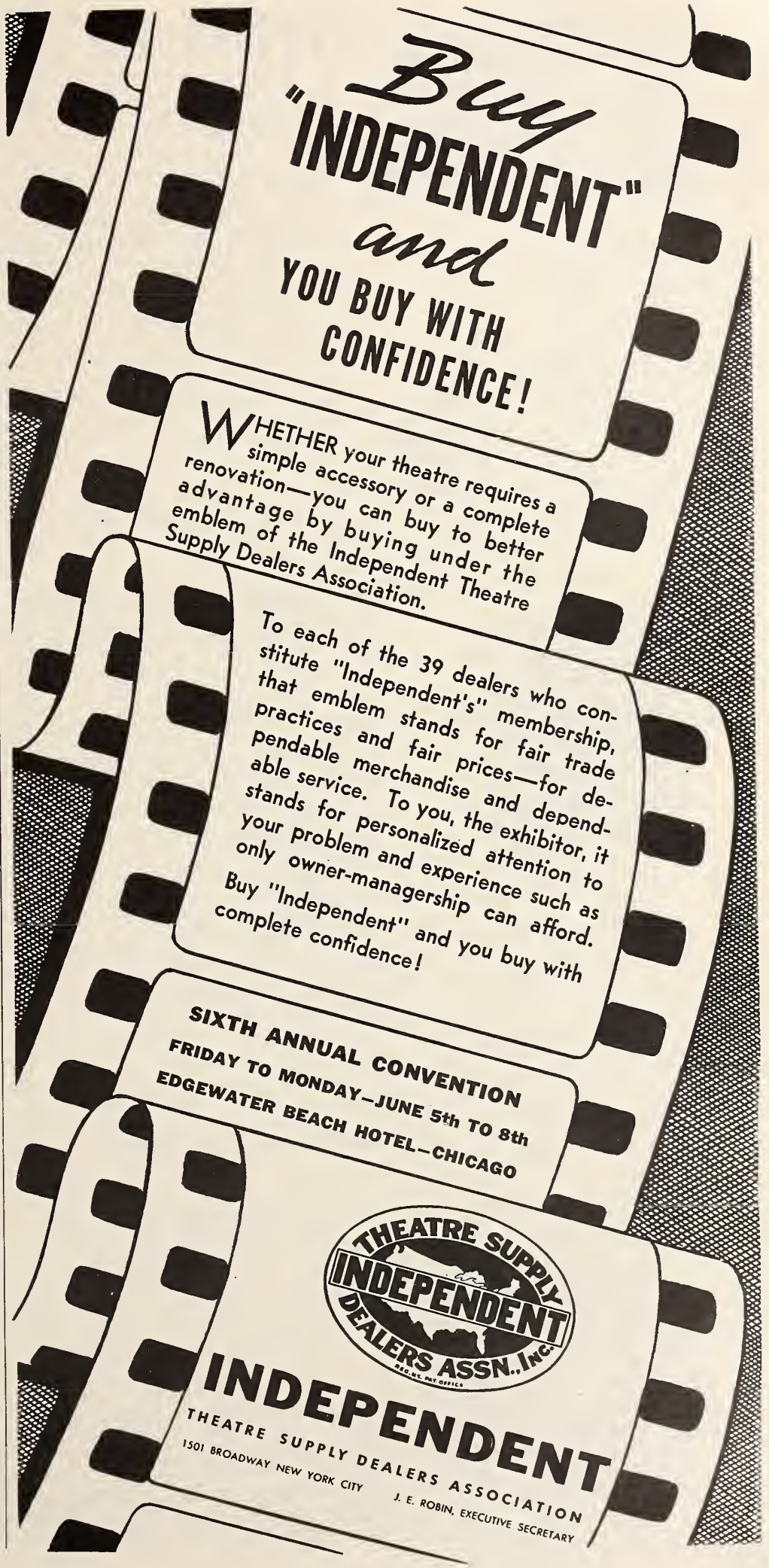
but today a scientifically designed grille gives direction to the air flow, diffuses the air stream and regulates the quantity of air passing through. Grille design has been found an important factor in minimizing or amplifying the mechanical noise of the system. Thus selection of ventilating grilles has an important bearing upon the efficiency of the air-conditioning or ventilating system.

Air Controls Inc., Div. of Cleveland Heater Company, 1933 West 114th Street, Cleveland, O.
Air Devices Corp., 105 West Adams St., Chicago, Ill.
Airtemp, Inc., 8021 Conant Avenue, Detroit, Mich.
American Blower Corp., 6004 Russell St., Detroit, Mich.
American Metal Products Co., 5855 Manchaster Ave., St. Louis, Mo.
American Radiator Co., 40 W. 40th St., New York City
Baker Ice Machine Company, 3601 No. 16th Street, Omaha, Nebraska.
Buensod-Stacey Air Conditioning, Inc., 60 East 42nd Street, New York City.
Buffalo Forge Co., 4084 Broadway, Buffalo, N. Y.
Carrier Engineering Corporation, 850 Frelinghuysen Ave., Newark, N. J.
Clarage Fan Co., Kalamazoo, Mich.
Curtis Manufacturing Co., 1956 Kienlen Ave., St. Louis, Mo.
The Carbondale Machine Co., Harrison, N. J.
CondAir Corp., 30 Rockefeller Plaza, New York City.
Delco Appliance Corp., Rochester, N. Y.
Electric-Air, Inc., 308 Monroe Avenue, Grand Rapids, Mich.
The Fidelity Electric Co., Lancaster, Pa.
Fedders Mfg. Co., Buffalo, New York.
Frigidaire Corporation, Dayton, Ohio.
Frick Company, Waynesboro, Pa.
General Air Conditioning Company, Inc., 155 E. 44th Street, New York City.
Good-All Electric Mfg. Co., 251 Spruce Street, Ogallala, Nebr.
Hitchen Engineering Co., 155 East 44th Street, New York City.
Ilg Electric Ventilating Co., 2850 No. Crawford Avenue, Chicago, Illinois.
Ingersoll-Rand Co., 11 Broadway, New York City.
Johnson Service Co., 1355 West Washington Blvd., Chicago, Ill.
Kauffman Air Conditioning Corp., 4485 Olive Street, St. Louis, Missouri.
Kelvinator Corporation, 14250 Plymouth Road, Detroit, Michigan.
Knowles Mushroom Kelvinator Co., 41 N. Moore St., New York City.
Minneapolis-Honeywell Regulator Co., 2822 Fourth Ave., So., Minneapolis, Minn.
National Air Conditioning Corp., 59 West Wacker Drive, Chicago, Ill.
National Fan & Blower Corp., 543 West Washington Blvd., Chicago, Ill.
Niagara Blower Co., 6 E. 45th St., New York City.
Parkinson Heater Corporation, 325 West Huron Street, Chicago, Illniois.
Per-Fu Co. of Hollywood, 1637 N. Stanley Avenue, Hollywood, Calif.
Peterson Freezem Sales Company, 2620 Charlotte, Kansas City, Missouri.
Register & Grille Manufacturing Company, 70 Berry Street, Brooklyn, N. Y.
Reynolds Corporation, 609 N. LaSalle Street, Chicago, Illinois.
Scott Ballantyne Company, 219 No. 16th Street, Omaha, Nebraska.
Servel Sales, Inc., Evansville, Indiana.
Sobel & Kraus, Inc., 525 E. 136th St., New York City.
Southern Fan Sales Co., Box 440, Atlanta, Ga.
B. F. Sturtevant Co., Hyde Park, Boston, Mass.
Supreme Heater & Ventilating Co., 1915 Pine Street, St. Louis, Missouri.
Tiltz Air Conditioning Corp., 230 Park Avenue, New York City.
The Typhoon Air Conditioning Co., 252 W. 26th Street, New York City.
Uniflo Grille Company, 4646 Lawton Avenue, Detroit, Mich.
United Air Conditioning Sales Corp., Chrysler Bldg., New York City.
United States Air Conditioning Corp., Northwestern Terminal, Minneapolis, Minn.
Wittenmeier Machinery Company, 850 N. Spaulding Avenue, Chicago, Illinois.
Wolverine Blower Works, 412 Prospect Avenue, N. E. Grand Rapids, Mich.
York Ice Machinery Company, York, Pa.

▲

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9—Streamlined comb. grill and toaster.
10—Japanese garden illuminated fish bowl.
11—Eveready chromium plated chicken fryer.
12—Beautiful ladies umbrella.
13—Large suedine water-proofed zipper bag.
14—Chromed 3 Pc. dinner set.
15—13 Pc. sherbet set, chrome plated tray and brass spoons.

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Chicago Expansion Bolt Company
132 S. Clinton St. Chicago, U. S. A.

evaporation of water under certain conditions, etc. There are generators of various sizes. Small generators have no moving parts, while larger ones have a small positive blower and filter arrangements for the air that is forced through the apparatus. Units suitable to toilet rooms, lounges and similar small areas are not expensive. Larger units for use in connection with central air-conditioning systems cost in proportion to the capacity of the air-conditioning plant.

Electric-Air, Inc., 308 Monroe Avenue, Grand Rapids, Mich.
Kozono Company, Charlotte Theatre Building, Charlotte, N. C.
National Ozone Machine Company, 460 Massachusetts Avenue, Indianapolis, Ind.

▲

Amplifying Tubes

THESE ARE electronic relays by means of which the weak electric currents created by a photocell, phonopickup or microphone, operate to control a stronger current, moulding it to an exact, but more powerful duplicate of the original. This process is continued through a train of tubes until a duplicate of the original sound current is obtained, which is strong enough to operate the loudspeakers.

Amperex Electronic Products, 79 Washington Street, Brooklyn, N. Y.
Arcturus Radio Tube Co., 730 Frelinghuysen Avenue, Newark, N. J.
Federated Purchaser, Inc., 25 Park Place, New York City.
Gates Radio & Supply Co., Quincy, Ill.
General Electric Co., 1 River Road Schenectady, N. Y.
Harrison Radio Co., 12 West Broadway, New York City.
Hygrade Sylvania Corp., Clifton, N. J.
Kansas City Sound Service Co., 130 W. 18th Street, Kansas City, Mo.
Lafayette Radio Mfg. Co., 100 Sixth Avenue, New York City.
Motiograph, Inc., 4431 W. Lake Street, Chicago, Ill.
Pacent Engineering Corp., 79 Madison Avenue, New York City.
Q.-R.-S. Neon Division, General Scientific Corp. 4829 So. Kedzie Ave., Chicago, Ill.
RCA Manufacturing Co., Inc., Photophone Division, Camden, N. J.
Safety Projector Co., 310 W. Second Street, Duluth, Minn.
Scott Ballantyne Co., 219 North 16th Street, Omaha, Nebr.
S. O. S. Corp., 1600 Broadway, New York City.
Wenzel Co., 2507 So. State Street, Chicago, Ill.
Western Electric Co., 250 West 57th St., New York, N. Y.

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Amplifiers

THESE ARE the panels or cabinets containing one or more amplifying tubes, and the necessary controlling apparatus, through which tubes are supplied with the electric currents and voltages required for their operation.

Atlas Sound Corp., 1451 - 39th Street, Brooklyn, N. Y.
Audio Research, Inc., 105-107 East 16th Street, New York City.
Better Hearing, Inc., 1 West 34th Street, New York City.
Canady Sound Appliance Co., 1776 Broadway, New York City.
Cinema Supplies, Inc., 36-40 Glenwood Avenue, Minneapolis, Minn.
Clough-Brengle Company, 1134 West Austin Avenue, Chicago, Illinois.
Coast to Coast Radio Corporation, 125 W. 17th Street. New York City.
S. H. Couch Co., Inc., North Quincy, Mass.
Andre DeBrie, Inc., 115 West 45th Street, New York City.
Herman A. DeVry Company, 1111 Center Street, Chicago, Illinois.
Electrical Research Products, 250 W. 57th Street, New York City.
Electro-Acoustic Products Co., Fort Wayne, Ind.
Federated Purchaser, Inc., 23-25 Park Place, New York City.
Gates Radio & Supply Co., Quincy, Illinois.
General Radio Company, 30 State Street, Cambridge, Mass.
Goodall-Electric Mfg. Co., Ogallala, Nebr.
H. & A. Selmer, Inc., Elkhart, Ind.
Hygrade Sylvania Corp., Clifton, N. J.

Jensen Radio Manufacturing Co., 6601 So. Laramie Avenue, Chicago, Illinois.
Kansas City Sound Service Co., 130 W. 18th Street, Kansas City, Mo.
Lafayette Radio Mfg. Co., 100 Sixth Avenue, New York City.
LeRoy Sound Equipment Corp., 421 Lyell Avenue, Rochester, N. Y.
The Lincrophone Co., Inc., 1661 Howard Avenue, Utica, N. Y.
Lipman Engineering Co., 415 Van Braam Street, Pittsburgh, Pa.
Mears Radio Hearing Device Corp., 1 West 34th Street, New York City.
Mellaphone Corporation, 714 University Avenue, Rochester, N. Y.
Miles Reproducer Company, Inc., 112-114 West 14th Street, New York City.
Motiograph, Inc., 4431 W. Lake Street, Chicago, Ill.
Operadio Mfg. Company, St. Charles, Illinois.
Pacent Engineering Corp., 79 Madison Avenue, New York City.
Platter Sound Products Corp., North Vernon, Ind.
Pictur-Fone Corp., 212 W. North Street, Lima, O.
Radio Receptor Co., Inc., 106 Seventh Avenue, New York.
RCA Manufacturing Co., Inc., Photophone Division, Camden, N. J.
Safety Projector Co., 310 W. Second Street, Duluth, Minn.
S. O. S. Corporation, 1600 Broadway, New York City.
Scott Ballantyne Company, 219 North 16th Street, Omaha, Nebraska.
Universal Microphone Co., Ltd., Centinela at Warren Lane, Inglewood, Calif.
The Webster Company, 3825 West Lake Street, Chicago, Illinois.
Webster Electric Company, Racine, Wisconsin.
Weber Machine Corporation, 59 Rutter Street, Rochester, N. Y.
Wenzel Co., 2507 So State Street, Chicago, Ill.
Wireless Egert Engineering Company, 179 Varick Street, New York City.

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Anchors for Chairs

THESE ARE KNOWN as Theatre Style Expansion Bolts. In a leading type improved anchor consists of an especially long tapered fin head bolt, conical cup, lead sleeve, washer and hexagon nut. For best results these should be placed into a hole ½-inch in diameter. It is suggested that one use a 17/32-inch diameter drill to allow for wear. The bolt is set head downward into the hole. The setting tool furnished with each order, is a hollow piece of rod, which is slipped over the bolt against the washer, and when driven with a few blows of a hammer, expands the conical cup which spreads out, increasing the diameter of the head of the bolt to the absolute diameter of the hole and thereby allowing no lead to be driven past the head of the bolt, and at the same time expands the lead sleeve into every crevice in the concrete. This feature makes this new bolt hold more, even though the hole in the concrete has been drilled oversize to make up for drill wear.

These bolts come packed 100 to the box, and are completely assembled with the exception of the nuts which are placed in a separate container inside the box. Assembling the bolts in this fashion, without the nuts, saves considerable time in installation by eliminating the necessity of removing the nut from each bolt. After the bolt is securely set in the concrete, the hole in the chair leg, is placed over the bolt and the nuts screwed down tight.

These bolts are made in ¼-inch diameter, in 1½-inch or longer lengths. These expansion bolts will hold chairs tight to the floor up to the breaking strength of the bolt, which is in excess of 2,000 pounds direct pull.

Ackerman-Johnson Company, 625 Jackson Boulevard, Chicago, Illinois.
American Expansion Bolt Company, 108-28 North Jefferson Avenue, Chicago, Ill.
Chicago Expansion Bolt Company, 126 South Clinton Street, Chicago, Ill.
Independent Seat Co., 1600 Broadway, New York City.
The Paine Company, 2949 Varroll Avenue, Chicago, Illinois.
Star Expansion Bolt Company, 147-149 Cedar Street, New York City.
U. S. Expansion Bolt Company, 75 Varick Street, New York City.

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Arc Regulators

AS THE NAME implies the arc regulator regulates the voltage at the arc through automatic feeding as the carbon is consumed and the gap between the carbons increases. The result of this automatic action is a steady light on the screen pronounced superior to that which it is possible to produce by hand. The arc control, as it is frequently called, feeds the carbons in an even manner.

Chicago Cinema Products Company, 1736-1754 North Springfield Avenue, Chicago, Ill.
E. E. Fulton Co., 1018 South Wabash Avenue, Chicago, Ill.
Good-All Electric Mfg. Co., 251 Spruce Street, Ogallala, Nebr.
J. H. Hallberg, 303 Fourth Avenue, New York City.
The J. E. McAuley Manufacturing Company, 554 W. Adams Street, Chicago, Ill.
S. O. S. Corporation, 1600 Broadway, New York City.

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Arc Lamps, Reflecting

Refer to LAMPS, LOW INTENSITY. LAMPS, HIGH INTENSITY.

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Architectural Materials, Decorative

THESE ARE to be obtained in great variety today, owing to additions made through modern chemical and manufacturing technique. The average person is familiar with such decorative architectural materials as marble, terra cotta, etc. Available now are such other products as those made from glass, chemicals and metals. Prominent among those representing the chemical group are Formica and Catalin, which are known as phenolics. They may be obtained in a variety of colors and patterns. Among the glass products, such materials as Vitrolite and Carrara are colored throughout their composition, while in the case of a glass material like Fyrart, the color is painted on the outer surface and baked in.

Materials made of wood or having the appearance of wood are also being widely adapted to modern decorative schemes. Flexwood, for example, is a veneer available in a number of different woods. Flexboard, on the other hand, is of asbestos composition and is therefore fireproof.

Tiles of ceramic type and also of glass are obtainable for a wide variety of decorative uses in the construction of theatres. Glass tiles are particularly effective in the construction of theatre fronts, being well adapted to novel illumination displays in connection with program advertising.

American Catalin Corp., 1 Park Avenue, New York, N. Y.
Architectural Plastering Co., 624-26 First Ave., New York City.
The Cincinnati Advertising Products Co., 3274 Beekman Street, Cincinnati, O.
Corning Glass Works, Corning, N. Y.
The Formica Insulation Co., 4620 Spring Grove Ave., Cincinnati, O.
Friedley-Voshardt Co., 761-771 Mather Street, Chicago, Ill.
General Electric Co., Lynn, Mass.
The Kawneer Co., 3203 Front Street, Niles, Mich.
Masonite Corporation, 111 West Washington St., Chicago, Ill.

Your Patrons NEED NOT Go to the SEASHORE or Mountains for Pure, Refreshing Air

Nature purifies the air by ozone formed during electrical storms.

THE ELECTRIC AIR

Produces ozone, instantly eliminating all odors, germs and bacteria without creating any other odor. Patrons leave refreshed and free from that stuffy feeling caused by breathing the unpurified air exhaled by others. Completely solves the problem of rest room odors.
Noiseless—no moving parts—no filters necessary — sets up no radio interference. Requires no adjustments. Operation costs less than burning a light bulb. Order today —use ten days—if not completely satisfied, return and your money will be cheerfully refunded.



Model 30 for 300-seat theatres..... $29.75
Model 59 for 500-seat theatres..... 59.50
(Terms: $20.00 down and $7.50 per month)
Model 90 for 1000-seat theatres..... 99.50
(Terms: $32.50 down and $10.00 per month)
Model 26 for lavatories (fastens to wall), $12.95, per pair 24.75
F.O.B. Grand Rapids
Attractive advertising trailer furnished free.

ELECTRIC AIR, INC.
308 Monroe Ave., Grand Rapids, Mich.

LET'S COOL

Your theatre at reasonable cost with a

WOLVERINE DIRECT SHOT BLOWER

Absolutely no mechanical sound. Quickly installed. Requires no fins. Eliminates existing warm air pockets in theatres with large cooling systems. Quickly changed to exhaust fan in winter.

Three models, for theatre capacities of 250, 300 and 400, furnishing 4,750 to 10,000 cu. ft. per min. on 1/3 to 1/2 H.P. Prices, including V-Belt and Pulleys, start at $67.50. 60-cycle 100-volt motors, 1/3 H.P., $15.00; 1/2 H.P., $25.00.

Write for folder on complete line.

Order now to insure prompt delivery.

WOLVERINE BLOWER WORKS
412 Prospect Ave. N.E.
Grand Rapids, Michigan



Maul Macotta Company, 1640 East Hancock Ave., Detroit, Mich.
Newman Brothers, Inc., 660 W. Fourth Street, Cincinnati, O.
Owens-Illinois Glass Co., Toledo, O.
Pittsburgh Plate Glass Co., Grant Building, Pittsburgh, Pa.
Porcelain Metals, Inc., 58 Sedgwick St., Brooklyn, N. Y.
Sealed Joint Products Co., Inc., 30 Rockefeller Plaza, New York, N. Y.
United States Plywood Co., 103 Park Avenue, New York, N. Y.
Vitrolite Division, Libbey-Owens-Ford Glass Co., 208 West Washington St., Chicago, Ill.
H. B. Wiggin's Sons Co., Bloomfield, N. J.
Wood Conversion Co., St. Paul, Minesota.
Zouri Store Front Construction Co., Niles, Mich.

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Batteries, Storage

ONE OF THE uses of storage batteries is to supply direct current to the sound equipment. The batteries are, of course, charged through current rectification equipment operated from the main power lines.

Another important use of batteries in motion picture theatres is in emergency lighting systems which augment the regular source of light power as a safeguard against breakdown of the local system. They are installed for instant service upon such a breakdown, being placed in operation automatically. Besides giving the necessary power for lighting, they are capable also of supplying power to the projector motor and arc for some time. Prices depend on the nature of the installation.

Carpenter Mfg. Co., 125 Broadway, Boston, Mass.
Edison Electric Storage Battery, Valley Road, West Orange, New Jersey.
Electric Storage Battery Company, Philadelphia, Pa.
Federated Purchaser, Inc., 23 Park Place, New York City.
Lafayette Radio Mfg. Co., 100 Sixth Avenue, New York City.
Philco-Battery Division, C and Tioga Streets, Philadelphia, Pa.
Willard Storage Battery Company, 246 E. 131st Street, Cleveland, Ohio.

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Box Offices

KEEPING PACE with advancement in theatre design the box office has been developed from a rather unsightly necessity to a thing of beauty, modernly equipped for speedy and accurate sale of tickets. It is frequently designed in harmony with the design of the theatre and the display frames.

Attractive box offices are now available to exhibitors as separate units, which means that a theatre owner may obtain a modern ticket booth without necessarily remodeling his entire theatre front. These new box offices are constructed of materials designed to give life and color to an otherwise drab entrance. While it has been an accepted tradition that box offices should harmonize with the general architecture and treatment of the theatre exterior, development in box office construction indicate that the separate box office can be fitted suitably into any theatre design.

Architectural Decorating Co., 1600 South Jefferson Street, Chicago, Illinois.
E. E. Fulton Co., 1018 South Wabash Avenue, Chicago, Ill.
Fyrart Division of Cincinnati Advertising Products Company, 3266 Beekman Street, Cincinnati, Ohio.
Libman-Spanjer Corporation, 1600 Broadway, New York City.
Lobby Display Frame Corporation, 549 W. 52nd Street, New York City.
S. Markendorff's Sons, Inc., 159 W. 23rd Street, New York City.
Newman Brothers, Inc., 660 W. Fourth Street, Cincinnati, Ohio.
The Nurre Companies, Inc., Bloomington, Indiana.
Stanley Frame Company, 442 West 42nd Street, New York City.

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Blocks, Pulleys, Stage Rigging

Refer to Stage Rigging and Hardware

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Blowers, Organ

Refer to ORGAN BLOWERS

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Bookkeeping Systems, Theatre

Refer to ACCOUNTING SYSTEMS

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Brass Rails and Ornamental Bronze

BRASS RAILS have many uses in motion picture theatres—for separating sections of the lobby and foyer for proper control of traffic, as a means of protection at the edge of the balcony, around the orchestra pit, and so on.

Ornamental bronze has extensive use in motion picture theatres, sometimes merely decoratively, as in the form of plaques, but most commonly for a combined utilitarian and decorative purpose, as represented by organ grilles and other gratings, box office wickets, lighting fixtures, display cases, etc.

American Brass Company, Waterbury, Connecticut.
General Bronze Company, Long Island City, New York.
Midwest Ornamental Iron Works, 4435 West Division Street, Chicago, Ill.
E. E. Fulton Co., 1018 South Wabash Avenue, Chicago, Ill.
Neumade Products Corp., 427 West 42nd Street, New York City.
Newman Brothers, Inc., 660 W. Fourth St., Cincinnati, Ohio.
F. P. Smith Wire & Iron Works, 2346 Clybourne Avenue, Chicago, Ill.
I. Weiss & Sons, Inc., 445 West 45th Street, New York City.
Zouri Store Front Construction Co., Niles, Mich.

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Carbon Savers

THESE ARE devices designed to permit the use of positive carbon stubs otherwise too short to be adapted to the requirements of the projection arc lamp. The technique of their use consists essentially in the clamping of a copper cap to the carbon stub, then attaching it in proper electrical contact to a rod having dimensions similar to those of the original carbon. In this way carbons may be used up to within an inch of their original length.

Best Devices Company, 200 Film Building, Cleveland, Ohio.
Chicago Cinema Products Co., 1736 N. Springfield Avenue, Chicago, Ill.
The GoldE Manufacturing Co., 1728 N. Damen Avenue, Chicago, Ill.
E. E. Fulton Co., 1018 South Wabash Avenue, Chicago, Ill.
Projection Accessories Co., 434 Broome Street, New York City.
Projector Improvement Company, Inc., Chrysler Building, New York City.
Walter G. Preddey, 187 Golden Gate Avenue, San Francisco, Calif.
Weber Machine Corporation, 59 Rutter Street, Rochester, New York.
Wenzel Co., 2507 So. State Street, Chicago, Ill.

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Carbons

MOTION PICTURE projection carbons are required for projection in most motion picture theatres (all except those using Mazda light sources).

Modern projection demands the best in quality in projection carbons today, and this demand is being met by the carbon manufacturers through their scientific and research departments with products that have kept pace with modern progress.

The newer development of a positive carbon of different core composition than previous types, smaller in diameter, and non-rotating, has resulted in the attainment of a much whiter projection light at low and medium amperages than is obtainable from low-intensity and hi-low arcs. This carbon, used with a negative carbon of adapted type, is the source of the so-called "suprex" arc. A report of the Projection Practice Committee of the Society of Motion Picture Engineers, has stated:

"A comparison of the Suprex carbon arc with the high-low arc at a current of from 50 to 60 amperes, showed that the Suprex carbon arc provides a light of equal intensity, but with a more even field, and of course at a much lower operating cost."

This carbon is used with a special lamp and certain rectification facilities developed for it.

Bond Electric Corporation, Lancaster, Ohio.
Kliegl Bros., 321 W. 50th Street, New York City.
National Carbon Company, Inc., Madison Avenue and W. 117th Street, Cleveland, Ohio.
National Carbon Company, Carbon Sales Division, P. O. Box 6087, Cleveland, O.
Noris Carbon Company, Inc., 160 Fifth Avenue, New York City.

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Carpets

BECAUSE of the hard wear to which theatre carpets are subjected it has been found that there is no saving in the selection of cheap carpets. Generally, floor coverings and carpets should give an impression of stability and foundation upon which one may walk with security.

The following are standard weaves of carpets, listed in order of price from the highest to the lowest:

1. Chenille.
2. Saxony.
3. American Oriental.
4. Winton.
5. Axminster.
6. Velvet.
7. Tapestry.

Any of the grades from Saxony to Axminster, inclusive, have been used successfully in theatres.

Carpet padding used under the carpet not only provides a softer and more comfortable feeling to the foot but reduces friction and adds many years to the life of the carpet by keeping it away from direct contact with the hard floor.

Carpets also should be selected with a view to the acoustics of the theatre.

Bigelow-Sanford Carpet Company, Inc., 140 Madison Avenue, New York City.
L. C. Chase & Co., 295 Fifth Avenue, New York City.
Charles P. Cochrane Company, Kensington Avenue & Butler, Philadelphia, Pa.
Collins & Aikman Corporation, 25 Madison Avenue, New York, N. Y.
Decorative Arts Co., 300 W. Austin Ave., Chicago, Ill.
Firth Carpet Co., 295-5th Ave., New York City.
Hardwick & Magee Company, Lehigh Avenue and Seventh Street, Philadelphia, Pa.
Mandel Brothers, Inc., State and Madison Streets, Chicago, Ill.
Mohawk Carpet Mills, Inc., 295 5th Avenue, New York, N. Y.

Roxbury Carpet Company, Central Street, Saxonville, Mass.
Scott Ballantyne Co., 219 No. 16th Street, Omaha, Nebr.
Selsi Co., Inc., 43 West 23rd Street, New York City.
Alexander Smith & Sons Carpet Company, Saw Mill River Road, Yonkers, N. Y.
M. J. Whittal Associates, Brussels Street, Worcester, Mass.

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Chairs, Theatre

CHAIRS should be so chosen and the seating layout should be so planned as to ensure the maximum seating capacity consistent with comfort, safety, facility of entrance and exit, compliance with local or state building requirements, proper sight lines, elevations and other mechanical adaptations and adjustments.

Talking pictures have injected another element into the problem of seating for higher efficiency, i. e., acoustics. The acoustical properties of the theatre chair are now very important, and for sound-equipped houses upholstered seats have become a necessity due to their sound-absorbent quality. Veneer backs and seats are likely to induce sound reverberation of obnoxious character and may easily mar an otherwise perfect acoustical condition.

Allied Seating Co., 341 W. 44th St., New York City.
American Seating Company, Grand Rapids, Mich.
The A. H. Andrews Company, 107 S. Wabash Avenue, Chicago, Ill.
Arlington Seating Company, Arlington Heights, Ill.
John L. Cable Manufacturing Co., 45 Union Ave., Jamaica Plain, Mass.
Decorative Arts Co., 300 W. Austin Ave., Chicago, Ill.
Dominion Theatre Equipment Co., Ltd., 60 Dundas Street E., Toronto, Can.
General Seating Company, 2035-49 Charleston St., Chicago, Ill.
Good-All Electric Mfg. Co., 251 Spruce Street, Ogallala, Nebr.
Heywood-Wakefield Company, Gardner, Mass.
Ideal Seating Company, Grand Rapids, Mich.
Illinois Theatre Seat Exchange, 1024 So. Wabash Avenue, Chicago, Ill.
Independent Seat Co., 1600 Broadway, New York City.
International Seat Corporation, Union City, Ind.
The Irwin Seating Company, Grand Rapids, Michigan.
Laine Textile Corp., 212 Lexington Avenue, New York City.
Midwest Manufacturing Co., 344 N. Water Street, Wichita, Kansas.
The Peabody Seating Company, North Manchester, Indiana.
S. O. S. Corp., 1600 Broadway, New York City.
Scott Ballantyne Co., 219 No. 16th Street, Omaha, Nebr.
Standard Manufacturing Company, Cambridge City, Indiana.
U. S. Theatre Supply Co., Omaha, Nebr.

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Chair Covers

IN ADDITION to giving a pleasing and inviting appearance to the auditorium, chair covers serve the practical purpose of coolness and sanitation. An interior otherwise drab may be transformed into a cool, clean, cheerful looking place through their use.

There are several things that should be borne in mind in connection with the use of chair covers. It should be remembered that auditorium and balcony chairs as a rule require two distinct and different styles of covers. The auditorium chair should be equipped with a cover which covers the entire chair back while the balcony chair need only have a quarter back. This is because of the slope on which balcony chairs are placed.

Working from blue prints provides the most satisfactory way of assuring a perfect fit of the cover for each chair.

Chair pads for veneer seats are also obtainable, and there are also special chair materials which are intended to be used as aids to acoustics.

Allied Cloth Specialties Company, Greenville, O.
Allied Seating Co., 341 W. 44th St., New York City.
Buob and Scheu, 216 East 14th Street, Cincinnati, Ohio.
L. C. Chase & Company, 295 Fifth Avenue, New York City.
General Seating Co., 2035-49 Charleston Street, Chicago, Ill.
Ronald Grose, Inc., 515 Madison Avenue, New York City.
Florence Bedding Co., Florence, S. C.
Independent Seat Co., 1600 Broadway, New York City.
Kelly-Springfield Tire Co., 1775 Broadway, New York City.
Laine Textile Corp., 212 Lexington Avenue, New York City.
Mandel Brothers, Inc., State and Madison Streets, Chicago, Ill.
The Orinoka Mills, 183 Madison Avenue, New York City.
The Pantasote Co., Inc., 250 Park Avenue and 46th Street, New York City.
I. Weiss & Sons, Inc., 445 West 45th Street, New York City.

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Chair Fastening Cement

CEMENT of this kind is for firmly attaching into the floor the metal pieces to which the theatre chair is bolted. Into a hole made in the floor, the metal piece itself, or bolt for its attachment, is inserted, then around it is poured the melted cement. In about ten minutes this cement hardens and holds the metal piece or bolt firmly in place.

When used in reseating, the old metal piece or bolt is removed, a new one inserted and the cement poured around it.

Allied Seating Co., 341 W. 44th St., New York City.
General Seating Company, 2035-49 Charleston St., Chicago, Ill.
Illinois Theatre Seat Exchange, 1024 So. Wabash Avenue, Chicago, Ill.
Independent Seat Co., 1600 Broadway, New York City.

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Chair Refinishing Materials

MATERIAL IS NOW available for refinishing worn seat coverings, giving them a new flexible surface that, it is claimed, will not crack or peel and is impervious to moisture and unaffected by perspiration.



"DESIRE"

Dietrich's lovely lines are as superior to those of the overstuffed figure above as Alexander Smith Carpet is to ordinary theatre carpet. Which is why you find Alexander Smith Carpet in so many of the country's most successful theatres.

ALEXANDER SMITH CARPET

SERVING THE NATION . . .

With the most COMPLETE THEATRE CHAIR SERVICE, at the most reasonable prices. Excellent materials combined with the finest workmanship. We manufacture complete modern opera chairs, all parts and accessories. Also used and built chairs and parts.

GENERAL SEATING COMPANY

GESCO

CHICAGO

With this material seats may be refinished in practically any color, without removing from chair frame and will be ready for use in a short time.

General Seating Co., 2035-49 Charleston Street, Chicago, Ill.
Independent Seat Co., 1600 Broadway, New York City.
Technical Finishes Corporation, 155 N. Clark Street, Chicago, Illinois.
The Pantasote Co., Inc., 250 Park Avenue and 46th Street, New York.

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Change Makers

SPEED AND ACCURACY are obtained at the box office through the use of coin changing machines which in addition to their time saving facilities offer a valuable protection against annoying mistakes in making change to patrons. With the coin changing machines a light touch at the keyboard is all that is necessary to deliver the correct number of coins to the patron who easily scoops them up from a cup at the side of the change maker. Coins may be delivered either from the right or left side and these automatic cashiers as developed for theatres have been improved in recent months until now they are available in sizes which occupy only about 81 square inches of space in the box office.

Brandt Automatic Cashier Company, Watertown, Wis.
Hedman Manufacturing Company, 1158 Center Street, Chicago, Ill.
Hoefer Change-Maker Company, 3700 E. 12th Street, Kansas City, Mo.
Monex Corporation, 22 W. 32nd Street, New York City.
Universal Stamping & Manufacturing Co., 2839 N. Western Avenue, Chicago, Ill.

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Change-Overs

A DEVICE for changing from one projection machine to another or from projector to stereopticon which is accomplished by pressing a button.

Basson & Stern, 749 E. 32nd Street, Brooklyn, New York.
Cinema Supplies, Inc., 36-40 Glenwood Avenue, Minneapolis, Minn.
Dowser Manufacturing Company, 114 Green Street, Brooklyn, N. Y.
Essannay Electric Manufacturing Company, 908 South Wabash Avenue, Chicago, Ill.
Good-All Electric Mfg. Co., 251 Spruce Street, Ogallala, Nebr.
GoldE Manufacturing Company, 1728 N. Damen Avenue, Chicago, Ill.
Guerico & Barthel, 908 S. Wabash Avenue, Chicago, Illinois.
E. W. Hulett Manufacturing Company, 216 North Clinton Street, Chicago, Illinois.
International Projector Corp., 88-96 Gold Street, New York City.
N. A. N. Automatic Light Control Co., 517 Main St., P. O. Box 207, Johnstown, Pa.
Walter G. Preddey, 187 Golden Gate Avenue, San Francisco, Calif.
Sentry Safety Control Corp., 13th and Cherry Streets, Philadelphia, Pa.
S. O. S. Corp., 1600 Broadway, New York City.
Weaver Manufacturing Co., 1639 E. 102nd Street, Los Angeles, Calif.

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Choppers, Ticket

Refer to TICKET CHOPPERS

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Cleaners, Film

Refer to FILM CLEANING MACHINES

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Cleaning Compounds

CLEANING COMPOUNDS facilitate routine janitor work and are more or less a necessity to the well kept theatre. There are various types of cleaning materials adapted to different kinds of surfaces and fabrics. A cream cleaner is available for carpet cleaning as well as wall washing.

In selecting his cleaners, the theatre manager should assure himself of their harmlessness as well as fitness for the purpose.

Acme Stage Equipment Co., 191 Lafayette St., New York City.
Budge-It Products Corp., 24 Bond Street, New York City.
Florozone, Inc., Brooklyn, N. Y.
E. E. Fulton Co., 1018 South Wabash Avenue, Chicago, Ill.
J. B. Ford Company, Wyandotte, Michigan.
Franklin Research Co., Philadelphia, Pa.
Rochester Germicide Co., Rochester, N. Y.
Skour-Nu, Inc., 158 W. 22nd Street, New York City.
Technical Finishes Corp., 565 W. Washington Street, Chicago, Ill.
Rosco Laboratories, 367 Hudson Avenue, Brooklyn, N. Y.

WOULD YOU SACRIFICE
your patrons' good will for
$89.50?
If not, write today for details on the new all-metal
ELECTRIC-AIR BLOWER

Adequate capacity for 450-seat theatre. Can be used in conjunction with established cooling system and for building up pressure in foyers, lobbies, etc. Efficient design obtains its capacity output while operating at minimum speed, insuring quiet operation and long life.



OPERATES FROM ½ H.P. MOTOR. LESS PULLEYS AND MOTOR **$89.50**
Order today or write for further information.

ELECTRIC-AIR, INC.
308 MONROE AVE. N.
Grand Rapids, Mich.

New 1936 Model SOUTH BEND **LATHE** $75 LESS MOTOR DRIVE

Write for details on this 9 in. x 3 ft. Workshop Precision, back-geared, screw-cutting Lathe. Made in 8 different drives, 4 bed lengths. Easy Payment Terms arranged at low cost per month. Full information on request.



SOUTH BEND LATHE WORKS
182 E. MADISON ST. SOUTH BEND, IND. U.S.A.

THEATRE ACCOUNTING
by WILLIAM F. MORRIS

● Used by thousands of theatres. Enables you to keep your accounts easily and accurately. Order today.

PRICE $3.00

QUIGLEY BOOKSHOP
Rockefeller Center New York

Condensers (Lenses)

CONDENSERS are single glass lenses, unmounted. They are made in various diameters from 2¼ inches to 7¼ inches in diameter; the 4½-inch and the 7¼-inch are the sizes used mostly in motion picture work. The condenser is located in the front end of the lamphouse to gather the rays of light from the light source, and bend them, or condense them into a spot of light on the aperture. They are made in different shapes, some being Plano Convex, some Meniscus or Moon shape, and others Bi-Convex.

Focal lengths for motion picture work are usually 6½-7½-8½ and 9½ inches; condensers 5 inches, 6 inches and 8 inches in diameter are usually used for spotlight projection.

Aerovox Wireless Corporation, 70 Washington Street, Brooklyn, New York.
Bausch & Lomb Optical Company, Rochester, New York.
Brenkert Light Projection Company, 7348 Saint Aubin Avenue, Detroit, Mich.
Century Lighting Equipment, 419 West 55th Street, New York City.
Chicago Cinema Products Co., 1736 N. Springfield Avenue, Chicago.
Corning Glass Works, Corning, N. Y.
Ilex Optical Co., Rochester, N. Y.
Electrical Research Products, 250 W. 57th Street, New York City.
Fish-Schurman Corp., 230 E. 45th St., New York City.
Hugo Meyer & Co., 245 West 55th Street, New York City.
Kliegl Brothers, 321 W. 50th Street, New York City.
Polymet Mfg. Corporation, 829 E. 134th Street, New York City.
Safety Projector Co., 310 West Second Street, Duluth, Minn.
Sussfeld, Lorsch & Schimmel, 153 W. 23rd Street, New York City.
Wenzel Co., 2507 So. State Street, Chicago, Ill.

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Curtain Control Machines

FEW THINGS leave a finer impression on the theatre audience than the smooth and silent opening and closing of the curtain. This is accomplished by curtain control machines which operate automatically. The curtain can be controlled from the booth or from back stage by the simple process of pressing a button.

Curtain control equipment consists of track equipped with cable and snaps to which the curtain is fastened. In opening and closing the curtain may be stopped at any desired point across the stage and may also be reversed at will.

The motor for operating the curtain is usually placed on the stage or it may be placed in the grids or mounted on a platform. This permits the machine, track and curtains to be flied in addition to open from the center.

A type of curtain control machine specially designed for small theatres with tracks up to 40 feet in length, has been put on the market at a price considerably lower than that of the larger machines.

Acme Stage Equipment Co., 191 Lafayette Street, New York City.
Automatic Devices Company, Samuels Building, Allentown, Pa.
Bruckner-Mitchell, Inc., 132 West 24th Street, New York City.
J. H. Channon Corp., 1447-1455 W. Austin Avenue, Chicago, Ill.
J. R. Clancy, Inc., 1010 W. Belden Avenue, Syracuse, N. Y.
Peter Clark, Inc., 544 W. 30th Street, New York City.
Cinema Supplies, Inc., 36-40 Glenwood Avenue, Minneapolis, Minn.
Electric-Air, Inc., 308 Monroe Avenue, Grand Rapids, Mich.

Hub Electric Co., 2219 W. Grand Avenue, Chicago, Ill.
Metropolitan Scenic Studios, Inc., Omaha, Nebr.
N. C. Nussbaumer, 2921 W. Van Buren Street, Chicago, Ill.
Perkins Curtain Carrier Co., Waterloo, Iowa.
Robert E. Power Studios, 1717 Cordova Street, Los Angeles, California.
Richards-Wilcox Manufacturing Company, Aurora, Ill.
Alvin Seiler, Chrysler Bldg., New York City.
Tiffin Scenic Studios, Tiffin, Ohio.
Twin City Scenic Company, 2819 Nicolett Avenue, Minneapolis, Minn.
Vallen, Inc., 225 Bluff Street, Akron, Ohio.
Weaver Brothers Manufacturing Company, 221 West Grand Avenue, Watts, Calif.
Weaver Mfg. Co., 1639 E. 102nd Street, Los Angeles, Calif.
I. Weiss & Sons, Inc., 445 West 45th Street, New York City.

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Curtain Tracks

THE TYPE OF curtain track installed is important for several reasons. It cannot be a makeshift affair, for if it is it may ruin an otherwise good program. Naturally, it must be noiseless and must function smoothly and with little or no effort.

Acme Stage Equipment Company, 191 Lafayette Street, New York City.
Arvee Equipment Co., 3729 Easton Avenue, St. Louis, Mo.
Automatic Devices Company, Samuels Building, Allentown, Pa.
Bruckner-Mitchell, Inc., 132 W. 24th Street, New York City.
J. H. Channon Corp., 1447-1455 W. Austin Avenue, Chicago, Ill.
J. R. Clancy, 1010 W. Belden Avenue, Syracuse, N. Y.
Peter Clark, Inc., 544 W. 30th Street, New York City.
Good-All Electric Mfg. Co., 251 Spruce Street, Ogallala, Nebr.
Metropolitan Scenic Studios, Inc., Omaha, Nebr.
N. C. Nussbaumer, 2921 W. Van Buren Street, Chicago.
Robert E. Power Studios, 1717 Cordova Street, Los Angeles, California.
Richards-Wilcox Mfg. Co., Aurora, Ill.
Tiffin Scenic Studios, Tiffin, Ohio.
Twin City Scenic Company, 2819 Nicolett Avenue, Minneapolis, Minn.
U. S. Scenic Studios, Inc., Film Exchange Building, Omaha, Nebr.
Perkins Curtain Carrier Company, Waterloo, Ia.
Vallen, Inc., 225 Bluff Street, Akron, Ohio.
Volland Scenic Studios, Inc., 3737 Cass Avenue, St. Louis, Mo
Weaver Manufacturing Co., 1639 E. 102nd Street, Los Angeles, Calif.
I. Weiss & Sons, Inc., 445 West 45th Street, New York City.

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Curtains, Fireproof

LAWS IN MOST states now require an asbestos curtain on the stage. In some cases a combination of steel and asbestos curtains is required by the law.

Arvee Equipment Co., 3729 Easton Avenue, St. Louis, Mo.
Bruckner-Mitchell, Inc., 132 West 24th Street, New York City.
J. H. Channon Corporation, 1455 West Austin Avenue, Chicago, Ill.
J. R. Clancy, 1010 West Belden Avenue, Syracuse, N. Y.
Peter Clark, Inc., 544 W. 30th Street, New York City.
Johns-Manville Corporation, 22 E. 40th St., New York City.
Klemm Manufacturing Corporation, 1455 W. Austin Avenue, Chicago, Ill.
Laine Textile Corp., 212 Lexington Avenue, New York City,
Lee Lash Studios, 707 Broadway, New York City.
Metropolitan Scenic Studios, Inc., Omaha, Nebr.
N. C. Nussbaumer, 2921 West Van Buren St., Chicago, Illinois.
The Orinoka Mills, 183 Madison Avenue, New York City.
The Pantasote Co., Inc., 250 Park Avenue and 46th St., New York City.
Robert E. Power Studios, 1717 Cordova Street, Los Angeles, Calif.
Tiffin Scenic Studios, Tiffin, Ohio.
Twin City Scenic Co., 2819 Nicolett Avenue, Minneapolis, Minn.
Volland Scenic Studios, Inc., 3737 Cass Avenue, St. Louis, Mo.
I. Weiss & Sons, 445 W. 45th Street, New York City.

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Cutout Machines

THIS IS A DEVICE for making various kinds of exploitation cutouts and lobby and marquee displays. The design for the desired cutout display is traced on ordinary wall board and with this device, the cutout is easily made by guiding the machine over the pattern. A small motor is used and the current from the electric light socket furnishes the power. The machine is convertible into a saw by substituting a saw blade for the chisel to handle harder and thicker materials.

International Register Company, 21 S. Throop Street, Chicago, Ill.

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Dimmers

THE BEAUTIFUL lighting effects achieved in motion picture theatres is accomplished through dimmers which are capable of complete illumination control making possible soft changes and color blending of lights to create a restful and pleasing atmosphere.

Frank Adam Electric Company, 3650 Windsor Place, St. Louis, Mo.
Century Lighting Equipment, Inc., 419 West 55th Street, New York City.
Chicago Switchboard Manufacturing Co., 426 S. Clinton St., Chicago, Ill.
Cutler-Hammer, Inc., 12th Street and St. Paul Avenue, Milwaukee, Wis.
Dimmerette Switchboard Co., 108 W. 46th Street, New York City.
General Electric Company, 1 River Road, Schenectady, N. Y.
Hub Electric Company, 2219 W. Grand Avenue, Chicago, Ill.
Kliegl Brothers, 321 W. 50th Street, New York City.
Major Equipment Company, 4603 Fullerton Avenue, Chicago, Ill.
Reynolds Electric Company, 2650 W. Congress Street, Chicago, Ill.
Ward-Leonard Electric Company, 37 South Street, Mt. Vernon, N. Y.
Westinghouse Electric & Manufacturing Company, East Pittsburgh, Pa.
Wm. Wurdack Electric Manufacturing Company, 4444 Clayton Avenue, St. Louis, Mo.

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Disinfectants, Perfumed

THE NECESSITY of eliminating disagreeable odors in a theatre has led to the development of disinfectants which not only serve to kill bacteria, but leave the room fragrant.

A deodorant which acts as a solvent for the scale forming in urinals and toilets, is also obtainable.

Acme Stage Equipment Co., 191 Lafayette Street, New York City.
Florozone Corp., 62-68 Forest Ave., Brooklyn, N. Y.
E. E. Fulton Co., 1018 South Wabash Avenue, Chicago, Ill.
The Huntington Laboratories, Inc., Huntington, Ind.
Molnar Laboratories, 211 East 19th St., New York City.
Per-Fu Co. of Hollywood, 1637 N. Stanley Avenue, Hollywood, Calif.
Rochester Germicide Company, Inc., Rochester, N. Y.
Rosco Laboratories, 367 Hudson Avenue, Brooklyn, N. Y.
West Disinfecting Company, 42-16 Barn Street, Long Island City, N. Y.

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Effect Machines

EFFECT MACHINES are an integral part of motion picture exhibition, especially when a policy of stageshows has been adopted. The effect in lighting which may be obtained are almost phenomenal, are always a source of curiosity and pleasure on the part of the public. There is a wide range of prices on these machines, depending upon the effects desired. There is also a new product which not only produces the usual effects but a wide variety of others.

Belson Manufacturing Company, 800 Sibley Street, Chicago, Ill.

FOR PERFECT PROJECTION

MATISSE FSC

extra heat-resisting condensers made of Selected "Pyrex" Brand Glass.

● are ground and highly polished to precision accuracy in curvature and focus ● are carefully tempered to withstand extreme changes of temperature for which "Pyrex" Brand Glass is so well known ● give maximum light value for projection and spotlight purposes ● will not discolor.

Ask your dealer for price list No. 241-M

STANDARD QUALITY CONDENSERS

made of domestic raw glass of the best possible selected crystal quality, highly ground and polished, individually tested as to focal length.

Write for new bulletin.

FISH-SCHURMAN CORPORATION
230 EAST 45TH ST., NEW YORK, N. Y.

A NEW AUTOMATIC CURTAIN CONTROL

that gives dependable, smooth, silent, trouble free curtain operation at astonishing low cost.

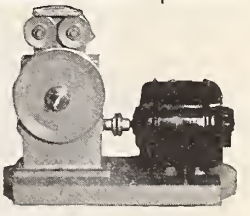
Positive switch contact assured by carbon contacts. When you touch the switch you know it will respond—no sticking—no slipping—no embarrassment! Perfect performance ALWAYS.

Sturdily constructed. Rubber cushioned. Fully guaranteed.

Price, including motor,

$58.50

Write for details.



ELECTRIC-AIR, Inc.
308 Monroe Ave., N. Grand Rapids, Mich.

Sanozone air perfumes

dispel odors; add fragrance and freshness. Inexpensive; most effective. Ask your supply dealer for SANOZONE or write for samples and prices to

SANOZONE COMPANY
1129 Roy Street Philadelphia

PARTS • SLIP COVERS
PATCHERKIT • LEATHERETTE
NEW and USED THEATRE CHAIRS
Write to
ALLIED SEATING CO.
358 West 44th St. New York

Brenkert Light Projection Company, 7348 St. Aubin Avenue, Detroit, Mich.
Century Lighting Equipment, Inc., 419 West 55th Street, New York City.
Chicago Cinema Products Company, 1736-1754 N. Springfield Avenue, Chicago, Ill.
Display Stage Lighting Company, 442 W. 45th Street, New York City.
The GoldE Manufacturing Co., 1728 N. Damen Avenue, Chicago, Ill.
Kliegl Brothers, 321 W. 50th Street, New York City.

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Electric Measuring Instruments

THE DEVELOPMENT and improvement in theatre lighting and projection have thrown onto the shoulders of the electrician, as well as the projectionist, many responsibilities. At their command are factors which make or break the show. With enormous switchboards to control, emergency lighting plants, motors, generators, arcs, dimmers, transverters, magnetic appliances and many other involved and sensitive electrical instruments, it devolves on the theatre to provide adequate equipment for their correct operation. In the list of instruments necessary for finding causes of electrical troubles and of determining projection illumination conditions, are ammeters, voltmeters, ohmmeters, illuminometers, vacuum tube testers and the like.

Amthor Testing Instrument Co., Inc., 309 Johnston Street, Brooklyn, N. Y.
Andre DeBrie, Inc., 115 West 45th St., New York City.
Federated Purchaser, Inc., 23 Park Place, New York City.
General Electric Company, 1 River Road, Schenectady, N. Y.
Heyer Products Company, Inc., 197 Grove Street, Bloomfield, N. J.
Lafayette Radio Mfg. Co., 100 Sixth Avenue, New York City.
Weston Electrical Instrument Corp., 614 Frelinghuysen Avenue, Newark, New Jersey.

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Engineering Service

SPECIAL TECHNICAL service in the installation, operation and repairing of theatre equipment and structural elements, is available from engineers specializing in this work.

G. J. Badgley, 111 West 48th St., New York, N. Y.
Bruckner-Mitchell, Inc., 132 West 24th St., New York City.
Cinema Supplies, Inc., 36-40 Glenwood Avenue, Minneapolis, Minn.
J. R. Clancy, Inc., 1010 W. Belden Avenue, Syracuse, N. Y.
Peter Clark, Inc., 542 West 30th St., New York City.
Eastern Research Laboratories, 601 West 26th Street, New York City.
Electrical Research Products, 250 West 57th Street, New York City.
Federated Purchaser, Inc., 23 Park Place, New York City.
Good-All Electric Mfg. Co., 251 Spruce Street, Ogallala, Nebr.
Hub Electric Co., 2219 W. Grand Avenue, Chicago, Ill.
Kansas City Sound Service Co., 130 W. 18th St., Kansas City, Mo.
Miles Reproducer Co., Inc., 112 West 14th St., New York City.
Pacent Engineering Corp., 79 Madison Avenue, New York City.
S. S. Sugar, 5 E. 57th Street, New York City.
Wenzel Co., 2507 So. State Street, Chicago, Ill.
Wood Conversion Co., St. Paul, Minn.

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Exit Light Signs

EXIT LIGHT SIGNS are required by law in all theatres, the Chicago theatre building ordinance specifying them as follows: "The word 'EXIT' shall appear in letters at least six inches high over the opening of every means of egress from a theatre and a red light shall be kept burning over such a sign."

Ben Adler Signs, Inc., 720 So. Dearborn Street, Chicago, Ill.
The Artkraft Sign Co., Lima, O.
Belson Manufacturing Company, 800 Sibley Street, Chicago, Illinois.
Brenkert Light Projection Company, 7348 Saint Aubin Avenue, Detroit, Mich.
Century Lighting Equipment, 419 West 55th Street, New York City.
E. E. Fulton Company, 1018 S. Wabash Avenue, Chicago, Ill.
Good-All Electric Mfg. Co., 251 Spruce Street, Ogallala, Nebr.
Hub Electric Company, 2219 W. Grand Avenue, Chicago, Illinois.
Kliegl Brothers, 321 W. 50th Street, New York City.
Major Equipment Company, 4603 Fullerton Avenue, Chicago, Illinois.
Metal and Glass Products Co., 952 West Lake Street, Chicago, Illinois.
Viking Products Corporation, 330 W. 42nd Street, New York City.
The Voigt Company, 1745 N. 12th Street, Philadelphia, Pa.
Wheeler Reflector Co., 275 Congress street, Boston, Mass.

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Film Cabinets

THERE ARE various types of film cabinets having storage capacity from three to twelve reels per unit of various forms of construction so that the reel is elevated or brought within grasp by the opening of the cover. They are generally of double metal wall construction, so that should one reel become ignited in the cabinet, the others are insulated from this heat, and thus saved from any damage. Some of them are constructed so that they can be ventilated to the outside by means of piping.

American Film-Safe Corporation, 1800 Washington Boulevard, Baltimore, Md.
Belson Manufacturing Company, 800 Sibley Street, Chicago, Ill.
Chicago Cinema Products Co., 1736 N. Springfield Avenue, Chicago, Ill.
E. E. Fulton Company, 1018 S. Wabash Avenue, Chicago, Ill.
Good-All Electric Mfg. Co., 251 Spruce Street, Ogallala, Nebr.
Neumade Products Corporation, 427 W. 42nd Street, New York City.
Wenzel Co., 2507 So. State Street, Chicago, Ill.

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Film Cabinet Stands

THERE ARE various size stands which accommodate one up to three cabinets, and hold the film cabinets so that they are more convenient as well as allowing them to be moved about more easily for cleaning or relocating purposes. Some of them also make the film cabinets more safe by holding the film cabinet at an angle so that a reel of film cannot be laid on top of it.

Belson Manufacturing Company, 800 Sibley Street, Chicago, Ill.
Chicago Cinema Products Co., 1736 N. Springfield Avenue, Chicago, Ill.
E. E. Fulton Company, 1018 S. Wabash Avenue, Chicago, Ill.
The GoldE Manufacturing Co., 1728 N. Damen Avenue, Chicago, Ill.
Neumade Products Corp., 427 West 42nd Street, New York City.

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Film Cement

A SPECIAL preparation for splicing motion picture film used in theatres, laboratories and film exchanges.

Bell & Howell Company, 1801 Larchmont Avenue, Chicago, Ill.
E. E. Fulton Co., 1018 South Wabash Avenue, Chicago, Ill.
F. B. Griffen, Oshkosh, Wis.
Good-All Electric Mfg. Co., 251 Spruce Street, Ogallala, Nebr.
Rosco Laboratories, 367 Hudson Avenue, Brooklyn, New York.
Safety Projector Co., 310 West Second Street, Duluth, Minn.
Wenzel Co., 2507 So. State Street, Chicago, Ill.

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Film Cleaning Machines

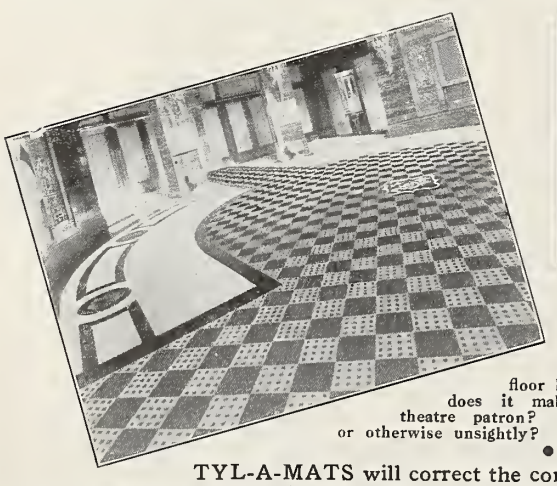
A BLOCK containing pads which are saturated with a film cleaning liquid through which the film is run, dirt and grit being removed from it in the process. Prices range from $7.50 up.

Andre DeBrie, Inc., 115 W. 45th Street, New York City.
Bell & Howell Co., 1801 Larchmont Avenue, Chicago, Ill.
Blue Seal Products Co., 260 Wyckoff Street, Brooklyn, New York.
Neumade Products Corp., 427 West 42nd Street, New York City.

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Film Inspection Machines

PERFECT PROJECTION is impossible unless the film itself is in perfect mechanical condition. Today the public demands good screen and sound results and the projectionist can accomplish this only when proper inspection has been given



No THEATRE is truly Modern without . . . . TYL-A-MATS

Paramount-Publix Theatre New York, N. Y.

How does your lobby floor look? What impression does it make with your modern theatre patron? Is it cracked, uneven or otherwise unsightly?

TYL-A-MATS will correct the condition and beautify your entrance. They are made in many color combinations to harmonize with the general color scheme. Besides giving your theatre an air of quiet dignity, they actually cut cleaning costs of your auditorium because most of the foot-dirt is kept outside.

Our Service Department will gladly submit sketches and estimates for TYL-A-MATting your floor. Write for the TYL-A-MAT Folder illustrated in color.

Prominent Users of **TYL-A-MATS**
Paramount-Publix Corp.
RKO Corp.
Warner Brothers
Comerford Amusement Co.
Brandt Theatres
Skirhall Bros.
United Detroit Theatres
Shea Chain, Inc.
Schine Circuit
Sparks Circuit

O. W. JACKSON & CO. INC., 290-5TH AVE., N.Y. World's Largest Mat House

to the film. Film inspection machines enhance efficiency in this work.

Andre DeBrie, Inc., 115 W. 45th Street, New York City.
Bell & Howell Co., 1801 Larchmont Avenue, Chicago, Ill.

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Film Reels

Refer to REELS

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Film Processing Machines

A DEVICE for protecting the projector from emulsion of green film. It is placed between rewinds, the film passing through the waxing machine and waxing the sprocket holes while being rewound. Prices range from $15.00 up.

Bell & Howell Co., 1801 Larchmont Avenue, Chicago, Ill.
Andre DeBrie, Inc., 115 W. 45th Street, New York City.
Blue Seal Products Co., 260 Wyckoff Street, Brooklyn, New York.
Malcom Film Laboratory, 244 W. 49th Street, New York City.
S. O. S. Corp., 1600 Broadway, New York City.

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Fire Extinguishers

THERE ARE for theatres four types of fire extinguishers: the one quart size hand extinguisher, containing carbon tetra-chloride; the 2½-gallon soda and acid extinguisher; the 2½-gallon foam type, and the portable carbon Dioxide hand type. Good ones of these types are manufactured by many companies. Instructions from fire inspectors should be carefully followed in distributing these through the theatre building. Prices range around $12.00.

Acme Stage Equipment Co., 191 Lafayette Street, New York City.
American-LaFrance and Foamite Corporation, Elmira, New York.
C. S. Caldwell, Birmingham, Ala.
Dayton Safety Ladder Co., 121 W. Third St., Cincinnati, O.
Fyr-Fyter Company, 221 Crane, Dayton, Ohio.
Garrison Engineering Corporation, Waterbury, Conn.
Harker Manufacturing Company, 121 W. Third Street, Cincinnati, Ohio.
International Fire Equipment Corporation, W. New Brighton, N. Y
Neumade Products Corp., 427 West 42nd Street, New York City.
Pyrene Manufacturing Company, 560 Belmont Avenue, Newark, N. J.

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Fire Prevention Devices, Projector

IMPORTANT equipment has been developed which it is said definitely prevents a film fire in the projection machine. This equipment is a safety control device, that is easily installed and which is operated on the regular line voltage. The main control unit and dowser are mounted on the cone of the lamphouse and act as the main light cut off, taking the place of the regular dowser. The dowser is operated from five distinct points of contact, covering every avenue through which a fire could start in the projector while it is in operation or at a standstill with the film in it. All contact points are very sensitive, and the dowser is instantaneous in its action, yet does not depend upon springs to actuate it.

Blue Seal Products Co., 260 Wyckoff Street, Brooklyn, New York.
N. A. N. Automatic Light Control Company, 517 Main Street, P. O. Box 207, Johnstown, Pa.
Paramount Device Corporation, 908 Windsor Avenue, Chicago, Ill.
Pyrene Manufacturing Company, 560 Belmont Avenue, Newark, N. J.
Sentry Safety Control Corporation, 13th and Cherry Street, Philadelphia, Pa.

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Fire Shutters, Projection Room

AGAIN ENTERING into lower insurance rates are fireproof shutters for the projection both. Such equipment in the modern theatre has placed the patrons beyond the danger line, so to speak. These safety shutters are so constructed that they drop when film breaks. Certain designs work automatically, while others operate through a release effected by the projectionist. The list price of the shutters range from $9.00 up, depending on size.

Belson Manufacturing Company, 800 Sibley Street, Chicago, Ill.
Best Devices Company, Film Building, Cleveland, Ohio.
H. B. Cunningham, 964 University Avenue, St. Paul, Minn.
E. E. Fulton Co., 1018 South Wabash Avenue, Chicago, Ill.
W. G. Preddey, 187 Golden Gate Avenue, San Francisco, Cal.
Richards-Wilcox Mfg. Co., Aurora, Ill.

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Floor Surfacing Materials

MANY PARTS of a theatre are suited to use of floor covering other than woven materials, and often composition flooring may adequately take the place of expensive tiles, terrazzo, etc.

Composition flooring is made by a number of companies specializing in this product, and all have their own processes. It may be said, however, that the basic materials are cork or rubber, and natural gums.

Composition floors, due to their resilience, afford comfort underfoot, durable and easy to maintain. Manufacturers offer them in a wide variety of colors and designs so that it is possible to harmonize them with the color scheme and decorative plan of any interior. Special designs can be executed in practically all of these materials, thus giving the floor distinction and individuality. Among the areas where resilient composition floors may be used are the following: lobbies, lounges, smoking rooms, dressing rooms, hallways, foyers, executive offices, etc.

American Mat Co., 1717 Adams Street, Toledo, O.
Armstrong Cork and Insulation Co., Lancaster, Pa.
Bonded Floors Company, Inc., Kearny, N. J.
Congoleum-Nairn, Inc., Kearny, N. J.
Franklin Research Co., Philadelphia, Pa.
Imperial Floor Company, 59 Halstead, Rochester, N. Y.
O. W. Jackson & Co., 290 Fifth Ave., New York City.
Stedman Rubber Flooring Co., South Braintree, Mass.
St. Clair Rubber Company, 440 Jefferson Avenue East, Detroit, Mich.
Technical Finishes Corp., 565 W. Washington Street, Chicago, Ill.
U. S. Rubber Company, 1790 Broadway, New York City.
Wear Proof Mat Co., 2158 Fulton Street, Chicago, Ill.
Zenitherm Company, Inc., Kearny, N. J.

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Footlights

MANY TYPES OF footlights are made for the average theatre. They are designed in the portable type, disappearing type, and the regular kind of permanent installation. Footlights can be bought already wired for various combina-



The colorful upholstering—sturdy yet comfortable construction—and graceful lines of ROYALCHROME enhances the appearance of theatre lounges and lobbies.

ROYALCHROME Furniture is the finest in America—not only because of the superior styling—but mainly because every piece is especially constructed, upholstered and chromium plated to withstand the hardest use. Moreover, it's inexpensive.

Our catalog is yours for the asking. It will give you ideas.

Royal METAL MFG. CO.
"Metal Furniture Since '97"

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25 W. 45th Street - New York City

Branches in
LOS ANGELES TORONTO BOSTON
PITTSBURGH SAN FRANCISCO

tions of color circuits, in single or double rows.

Frank Adam Electric Company, 3650 Windsor Avenue, St. Louis, Mo.
Belson Manufacturing Company, 800 Sibley Street, Chicago, Ill.
Century Lighting Equipment, 419 West 55th Street, New York City.
Chicago Cinema Products Company, 1736-1754 N. Springfield Avenue, Chicago, Ill.
Chicago Switchboard Manufacturing Company, 426 S. Clinton Street, Chicago, Ill.
Hub Electric Company, 2219 W. Grand Avenue, Chicago, Ill.
Kliegl Brothers, 321 W. 50th Street, New York City.
Major Equipment Company, 4603 Fullerton Avenue, Chicago, Ill.
Wheeler Reflector Company, 275 Congress Street, Boston Mass.
Wm. Wurdack Electric Manufacturing Company, 4444 Clayton Avenue, St. Louis, Mo.

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Fountains

FOUNTAINS used in the theatre supply drinking water to employes and patrons, or they may be merely ornamental. If they are of latter type, they are usually incorporated in the decorative scheme of lobby, foyer or lounge, sometimes in conjunction with a pool and statuary. Those supplying drinking water are of the regular types designed for public buildings and may be head in wall (recessed or projecting) and pedestal types. They, too, are obtainable in decorative patterns and materials.

Automatic operation of drinking fountains is possible by means of a mechanism actuated by the interruption of a light beam focused on a photoelectric cell. When the patron bends over the fountain, the water begins to flow; it stops flowing as soon as the light beam is no longer thus interrupted by the patron's head.

Architectural Decorating Co., 1600 So. Jefferson Street, Chicago, Illinois.
Barker Brothers, Seventh Street, Flower and Figueroa, Los Angeles, Calif.
The Crane Company, 836 S. Michigan Avenue, Chicago, Illinois.
Friedley-Voshardt Co., 761-771 Mather Street, Chicago, Ill.
G-M Laboratories, Inc., 1731-36 Belmont Ave., Chicago, Ill.
Kliegl Brothers, 321 W. 50th Street, New York City.
Mellaphone Corp., 714 University Ave., Rochester, N. Y.
Newman Brothers, Inc., 660 W. Fourth Street, Cincinnati, O.
Rundle-Spence Manufacturing Company, 52 Second Street, Milwaukee, Wis.
The Halsey W. Taylor Company, Warren, Ohio.
The Voigt Company, 1743 N. 12th Street, Philadelphia, Pa.

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Furnaces, Coal and Oil Burning

Refer to HEATING SYSTEMS

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Furniture, Lobby and Lounge

THE importance of lobby and foyer areas in a motion picture theatre for the accommodation of waiting patrons, and the demand of the public for pleasant lounges, bring sofas, chairs, table and floor lamps, etc., into the realm of theatre equipment. Because of the hard usage given it, such furniture should be of durable materials. Modern design has developed metal furniture that is entirely comfortable and easily maintained. The lobby or lounge into which it is introduced, however, should have wall and other decorative treatment that is expressive of the "modern" idea.

John L. Cable Mfg. Co., 45 Union Ave., Jamaica Plain, Mass.
The Howell Company, 666 Lake Shore Drive, Chicago, Ill.
Mandel Brothers, Inc., State and Madison Streets, Chicago, Ill.
Modernage Furniture Corp., 162 East 33rd Street, New York City.
Royal Metal Manufacturing Company, 1140 S. Michigan Ave., Chicago, Ill.
Scott Ballantyne Co., 219 No. 16th Street, Omaha, Nebr.

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Hearing Aids

GROUP HEARING aids for theatres, designed to bring the sound of motion pictures to patrons with impaired hearing, consist in suitable amplification actuated by the motion picture sound system, either from the speakers or the soundhead, together with jack-boxes for attachment to the selected chairs, and receiving instruments for attachment by the patron to the jack-boxes. A single amplifier (3-watts) has a capacity up to 50 receivers. The receiving instruments may be either of air-conduction or of bone-conduction type, and usually both are supplied in each installation to meet the preferences of deafened patrons.

Acme Electric Construction Co., 407 So. Dearborn Streets, Chicago, Ill.
Better Hearing, Inc., 1 West 34th Street, New York City.
The Brush Development Co., E. 40th and Perkins Avenues, Cleveland, O.
Dictograph Products Co., Inc., Acousticon Division, 580 Fifth Avenue. New York City.
Electrical Research Products, 250 West 57tn Street, New York City.
Electro-Acoustic Products Co., Ft. Wayne, Ind.
Federated Purchaser, Inc., 23 Park Place, New York City.
Gates Radio & Supply Co., Quincy, Ill.
Harrison Radio Co., 12 West Broadway, New York City.
Hearing Devices Co., Times Square Bldg., New York City.
Lafayette Radio Mfg. Co., 100 Sixth Avenue, New York City.
Mears Radio Hearing Device Corp., 1 West 34th Street, New York City.
Miles Reproducer Co., Inc., 112 West 14th Street, New York City.
Radio Receptor Co., Inc., 106 Seventh Avenue, New York City.
Good-All Electric Mfg. Co., Ogallala, Nebr.
RCA Manufacturing Co., Inc., Camden, N. J. (Sonotone system).
Trimm Radio Manufacturing Co., 1770 West Berteau Avenue, Chicago, Ill.

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Heating Systems and Accessories

HEATING SYSTEMS adapted to theatres are essentially like those for other types of public buildings, but of course the system load factors are quite different because of the number of people confined in a rather small area (auditorium), and the variability of this number during the time period of the performances. Steam heating is commonly and efficiently used for the smaller theatres, but even for these it is of course not amenable to the same control possible with a duct system introducing heated air. In the latter case the fresh air is heated and otherwise conditioned before it enters the theatre, and through the use of automatic control instruments and proper supervision temperature and relative humidity may be kept adjusted to each other for the provision of comfortable, healthful air conditions. In complete air-conditioning, the heating plant is really a part of the whole ventilating system.

In heating systems employing coal as the fuel, automatic stokers not only save labor, but usually are capable of producing savings in fuel consumption because of more efficient stoking. Increase in the use of oil as a fuel has come about as a result of better designed and less expensive oil furnaces. Gas is to be recommended for some localities.

American Blower Corp., 6000 Russell St., Detroit, Mich.
American Radiator & Standard Sanitary Corp., 40 W. 40th St., New York City.
Carrier Engineering Corp., 850 Frelinghuysen Ave., Newark, N. J.
Delco Appliance Corp., Rochester, N. Y.
Fedders Mfg. Co., Buffalo, New York.
Grinnell Co., Providence, R. I.
Iron Fireman Manufacturing Co., 3180 West 106th St., Cleveland, Ohio.
Kohler Co., Kohler, Wis.
Parkinson Heater Corporation, 325 West Huron St., Chicago, Ill.
Register & Grille Mfg. Co., 70 Berry St., Brooklyn, N. Y.
Reynolds Corporation, 609 No. LaSalle Street, Chicago, Illinois.
B. F. Sturtevant Co., Hyde Park, Boston, Mass.
Supreme Heater & Ventilating Company, 1915 Pine Street, St. Louis, Mo.

ADD 10%

To Your Potential Audience

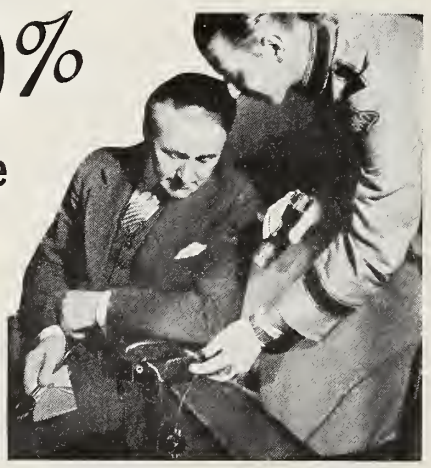
TALKIES are SILENTS to 15,000,000 hard-of-hearing persons in this country.

Discover this profitable new audience for your theatre!

Now is the time to ask your NATIONAL SUPPLY man how sound pictures can be heard by the hard-of-hearing through Acousticon Theatrephones.

Complete details regarding cost, installation, specifications, and audience-building publicity campaigns, are easily available from the National Theatre Supply Company, exclusive distributors of Theatre Acousticon Systems . . . a product of the world's foremost manufacturers of scientific aids for the hard-of-hearing since 1903.

DICTOGRAPH PRODUCTS CO., INC.
580 Fifth Ave., New York



Acousticon Systems similar to that now installed in Radio City Music Hall and the Metropolitan Opera House have just been placed in the Ritz Theatre, Greenville, S. C., Monroe Theatre, Rochester, N. Y., Ambassador Theatre, Baltimore, Shea's North Park Theatre, Buffalo, and this month's installations include systems in 27 theatres of the Hoblitzille Interstate Circuit.

SAVES MONEY



Both hands are used by the man on a Dayton Safety Ladder, because he has no fear of falling. He works faster and better, saves your time and money.

The Dayton does not tip or wabble, has wide platform with protecting guard rail. Made of airplane spruce —light and strong—in sizes 3 to 16 feet. Moderately priced.

Write Dept. BT-4 for details.

The DAYTON SAFETY LADDER Co.

121-123 West 3rd St. Cincinnati, Ohio

DAYTON Safety Ladder

(Patented)

Stock carried on Pacific Coast by E. D. Bullard Co., Los Angeles and San Francisco, and by 160 other distributors from coast to coast. Made and distributed in Canada by Safety Supply Co., Toronto.

NALCO CANDLE FLAME ELECTRIC LAMPS

Cut electric costs

Add beauty to lighting fixtures



These new electric lamps come in standard and candelabra type bases—plain, frosted or tinted. They shed a soft mellow glow and look like an actual candle burning. Use only 6-7 watts and guaranteed for 1000 burning hours. Improve the appearance of your candle type fixtures by fitting them with economical, beautiful Nalco Candle—Flame Lamps.

25c with your inquiry will bring sample lamp. Interesting proposition for movie supply dealers —write.

NORTH AMERICAN ELECTRIC LAMP CO.

1153-E S. Broadway, St. Louis, Mo.

ARE THE HARD OF HEARING



ABLE TO HEAR IN YOUR THEATRE?

A complete solution to this problem can be had by using

TRIMM products

An ever-increasing number of installations are being made in theatres—perhaps you intend to install such equipment, but before buying investigate the many points of superiority of Trimm products.

Write for full details.

TRIMM Radio Manufacturing Co.
1770 W. Berteau Ave., Chicago, Ill.

Tiltz Air Conditioning Corp., 230 Park Ave., New York City.
United States Air Conditioning Corp., Northwestern Terminal, Minneapolis, Minn.
Worthington Pump and Machinery Corp., Harrison, New Jersey.

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High Intensity Lamps

Refer to LAMPS, HIGH INTENSITY

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Horn Lifts and Horn Towers

A HORN LIFT is an automatically controlled electrically driven elevator to raise and lower sound horns to their proper places behind the screen. They operate on the hydraulic, cable and drum and screw lift principle, and when the stage is needed for acts, the lift lowers the horn down under the stage. The portion of the stage flooring directly above the lift is attached to the lift, becoming a part of it, and any stage setup located over the lift goes up with it and is ready for use the instant the lift returns to the low level.

Horn towers are structural steel towers on which the horns are fastened. These towers are generally on rubber-tired, ball bearing casters so that they may be moved about silently to properly locate the horns behind the screen. When the horns are not in use the towers can be pushed out of the way.

Acme Stage Equipment Co., 191 Lafayette Street, New York City.
Arvee Equipment Co., 3729 Easton Avenue, St. Louis, Mo.
Atlas Sound Corp., 1451 - 39th Street, Brooklyn, N. Y.
Bruckner-Mitchell, Inc., 132 W. 44th Street, New York City.
J. R. Clancy, Inc., 1010 W. Belden Avenue, Syracuse, N. Y.
Gates Radio & Supply Company, Quincy, Illinois.
Littleford Brothers, 443 E. Pearl Street, Cincinnati, Ohio.
Vallen, Inc., 225 Bluff Street, Akron, Ohio.
Weaver Manufacturing Co., 1639 East 102nd Street, Los Angeles, Calif.

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Interior Decorations

INTERIOR DECORATION of the motion picture theatre has developed specialists in this important phase of construction. These companies have made a thorough study of the type of decorative scheme best suited for audience appeal.

Decorative Arts Co., 300 W. Austin Avenue, Chicago, Illinois.
Mandel Brothers, Inc., State and Madison Streets, Chicago, Ill.
Marshall Field & Company, Chicago, Ill.
Modernage Furniture Corp., 162 East 33rd Street, New York City.
Novelty Scenic Studios, 611 W. 43rd Street, New York City.
Robert E. Power Studios, 1717 Cordova Street, Los Angeles, California.
Rambusch Decorating Co., 2 West 45th Street, New York City.
Ronald Grose, Inc., 515 Madison Avenue, New York City.
Technical Finishes Corp., 565 W. Washington Street, Chicago, Ill.
J. A. Torstenson & Company, 860 Fletcher Street, Chicago, Ill.
United States Plywood Co., Inc., 603-7 West 36th Street, New York City.
I. Weiss & Sons, 445 W. 45th Street, New York City.
Wood Conversion Co., First National Bank Bldg., St. Paul, Minn.
Zouri Store Fronts, Niles, Mich.

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Ladders, Safety

THE SAFETY LADDER is a safeguard, both for the employer and the employe. It minimizes the risk of accidents and the possibility of becoming involved in costly law suits. The safety ladder has the approval of the Underwriters Labora-

MODERN *Theatre* DECORATION

by America's Leading Designers and Makers of Modern Furniture!



Earl Theatre New York — *Eugene de Rosa Architect*

● **This firm, for a decade the foremost exponent of modern decoration in the country, now makes available through its Contract Division, a complete line of upholstered, wood and metal furniture, specially designed and priced for theatre use. We offer a decorative service without cost to clients, or in cooperation with their architects. Already we have executed a number of lobbies and lounges for motion picture theatres in the metropolitan New York area. If you cannot personally visit our block-long factory and display-room building, submit blueprints and we will contact you by mail, or have our representative call. No obligation entailed.**

CONTRACT DIVISION

Modernage

162 East 33rd St. New York

Factory and Showrooms

tories. Sizes range from 3 feet to 16 feet. Because of the rigidity of these ladders, they are time-savers.

"Acme" Stage Equipment Co., 191 Lafayette Street, New York City.
American Ladder Company, 3700 W. 38th Street, Chicago, Illinois.
The Artkraft Sign Co., Lima, O.
John Berg Manufacturing Co., 3813 South Morgan Street, Chicago, Illinois.
Dayton Safety Ladder Company, 121 W. Third Street, Cincinnati, Ohio.
The Patent Scaffolding Company, 1500 Dayton Street, Chicago, Illinois.
Rich Pump & Ladder Company, 1028 Depot Street, Cincinnati, Ohio.

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Lamps, Exciter

THE PURPOSE of exciter lamps is to supply the light energy which actuates the photoelectric cell. It is located in the sound head in such adjustment that its beam of light rides upon the sound track, transmitted or interrupted according to the variations of the track. It is a basic element in the mechanism of sound-on-film reproduction and should be durable and precisely adapted to the particular design of the apparatus used.

Amperex Electronic Products, Inc., 79 Washington Street, Brooklyn, New York.
Federated Purchaser, Inc., 23-25 Park Place, New York City.
M. N. Gilman, 136 Liberty Street, New York City.
Gordos Products Company, 17 W. 60th Street, New York City.
Hygrade Sylvania Corp., Clifton, N. J.
Kansas City Sound Service Co., 130 W. 18th Street, Kansas City, Mo.
LeRoy Sound Equipment Corp., 421 Lyell Avenue, Rochester, New York.
Safety Projector Co., 310 West Second Street, Duluth, Minn.
The Sonolux Company, East Newark, N. J.
S. O. S. Corp., 1600 Broadway, New York City.
Universal Tube Mfg. Co., 42 Hampton Place, Brooklyn, New York.
Wenzel Co., 2509 So. State Street, Chicago, Ill.

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Lamps, High Intensity

HIGH INTENSITY projector lamps are of two types—reflector type, and condensing-lens type. Their selection depends on the size of the theatre and other local factors. The condenser-lens type (so-called super-high intensity) is generally operated at from 115 to 130 amperes. The reflector type is generally operated at from 70 to 80 amperes. Lamps in the high intensity class are of the larger type or represent other conditions requiring a higher degree of screen illumination.

C. S. Ashcraft Mfg. Company, 4731 35th St., Long Island City, N. Y.
Brenkert Light Projection Company, 7348 St. Aubin Avenue, Detroit, Mich.
Carpenter Manufacturing Co., 125 Broadway, Boston, Mass.
Dominion Theatre Equipment Co., Ltd., 60 Dundas Street, East Toronto, 2, Canada.
Hall & Connolly, Inc., 24 Van Dam Street, New York City.
J. H. Hallberg, 303 Fourth Avenue, New York City.
J. E. McAuley Mfg. Co., 554 W. Adams Street, Chicago, Ill.
Morelite Company, Inc., 600 West 57th Street, New York City.
Walter G. Preddey, 187 Golden Gate Avenue, San Francisco, Calif.
Safety Projector Co., 310 West Second Street, Duluth, Minn.
The Strong Electric Corporation, 2501 Lagrange Street, Toledo, Ohio.
Westinghouse Lamp Co., 30 Rockefeller Plaza, New York City.

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Lamps, Incandescent, Projection

INCANDESCENT LAMPS for theatre motion picture projection are usually of the low-voltage type for added efficiency and greater source concentration. They cannot be used on the ordinary lighting circuit without a transformer or regulator. The 900-watt, 30-ampere, T-20 bulb lamp usually provides acceptable results on good screens up to 16 feet wide at throws not greater than about 100 feet.

There are also available 1,000-watt prefocus base, and 1,500-watt bipost base, 100-120 volt, T-20 bulb lamps employing the biplane type of filament construction, which is inherently of higher cost but makes possible the requisite source concentration at ordinary circuit voltages and thus saves the cost of auxiliary apparatus. They are preferred where operating schedules are relatively short, and for projectors of the semi-portable type. Screen results equal or surpass those from the 900-watt lamp. The 1,500-watt lamp requires forced ventilation.

For portable 35-mm. projectors there are the 500-watt monoplane filament, and the 750-watt and 1,000-watt biplane filament lamps in short T-20 bulbs with medium prefocus bases. All are of the 100-120 volt type. The 750-watt and 1,000-watt lamps require forced ventilation.

For stereopticon projection there are the 500-watt, short T-20 bulb, medium prefocus base lamp; and the 100-watt, long T-20 bulb mogul prefocus base lamp. Both of the 100-120 volt types employ monoplane filaments.

"Acme" Stage Equipment Co., 191 Lafayette Street, New York City.
Art Lamp Corp., 469 East Ohio Street, Chicago, Ill.
Century Lighting Equipment, 419 West 55th Street, New York City.
Edison Lamp Works, Division of G. E. Harrison, N. J.
J. H. Hallberg, 303 Fourth Avenue, New York City.
International Projector Corp., 88-96 Gold St., New York City.
Kliegl Bros., 321 West 50th Street, New York City.
National Lamp Works, Nela Park, Cleveland, O.
Safety Projector Co., 310 W. Second Street, Duluth, Minn.
Weber Machine Corp., 59 Rutter Street, Rochester, N. Y.
Westinghouse Lamp Company, 30 Rockefeller Plaza, New York City.

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Lamps, General Lighting

THE MANY TYPES of lamps available today make it possible to have light of just the proper quantity and quality. The types of lamps used to a great extent influence the cost of lighting. Lamps themselves vary in cost. Special, expensive types are often used where the more standard types would be satisfactory. Poor and inefficient lamps use up energy and do not give the light they should. Old, dirty and blackened lamps waste energy without a proper return. Lamps of the wrong voltage give too little light, or burn out to quickly.

Incandescent lamps are usually designated by wattage, voltage, bulb shapes and diameter. The diameter of the bulb is given in eights of an inch.

Colored lamps are available with inside spray finish and with natural colors in several sizes. The natural-colored lamps are specially desirable for indirect cove lighting; the inside-colored lamps for exterior displays and where the lamps themselves are seen.

Spotlight and floodlight lamps have filaments that are as concentrated as practicable, and in the prefocus types, placed very accurately with respect to the base. The lives of these lamps are 200 and 800 hours, respectively—the shorter the life the greater the light output for a given wattage. In general, the lamps have round bulbs with wattages of 250, 400, 500, 1,000, 1,500, and 2,000.

"Acme" Stage Equipment Co., 191 Lafayette Street, New York City.
Century Lighting Equipment, 419 N. 55th Street, New York City.
Champion Lamps, Davers, Mass.
Edison Lamp Works, Division of G. E., Harrison, N. J.
General Electric Company, 1 River Road, Schenectady, N. Y.
Hub Electric Co., 2219-29 W. Grand Street, Chicago, Ill.
Hygrade Sylvania Corp., Clifton, N. J.
Kliegl Bros., 321 West 50th Street, New York City.



Type HC-10

BETTER PROJECTION

● "H & C" is the accepted standard throughout the world for perfection in Projection Lighting — assuring superior projection results because of *better screen illumination.*

Write for Illustrated Booklet

HALL & CONNOLLY, Inc.
24 Van Dam Street, New York City

SUPER-LITE LENSES
and
PRO-JEX SOUND UNITS
are giving universal satisfaction
A TRYOUT WILL CONVINCE YOU
Projection Optics Co., Inc.
330 Lyell Ave., Rochester, N.Y., U.S.A.

Mandel Brothers, Inc., State and Madison Streets, Chicago, Ill.
National Lamp Works, Nela Park, Cleveland, O.
North American Electric Lamp Co., 1151 S. Broadway, St. Louis, Mo.
Westinghouse Lamp Company, 30 Rockefeller Plaza, New York City.

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Lamps, Low Intensity

THIS CLASSIFICATION is rather general, inasmuch as it refers to all types of projection lamps designed for theatres requiring light of lower intensity. Lamps in this class are Low Intensity, Hi-Low, Alternating Current Reflector Type and Suprex (the latter using alternating current carbons with direct current). All of these lamps are of the reflector type. The operating amperage for these lamps ranges from 15 to 80.

Brenkert Light Projection Company, 7348 St. Aubin Avenue, Detroit, Mich.
Cinema Supplies, Inc., 36-40 Glenwood Avenue, Minneapolis, Minn.
Dominion Theatre Equipment Co., Ltd., 60 Dundas St., East Toronto, 2, Canada.
Good-All Electric Mfg. Co., Ogallala, Nebraska.
Hall & Connolly, Inc., 24 Van Dam Street, New York City.
International Projector Corp., 88-96 Gold St., New York City.
Kliegl Brothers, 321 W. 50th Street, New York City.
The J. E. McAuley Manufacturing Company, 554 W. Adams Street, Chicago, Ill.
Mellaphone Corp., Rochester, N. Y.
Morelite Company, Inc., 600 W. 57th Street, New York City.
Motiograph, Inc., 4431 W. Lake Street, Chicago, Ill.
W. G. Preddey, 187 Golden Gate Avenue, San Francisco, Cal.
Safety Projector Co., 310 West Second Street, Duluth, Minn.
Scott Ballantyne Co., 219 North 16th Street, Omaha, Nebr.
Strong Electric Corporation, 2501 Lagrange Street, Toledo, O.
S. O. S. Corporation, 1600 Broadway, New York City.

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Lamps, Suprex

THESE ARE projection lamps designed for the suprex d.c. arc, which gives, through the use of a non-rotating carbon of specific composition, a much whiter projection light at low and middle amperages than is obtainable with low-intensity and hi-low arcs. At 45 amperes, the d.c. arc has a light intensity as high as 7,000 lumens, as much as hi-low develops at from 70 to 80 amperes, while the low-intensity arc has a light intensity of only about 2,000 lumens at 25 amperes.

C. S. Ashcraft Mfg. Company, 4731 - 35th Street, Long Island City, N. Y.
Brenkert Light Projection Co., 7348 St. Aubin Ave., Detroit, Mich.
Cinema Supplies, Inc., 36-40 Glenwood Avenue, Minneapolis, Minn.
Dominion Theatre Equipment Co., Ltd., 60 Dundas Street, E., Toronto, Canada.
Hall & Connolly, 24 Van Dam St., New York, N. Y.
The J. E. McAuley Manufacturing Co., 554 W. Adams St., Chicago, Ill.
Morelite Company, Inc., 600 West 57th St., New York City.
Walter G. Preddey, 187 Golden Gate Avenue, San Francisco, Calif.
Scott Ballantyne Co., 219 North 16th Street, Omaha, Nebr.
S. O. S. Corp., 1600 Broadway, New York City.
The Strong Electric Corp., 2501 Lagrange St., Toledo, O.

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Lenses

FOR MOTION PICTURE theatre service there are projection lenses and condensing lenses. The latter are also used in projection but are placed in the lamphouse and condense the rays to a spot on the aperture. Projection lenses are objective lenses placed in the projector head.

The prime requirement of a projection less is to give a bright, well defined picture



Strong Lamps are completely manufactured within the Strong factory, where every step in production can be rigidly controlled to comply with the high standard set by Strong.

Every Strong Lamp is backed by an unconditional guarantee to be all that is claimed for it . . . backed by years of knowing how to build projection arc lamps.

Your Independent Theatre Supply Dealer will arrange a demonstration in your own theatre. Or write for your copy of the new, interesting and instructive catalog of Strong equipment. No obligation.

THE STRONG ELECTRIC CORPORATION
2501 Lagrange St. Toledo, Ohio, U. S. A.

Export Offices: Room 301, 220 W. 42nd St., New York City

STRONG
PROJECTION LIGHTING EQUIPMENT

on the screen without any distortion or color rays. These lenses are made in four sizes: Eighth, quarter, half and three-quarters (diameters, respectively, of 1 11/16, 1 5/16, 2 25/32 and 3¼ inches).

The one-eighth and one-quarter sizes are furnished in equivalent focii of two inches E. F., to eight inches E. F. The half-size is furnished in equivalent focii of four and a half inches E. F. to ten inches E. F., and the three-quarters in equivalent focii of from six inches E. F. to ten inches E. F. There is also procurable a bifocal projection lens with a range of from one-half to three-quarters of an inch in focal length, designed to eliminate the change of lenses in shifting operation from sound to silent films, and vice versa. All the sizes named are standard. Focal lengths are determined by the size of the picture desired.

Bausch & Lomb Optical Company, Rochester, N. Y.
Bell & Howell Co., 1801-1815 Larchmont Avenue, Chicago, Ill.
Century Lighting Equipment, Inc., 419 West 55th Street, New York City.
Corning Glass Works, Corning, N. Y.
Andre Debrie, Inc., 115 West 45th Street, New York City.
Fish-Schurman Corp., 230 E. 45th St., New York City.
G. P. Goerz American Optical Company, 485 5th Avenue, New York City.
Graf Lens Division, General Scientific Corporation, 4829 So. Kedzie Avenue, Chicago, Illinois.
Ilex Optical Mfg. Company, 726 Portland Avenue, Rochester, N. Y.
Kansas City Sound Service Co., 130 W. 18th Street, Kansas City, Mo.
Kliegl Bros., 321 West 50th Street, New York City.
Kollmorgen Optical Corporation, 767 Wythe Avenue, Brooklyn, N. Y.
Mellaphone Corp., Rochester, N. Y.
Hugo Meyer & Company, 245 West 55th Street, New York City.
Motiograph, Inc., 4431 W. Lake Street, Chicago, Ill.
Projection Optics Company, Inc., 330 Lyell Avenue, Rochester, N. Y.
Safety Projector Co., 310 W. Second Street, Duluth, Minn.
Semon Bache & Company, Greenwich and Morton Streets, New York City.
Simpson Instrument & Lens Company, 1737 N. Campbell Avenue, Chicago, Ill.
S. O. S. Corp., 1600 Broadway, New York City.
Wollensak Optical Company, 872 Hudson Avenue, Rochester, N. Y.

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Lens Assemblies

THESE ARE soundhead units consisting of a number of lenses in association with a narrow aperture by means of which light from the exciter lamp is framed and focussed upon the sound track of the film.

Bausch & Lomb Optical Company, Rochester, N. Y.
Projection Optics Company, Inc., 330 Lyell Avenue, Rochester, N. Y.
Simpson Instrument and Lens Company, 1737 N. Campbell Avenue, Chicago, Ill.
Wollensak Optical Company, 872 Hudson Avenue, Rochester, N. Y.

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Letters, Attraction Board

CHANGEABLE SIGN LETTERS are widely used by theatres in the marquee and have proved especially popular, because of the flexible manner in which they permit billing of a current or coming attraction. Changeable sign letters are generally made of cast aluminum with the letter part cut out. When used on the marquee these letters can be moved to make an attractive announcement. They are obtainable in large and small sizes and, in addition, numerals, characters, word plates and spacer panels of the same character are also available.

Adler Sign Letter Co., 720 South Dearborn Street, Chicago, Ill.
American Sign Company, 1940 Riverside Drive, Cincinnati, Ohio.
The Artkraft Sign Co., Lima, O.
Everbrite Electric Signs, Inc., 1434 N. Fourth Street, Milwaukee, Wis.
Friedley-Voshardt Company, Inc., 761 Mather Street, Chicago, Ill.
Hub Electric Co., 2219-29 W. Grand Avenue, Chicago, Ill.
Newman Brothers, Inc., 660-670 W. Fourth Street, Cincinnati, O.
The Tablet & Ticket Co., 1021 West Adams Street, Chicago, Ill.
Wagner Sign Service, Inc., 109 W. 64th Street, New York City.

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Lifts and Elevators for Orchestra, Organ, Stage and Horns

WITH THE ADVANCE in showmanship many new types of equipment have become factors in motion picture presentation and its supplementary entertainment. Not the least of these new factors are the lifts and elevators which play such an important part in the success of programs today. The modern theatre has this equipment.

"Acme" Stage Equipment Co., 191 Lafayette Street, New York City.
Arvee Equipment Co., 3729-37 Easton Avenue, St. Louis, Mo.
Bruckner-Mitchell, Inc., 132-134 West 24th Street, New York City.
Chicago Cinema Products Co., 1736-54 N. Springfield Avenue, Chicago, Ill.
J. R. Clancy, Inc., Syracuse, N. Y.
Peter Clark, Inc., 544 W. 30th Street, New York City.
Otis Elevator Co., 11th Avenue and 26th Street, New York, N. Y.

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Lighting Fixtures and Decorative Lighting

WHILE lighting fixtures constitute one of the outstanding features of the theatre today their style and application are obviously best determined by the individual treatment of the theatre and its requirements. It is significant, however, that a number of leading manufacturers have established special departments to give time and attention to the subject of theatre lighting and fixtures.

Art Lamp Corporation, 429 East Ohio Street, Chicago, Illinois.
The Artkraft Sign Co., Lima, O.
Barker Brothers, Seventh Street, Flower and Figueroa, Los Angeles, Calif.
Capital City Electric Company, 516 West Third St., Des Moines, Ia.
Cinema Supplies, Inc., 36-40 Glenwood Avenue, Minneapolis, Minn.
Curtis Lighting Company, Inc., 1119 W. Jackson Boulevard. Chicago, Ill.
Everbrite Electric Signs, Inc., 1434 N. Fourth Street, Milwaukee, Wis.
The Frink Corporation, 23-10 Bridge Plaza, Long Island City, N. Y.
I. P. Frink, Inc., 239 Tenth Avenue, New York City.
Good-All Electric Mfg. Co., 251-263 Spruce Street, Ogallala, Nebr.
The Edwin F. Guth Company, 2615 Washington Street, St. Louis, Mo.
Henkel & Best, 431 N. Michigan Avenue, Chicago, Ill.
Kliegl Brothers, 321 W. 50th Street, New York City.
Metal and Glass Products Co., 952 West Lake Street, Chicago, Illinois.
National Rug Mills, Inc., 2494 S. Fifth Street, Milwaukee, Wis.
Newman Brothers, Inc., 660-670 W. Fourth St., Cincinnati, O.
Robert E. Power Studios, 1717 Cordova Street, Los Angeles, Calif.
Roman Art Co., Inc., 2700-06 Locust Blvd., St. Louis, Mo.
The Voigt Company, 1743 N. 12th Street, Philadelphia, Pa.
Wheeler Reflector Co., 275 Congress Street, Boston, Mass.

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Lighting, Stage, Equipment

Refer to STAGE LIGHTING EQUIPMENT

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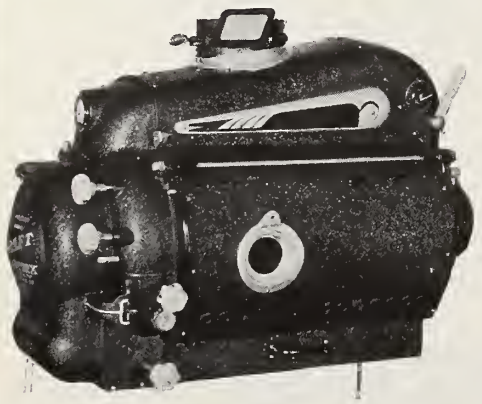
Lighting Systems, Emergency

EMERGENCY lighting plants are equipment designed to furnish power for supplying illumination and operating the show in the event of a failure of the local power supply.

Emergency lighting plants are made in several types such as the gasoline engine type, water turbine type, motor generator and battery type. In the case of the motor generator type several sources of power are provided to meet every contingency, which, together, form an interlocking type of protection.

Carpenter Mfg. Co., 125 Broadway, Boston, Mass.
Delco Appliance Corporation, Rochester, N. Y.
The Electric Storage Battery Company, Philadelphia, Pa.
Hub Electric Co., 2219-29 W. Grand Avenue, Chicago, Ill.
Kohler Company, Kohler, Wis.

Ashcraft Suprex Best in the Field



The pioneers of the Suprex Arc still lead the field by a wide margin—and still give you the finest projection

Don't be misled by claims of "just as good as Ashcraft." Insist upon the *real thing* in projection arc lamps. First in the field, the Ashcraft Suprex lamp has been steadily improved, until today it has no equal in delivering those quality results desired by every progressive projectionist.

C. S. ASHCRAFT MFG. CO. 47-31 35th Street Long Island City, N. Y.

Lipman Engineering Co., 415 Van Braam Street, Pittsburgh, Pa.
Universal Motor Company, Oshkosh, Wis.
Weir-Kilby Corporation, Station H, Cincinnati, O.
Westinghouse Electric & Manufacturing Company, East Pittsburgh, Pa.
Worthington Pump & Machinery Corp., Harrison, N. J.

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Lights, Exit

Refer to EXIT LIGHT SIGNS

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Lights, Spot, Flood

ARE MADE in arc and incandescent types for use on stage—in the booth—in cove lighting, and for head spotting. Most spotlights on the market can be used for spot lighting and for full flood. The arc types are made in sizes of 3 ampere up to 150 ampere. They come complete with stand and attachment cord and connector. Within the last year, the high intensity spot has appeared. It is an adaptation of the high intensity lamp to spot and flood lighting.

The incandescent spotlights are in sizes of from 250 watt to 2,000 watt. The sizes usually used are 250, 400, 500 and 1,000 watt.

The small head spots of 250 watts are used for cove lighting or spotting the head of a singer or organist. The incandescent spotlights come either with floor standard or pipe hangers for border lighting batons.

In stage work spotlights are frequently banked one above the other on a stand and used for flood-lighting from the wings. Prices range from $12 to $500.

Frank Adam Electric Company, 3650 Windsor Avenue, St. Louis, Mo.
Belson Manufacturing Company, 800 Sibley Street, Chicago, Ill.
Best Devices Company, Film Building, Cleveland, O.
Brenkert Light Projector Company, 7348 St. Aubin Avenue, Detroit, Mich.
Carpenter Manufacturing Co., 125 Broadway, Boston, Mass.
Century Lighting Equipment, Ltd., 419 West 55th Street, New York City.
Chicago Cinema Products Company, 1736-1754 N. Springfield Avenue, Chicago, Ill.
Chicago Switchboard Manufacturing Company, 426 S. Clinton Street, Chicago, Ill.
Crown Motion Picture Supplies, 311 W. 44th St., New York City.
GoldE Manufacturing Co., 1728 N. Damen Avtnue, Chicago, Ill.
Hall & Connolly, Inc., 24 Van Dam Street, New York City.
Hub Electric Company, 2225 W. Grand Avenue, Chicago, Ill.
Kliegl Brothers, 321 W. 50th Street, New York City.
Major Equipment Company, 4063 Fullerton Avenue, Chicago, Ill.
C. I. Newton Co., 253 W. 14th St., New York City.
W. G. Preddey, 187 Golden Gate Avenue, San Francisco, Cal.
Weaver Mfg. Co., 1639 E. 102nd Street, Los Angeles, Calif.
I. Weiss & Sons, Inc., 445 West 45th Street, New York City.
Westinghouse Lamp Company, 30 Rockefeller Plaza, New York City.
Wheeler Reflector Co., 275 Congress Street, Boston, Mass.
Wm. Wurdack Electric Manufacturing Company, 4444 Clayton Avenue, St. Louis, Mo.

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Lobby Display Frames

LOBBY ADVERTISING is an obviously effective business stimulant and in this connection the use of lobby display frames easily ranks first in appearance. With the effective display frames now available it is possible not only to obtain a maximum advertising value from their use but also to add materially to the appearance of the lobby. The front of the theatre may now be "dressed up" in excellent fashion with these frames. In the case of new theatres it is common practice to design lobby frames in conformity with the architectural style of the house.

American Display Corporation, 521 W. 57 St., New York, N. Y.
Architectural Decorating Co., 1600 South Jefferson St., Chicago, Ill.
Basson's, Inc., 123 Fulton Street, New York City.
The Formica Insulation Co., Cincinnati, O.
E. E. Fulton Co., 1018 S. Wabash Avenue, Chicago, Ill.
Good-All Electric Mfg. Co., 251-263 Spruce Street, Ogallala, Nebr.
Libman-Spanjer Corporation, 1600 Broadway, New York City.
S. Markendorff's Sons, Inc., 159 W. 23rd Street, New York City.
Newman Brothers, Inc., 660-670 W. Fourth Street, Cincinnati, O.
Northern Theatre Supply Company, 19 Glenwood Avenue, Minneapolis, Minn.
Stanley Frame Co., 442 W. 42nd St., New York City.
The Tablet & Ticket Co., 1021 West Adams Street, Chicago, Ill.
Workstel Studios, Inc., 45 W. 57th Street, New York. N. Y.

Machines, Ticket

A MOTOR driven device for dispensing tickets which are automatically registered as to the number of each denomination sold. These machines are made in two unit, three unit, four unit and five unit sizes. A two unit will dispense two tickets of different denominations such as children and adults. Each unit is controlled by a series of five buttons, making it possible to sell from one to five tickets.

The Arcus Ticket Co., 348 N. Ashland Avenue, Chicago, Ill.
General Register Corporation, 1540 Broadway, New York City.
Newman Brothers, Inc., 660-670 W. Fourth Street, Cincinnati, O.
Standard Ticket Register Corp., 1600 Broadway, New York City.
The Ticket Issuing Co., 1988 E. 66th Street, Cleveland, O.



THE WORLD'S GREATEST SHOW!

ANY show is "the world's greatest show, ladies and gentlemen" if the picture is projected through a B & L Super-Cinephor Projection Lens. Why? Because all of the artistry which the actors, the director, cameraman and the laboratory put into the film is projected onto the screen by a Super-Cinephor.

Install a battery of these Lenses. They will be the best bally-hoo artists your show ever had.

Write for details to Bausch & Lomb Optical Co., 679 St. Paul Street, Rochester, N. Y.

BAUSCH & LOMB
SUPER-CINEPHOR

Marquees

USE OF MARQUEES BY motion picture theatres is general. They serve a number of practical purposes. They offer theatres an excellent advertising medium while giving to the house an attractive and inviting entrance. During inclement weather they offer protection to waiting patrons.

Marquees are usually constructed of sheet metal and may be obtained in a variety of designs. They are furnished with glass roof or with steel ceiling and metal roof. Numerous interesting standard designs have been developed by marquee manufacturers especially for theatre use. These are easily installed and are shipped to theatres in convenient sections. Suggestions for attractive designs are available. Inquiries should be accompanied by approximate measurements of the front of the building where the marquee is to be used.

Adler Sign Letter Co., 720 So. Dearborn Street, Chicago, Ill.
The American Sign Company, 1940 Riverside Drive, Cincinnati, Ohio.
The Artkraft Sign Company, Lima, Ohio.
Everbrite Electric Signs, Inc., 1434 N. 4th Street, Milwaukee, Wis.
Good-All Electric Mfg. Co., 251-263 Spruce Street, Ogallala, Nebr.
Monroe Sign Shop, Inc., 795 Main Avenue, Passaic, N. J.
Newman Brothers, Inc., 660-670 W. Fourth Street, Cincinnati, O.
Sobel & Kraus, Inc., 525 East 136th Street, New York City.
Swanson-Nunn Electric Company, 420 S. E. Eighth St., Evansville, Indiana.

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Mazda Lamps

Refer to LAMPS, INCANDESCENT, PROJECTION.

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Mazda Regulators

THIS IS an electrical device for changing 110 volt or 220 volt current to 30 volt, 30 amperes current for use with 900 watt incandescent projection lamps.

The Garver Electric Company, Union City, Ind.
Good-All Electric Mfg. Co., 251-263 Spruce Street, Ogallala, Nebr.
J. H. Hallberg, 303 Fourth Avenue, New York City.
Hub Electric Co., 2219-29 W. Grand Avenue, Chicago, Ill.
International Projector Corp., 88-96 Gold Street, New York City.

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Microphones

MICROPHONES in theatres have a variety of uses, ranging from stage program presentations, regular and emergency announcements, to reports to patrons on sports and other timely items of interest. In most cases microphones can be added to the amplifying equipment used for sound-on-film service with little accessory equipment.

Four general types of microphones are available: carbon, condenser, crystal and magnetic. The latter division includes dynamic and velocity (ribbon) microphones. All except the first are quiet in operation, and free from the slight hiss known as carbon noise. Crystal and velocity microphones are available in semi-directional models that are particularly useful in reinforcing stage performance.

Amperite Company, 561 Broadway, New York City.

NOW ONE EASY LOW-COST INSTALLATION CAN MODERNIZE THE ENTIRE THEATRE FRONT

Simply by changing your marquee letters to Everbrite's new aluminum, changeable

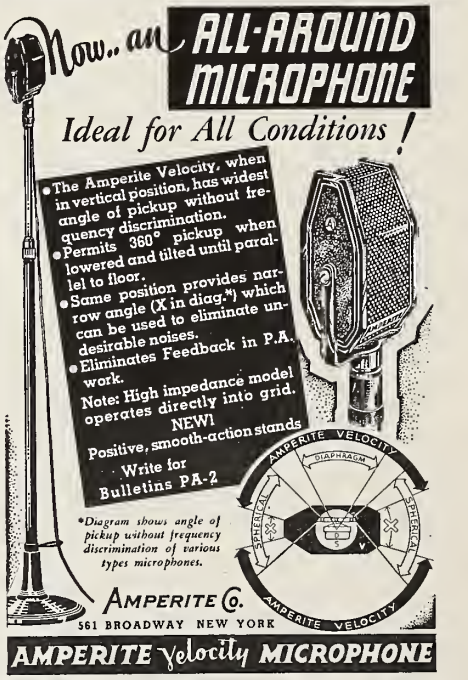
SILHOUETTE LETTERS

you can effect an improvement that is as profitable as it is modern. Theatres report immediate increases in box office receipts, partly because people are inclined to judge a theatre by its outward appearance and partly because the sharp black on white contrast of these new letters affords long range visibility day and night. We'll be glad to show you some "before-and-after" pictures of recent installations together with complete details. WRITE TO

Everbrite
ELECTRIC SIGNS, INC.

EVERBRITE
ELECTRIC SIGNS, INC.

1434 N. 4th St. - - - - Milwaukee, Wis.
635 N. Ransom St. - - Kalamazoo, Mich.
620 Wyandotte St. - - Kansas City, Mo.



"LaVezzi"
Guaranteed—Precision
Motion Picture Machine Parts
Sold by dealers everywhere.
LAVEZZI MACHINE WORKS
180 N. Wacker Drive Chicago
ESTABLISHED 1908

Audio Research, Inc., 105-107 East 16th Street, New York City.
Better Hearing, Inc., 1 West 34th Street, New York City.
The Brush Development Co., 1890 East 40th Street, Cleveland, O.
Cinema Supplies, Inc., 36-40 Glenwood Avenue, Minneapolis, Minn.
Colortone Products, Inc., Box 271, Sturgis, Mich.
S. H. Couch, Inc., North Quincy, Mass.
Electro-Acoustic Products Co., Ft. Wayne, Ind.
Federated Purchaser, Inc., 23-25 Park Place, New York City.
Gates Radio & Supply Co., Quincy, Ill.
Good-All Electric Mfg. Co., 251-263 Spruce Street, Ogallala, Nebr.
Harrison Radio Co., 12 West Broadway, New York City.
Lipman Engineering Co., 415 Van Braam Street, Pittsburgh, Pa.
Mears Radio Hearing Device Corp., 1 West 34th Street, New York City.
Mellaphone Corp., Rochester, N. Y.
Miles Reproducer Co., Inc., 112-114 West 14th Street, New York City.
Operadio Mfg. Co., St. Charles, Ill.
Pacent Engineering Corp., 79 Madison Avenue, New York City.
RCA Manufacturing Company, Camden, N. J.
Radio Receptor Co., Inc., 106 Seventh Avenue, New York City.
The Remler Company, Ltd., 2101 Bryant, San Francisco, California.
Safety Projector Co., 310 W. Second Street, Duluth, Minn.
Shure Brothers Company, 215 West Huron Street, Chicago, Illinois.
S. O. S. Corp., 1600 Broadway, New York City.
Universal Microphone Company, Inglewood, California.
Wenzel Co., 2509 S. State St., Chicago, Ill.
Western Electric Company, 250 West 57th Street, New York City.

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Motor-Generators

MOTOR-GENERATOR sets are used quite generally for converting a.c. suuply into d.c. for the arc and sound. They consist of motor equipment suitable to the service available as to voltage, phase and frequency and of the proper horsepower, connected through a coupling or on a common shaft, with a d.c. generator armature. This latter may be of a size to furnish from 15 to 600 or more amperes, and at a voltage of from 42 to 100. Ballast rheostats are used to drop high voltage to that of the arc, which varies from about 50 to 70 volts, depending upon its character. These generators are designed to hold their voltage very steady regardless of load and should be quiet operating and free from vibration.

The above describes the Multiple type unit which operates any number of arcs up to its full capacity in multiple and is almost exclusively used in this country. Where only two arcs of the same amperage are burned alternately, as on two projectors, the Series type with its higher efficiency can be used and is still sold largely outside the United States.

Automatic Devices Company, Samuels Bldg., Allentown, Pa.
Century Electric Company, 1806 Pine Street, St. Louis, Missouri.
Federated Purchaser, Inc., 23-25 Park Place, New York City.
E. E. Fulton Co., 1018 S. Wabash Avenue, Chicago, Ill.
Gates Radio & Supply Co., Quincy, Ill.
General Electric Company, 1 River Road, Schenectady, New York.
J. H. Hallberg, 303 Fourth Avenue, New York City.
Hertner Electric Company, 12690 Elmwood Avenue, Cleveland, Ohio.
Hobart Brothers Company, Troy, Ohio.
Ideal Electric & Manufacturing Company, Mansfield, Ohio.
Imperial Electrical Company, Inc., Ira Avenue, Akron, Ohio.
Kohler Co., Kohler, Wis.
Marble-Card Electric Company, Gladstone, Michigan.
Miles Reproducer Co., Inc., 112-114 West 14th Street, New York City.
Northwestern Electric Company, 409 S. Hoyne Street, Chicago, Ill.
Pacent Engineering Corp., 79 Madison Avenue, New York City.
Robbins & Meyers Company, Springfield, Ohio.
Safety Projector Co., 310 West Second Street, Duluth, Minn.

Scott Ballantyne Co., 219 North 16th Street, Omaha, Nebr.
B. F. Sturtevant Co., Hyde Park, Boston, Mass.
Universal Motor Co., Oshkosh, Wis.
Westinghouse Electric & Manufacturing Company, East Pittsburgh, Pa.

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Motors, Projector

MOTORS for projection machines are usually 110 volts, 25 to 60 cycles and of 1/10, 1/8 or 1/6 horse power. They may be obtained with variable speed adjustments giving a range of speed of from 150 r.p.m. to 4,000 r.p.m., but with sound-on-film, the motors are now set for operation at one speed regardless of variations in the load.

Andre Debrie, Inc., 115 West 45th Street, New York City.
Bodine Electric Company, 2254 W. Ohio Street, Chicago, Ill.
Federated Purchaser, Inc., 23-25 Park Place, New York City.
Fidelity Electric Company, 331 N. Arch Street, Lancaster, Pa.
E. E. Fulton Co., 1018 S. Wabash Avenue, Chicago, Ill.
Kansas City Sound Service Co., 130 W. 18th Street, Kansas City, Mo.
Harry S. Millar, 545 Fifth Avenue, New York City.
Safety Projector Co., 310 West Second Street, Duluth, Minn.

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Music Stands

MUSIC STANDS are made in a number of styles, from those of simple design for smaller houses to more pretentious and ornamental ones for the elaborate theatres.

Channon-Klemm Corp., 1455 West Austin Ave., Chicago, Ill.
Chicago Cinema Products Company, 1736-1754 N. Springfield Avenue, Chicago, Ill.
Gates Radio & Supply Co., Quincy, Ill.
Kliegl Brothers, 321 W. 50th Street, New York City.
The Liberty Music Stand Company, 1960 E. 116th Street, Cleveland, Ohio.
Mandel Brothers, Inc., State and Madison Streets, Chicago, Ill.
Miles Reproducer Co., Inc., 112-114 West 14th Street, New York City.

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Organs

ASIDE from detail considerations, the important thing to bear in mind in the purchase of a theatre organ is whether or not the instrument is designed and built to meet theatre requirements. Demands upon an organ to be used in a theatre and in a church, for example, are obviously at variance. The result is that organs for theatres are built along exacting lines, expressly for the work they are intended to perform.

Geo. Kilgen & Sons, Inc., 4016 N. Union Boulevard, St. Louis, Mo.
W. W. Kimball Company, 308 S. Wabash Avenue, Chicago, Ill.
A. J. Schantz, Sons & Co., Orrville, O.
The Rudolph Wurlitzer Company, 121 E. Fourth Street, Cincinnati, Ohio.

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Organ Blowers

THE ORGAN BLOWER is an important piece of equipment, and is manufactured in sizes suitable for organs of all types. They may be obtained in units ranging from 1/6 h.p. to 75 h.p., which are multi-stage, multi-pressure machines. These machines are made so as to give the proper wind supply for the size organ for which it is desired.

Coppus Engineering Corporation, Worcester, Mass.
Kinetic Engineering Company, Landsdowne, Pa.
Spencer Turbine Company, Hartford, Conn.
B. F. Sturtevant Co., Hyde Park, Boston, Mass.
Zephyr Electric Organ Blower Company, Orrville, O.

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Paint, Plastic

Refer to PLASTIC PAINT

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Paint, Screen

A PAINT for refining a screen surface. This paint comes in flat white and metallic. Five pounds of flat white is sufficient to coat a 9x12 screen with two coats. Prices range from $1.75 to $3.50.

Da-Lite Screen Company, 2723 North Pulaski Road, Chicago, Ill.
Hewes Gotham Co., 520 W. 47th St., New York City.
The Original Re-Nu Screen Surface Co., 5535 Grace Street, Chicago, Ill.
Walker American Corporation, 800 Beaumont Street, St. Louis, Mo.

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Perfumed Disinfectants

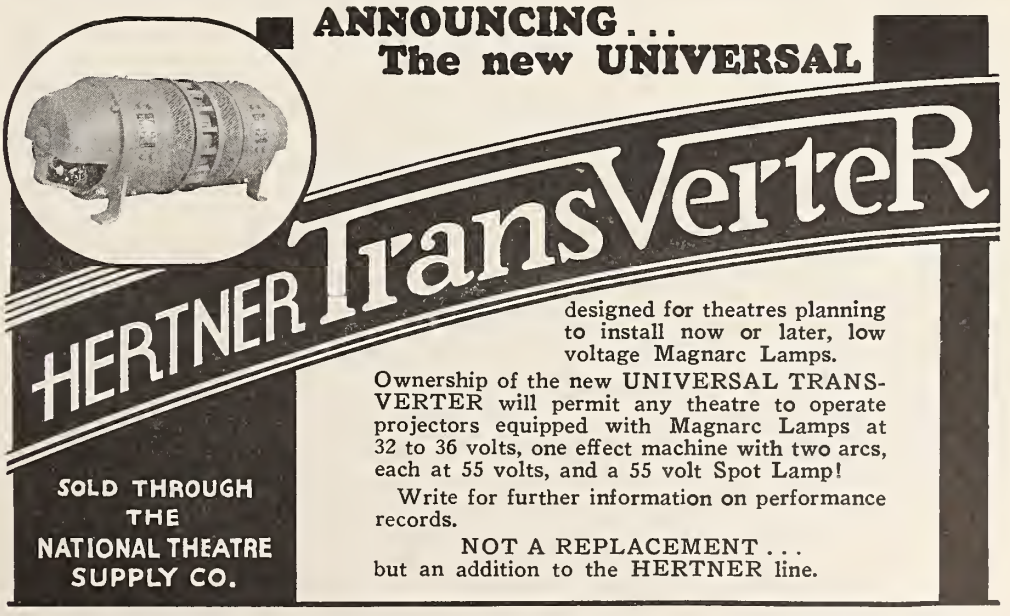
Refer to DISINFECTANTS, PERFUMED

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Perfumes and Perfumers

DISAGREEABLE odors are unfortunately a usual concomitant of crowds, particularly in such compact enclosures as the motion picture auditorium. These odors may be effectively eliminated by the use of highly aromatic perfumes,





method of diffusion is the simple one of which are diffused throughout the air. One placing the perfume in decorative cones, resembling a vase, at various places along the walls. These cones are made of clay and readily absorb the perfume, which may be said to saturate the cones, and the odor radiates from the latter to quite a large area beyond.

Another widely used method is to spray the air with a perfume at suitable intervals.

A trifle less simple and perhaps more effective method is that of placing perfume in a disseminator located at the ventilating fan so that the evaporated liquid or solidified perfume will carry its fragrance through the auditorium along with the fresh air.

Florozone Corp., 62-68 Forest Avenue, Brooklyn, New York.
E. E. Fulton Co., 1018 S. Wabash Avenue, Chicago, Ill.
Hewes-Gotham Co., 520 W. 47th St., New York City.
The Huntington Laboratories, Inc., Huntington, Ind.
Miles Reproducer Co., Inc., 112-114 West 14th Street, New York City.
Pag Company, Professional Bldg., Wallingford, Conn.
Per-Fu Company of Hollywood, 1637 N. Stanley, Hollywood, California.
Rochester Germicide Co., Rochester, N. Y.
Rosco Laboratories, 367 Hudson Avenue, Brooklyn, New York.
Sanozone Co., 1127 Roy Street, Philadelphia, Pa.
West Disinfecting Co., 42-16 Barn St., Long Island City, N. Y.

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Photoelectric Cells

THE FUNCTION of the photoelectric cell in sound installations is to transform light into electrical energy in the reproduction of sound-on-film.

Amperex Electronic Products, Inc., 79 Washington Street, Brooklyn, New York.
Arcturus Radio Company, 730 Frelinghuysen Avenue, Newark, N. J.
Continental Electric Company, St. Charles, Ill.
Herman A. DeVry Company, 1111 Center Street, Chicago, Illinois.
Electrical Research Products, 250 W. 57th Street, New York City.
Federated Purchaser, Inc., 23-25 Park Place, New York City.
Gates Radio & Supply Co., Quincy, Ill.
G-M Laboratories, Inc., 1731-35 Belmont Avenue, Chicago, Illinois.
Gordos Products Company, 17 West 60th Street, New York City.
Harrison Radio Company, 12 West Broadway, New York City.
Hygrade Sylvania Corp., Clifton, N. J.
International Projector Corp., 88-96 Gold Street, New York City.
Kansas City Sound Service Co., 130 W. 18th Street, Kansas City, Mo.
Lafayette Radio Manufacturing Co., 100 Sixth Avenue, New York City.
LeRoy Sound Equipment Corp., 421 Lyell Avenue, Rochester, N. Y.
Lipman Engineering Co., 415 Van Braam Street, Pittsburgh, Pa.
Lumotron Vacuum Products Division, General Scientific Corporation, 4829 South Kedzie Avenue, Chicago, Illinois.
Marvin Radio Tube Corporation, 76 Court Street, Irvington, N. J.
Mellaphone Corp., Rochester, N. Y.
Pacent Engineering Corp., 79 Madison Avenue, New York City.
RCA Manufacturing Company, Inc., RCA Radiotron Division, 201 No. Front Street, Camden, New Jersey.
Safety Projector Co., 310 West Second Street, Duluth, Minn.
Scott Ballantyne Co., 219 North 16th Street, Omaha, Nebr.
S. O. S. Corp., 1600 Broadway, New York City.
Telephoto & Television Corp., 133-35 West 19th Street, New York City.
Universal Tube Company, 1512 Atlantic Avenue, Brooklyn, New York.
Wenzel Co., 2509 S. State Street, Chicago, Ill.
Weston Electrical Instrument Corp., Newark, N. J.

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Plastic Paint

PLASTIC PAINT is extensively used for decorating auditorium walls, lobbies and foyers of theatres. With this paint almost any sort of rough texture can be developed from the most refined stipple to the shaggiest Spanish palm finish. Sand swirl, two-tone and other effects can also be obtained in a number of colors and color combinations.

Plastic paint comes in the form of a white powder. Before application it is mixed with water; sometimes, also, with coloring matter. It may be tinted with dry colors before application, or the plastic paint may be sized and then glazed with an oil glaze tinted with oil colors. It may be applied on any type of surface and when thus properly applied and treated it can be washed from time to time with soap and water.

Architectural Plastering Company, 624-26 First Avenue, New York City.
The Craftex Company, 40 Central St., Boston, Mass.
Hewes Gotham Co., 520 W. 47th St., New York City.
U. S. Gypsum Co., 300 West Adams Street, Chicago, Ill.
H. B. Wiggin's Sons Company, Bloomfield, N. J.

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Pop Corn Machines

POP CORN MACHINES offer an excellent opportunity for theatres to increase their revenue, according to information from exhibitors who are operating them. One exhibitor states that in one week he cleared $59 with a corn popper in his lobby. Figures provided by another exhibitor state that in six months he took $967.91, out of which his expenses were $296.94, leaving a profit of $670.97. One theatre circuit in the east is using pop corn machines at five of its houses.

Pop corn machines may be had in a number of sizes and styles, ranging from small models to elaborate machines which also include peanut warming facilities.

C. Cretors & Company, 620 W. Cermak Rd., Chicago, Illinois.
Kingery Manufacturing Company, 420 E. Pearl Street, Cincinnati, O.
Star Manufacturing Company, 4569 Swan Avenue, St. Louis, Mo.

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Portable Projectors

PORTABLE PROJECTORS are motion picture projection machines which are designed to be set up only temporarily and not for permanent installation in a regular theatre, as a rule, although used there. They are particularly adapted for use in schools, clubs, etc., and may be obtained for installation in connection with leading makes of sound equipment or with sound apparatus built in. There is a model with a heavy pedestal for permanent installation.

Semi-portable projectors are standard motion picture machines which may be utilized for either temporary or permanent installations. That is to say, these machines, while sturdily constructed, are comparatively light in weight and may be moved from rooms or buildings easily. Sound apparatus specially constructed for portable machines is available. Also available are sound-on-film unit projectors of portable type for both 35-mm. and 16 mm. film.

The Ampro Corporation, 545 Fifth Avenue, New York City.
Bell & Howell Company, 1801 Larchmont Avenue, Chicago, Illinois.
The Cincinnati Times Recorder Company, 1733 Central Avenue, Cincinnati, Ohio.
Andre Debrie, Inc., 115 W. 45th Street, New York City.
Herman D. DeVry Company, 1111 Center Street, Chicago, Illinois.
Electrical Research Products, 250 W. 57th Street, New York City.
Federated Purchaser, Inc., 23-25 Park Place, New York City.
Good-All Electric Mfg. Co., Ogallala, Nebraska.
The Holmes Projector Company, 1815 Orchard Street, Chicago, Illinois.
International Projector Corp., 88-96 Gold Street, New York City.
Kansas City Sound Service Co., 130 West 18th Street, Kansas City, Mo.
Miles Reproducer Co., Inc., 112-114 West 14th Street, New York City.
Picture-Fone Corp., 212 West North Street, Lima, O.
RCA Mfg. Company, Photophone Division, Camden, N. J., and 411 Fifth Avenue, New York City.
Royal Zenith Projectors, Inc., 33 W. 60th Street, New York City.
Victor Animatograph Corporation, Davenport, Iowa.
Safety Projector Company, 310 W. Second Street, Duluth, Minn.
Scott Ballantyne Co., 219 North 16th Street, Omaha, Nebr.
S. O. S. Corp., 1600 Broadway, New York City.
Weber Machine Corporation, 59 Rutter Street, Rochester, N. Y.

Poster Lights

THESE ARE TUBULAR shaped reflectors to be fastened to the poster frame for illuminating poster displays. They come completely wired, with bracket for attaching. Prices range from $16 up.

Everbrite Electric Signs, Inc., 1434 N. Fourth Street, Milwaukee, Wis.
Kliegl Brothers, 321 W. 50th Street, New York City.
The Voigt Company, 1743 N. 12th Street, Philadelphia, Pa.
Wheeler Reflector Co., 275 Congress Street, Boston, Mass.

ADLER "Streamline"
CAST ALUMINUM
SILHOUETTE LETTERS



Reflecting Bevels, Bold, Broad Strokes

give ADLER LETTERS modern, brilliant attraction value in your canopy signs—make them easily readable day or night, at a distance or from an angle. GUARANTEED UNBREAKABLE!
ADLER SILHOUETTE LETTERS are furnished for many types of installation—can be used in any existing sign without changing or fastening any members to the sign in any way. Write for information on ADLER SILHOUETTE—also ADLER SOLID BACK LETTERS. We manufacture both types in popular sizes.

Manufactured by
ADLER SIGN LETTER CO.
720-B SO. DEARBORN ST. CHICAGO
Phones, Harrison 3148-8626

3 and 5 point PEDESTALS
16" and 18" MAGAZINES
SUPPORTS or BRACES
PARTS for Picture Machines

Manufactured by

EDW. H. WOLK
1018 S. WABASH AVE.,
CHICAGO, ILLINOIS.

Poster Projectors

THESE MACHINES are projectors operated similarly to steropticons, except that instead of employing transparent slides, matter printed on opaque surfaces can be projected upon a screen. They are used in the making of posters for lobby displays and similar purposes. The artist projects a drawing or photograph from a press sheet or other prepared advertising matter, upon the surface on which he is to make his own drawing, controlling the image size by moving the projector nearer to or farther from the objective. The system of mirrors and lenses in the projector gives an image of the same direction and proportions as those of the original. The artist then merely traces along the projected lines, filling in the colors as indicated.

Poster projectors usually allow the use of original subjects as large as six or seven inches long by five or six inches high. Subjects larger than that can be projected and copied in sections.

Bausch and Lomb Optical Co., Rochester, N. Y.
F. D. Kees Manufacturing Company, Beatrice, Neb.
A & B Smith Company, 63 Smithfield Street, Pittsburgh, Pa.

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Projection Rooms and Accessories

THE PROJECTION room, or booth, because of the fact that it is one of the nerve centers of the motion picture theatre, is becoming standardized. Not in size, naturally, but in general construction, and the high standard of equipment, etc. The projection room, because of the very nature of the purpose it serves, must be fireproof and ideally ventilated. So that projectionists may remain closely in attendance at all times, toilet and washroom facilities are really indispensable.

There are many things to keep in mind in the purchase of projection room equipment. Certain parts of this equipment must conform to the building codes, it must be practical, it must satisfy the projectionist and it must lend itself to better projection.

The design and layout of the projection room should have the careful attention of the architect or builder at the time the plans for the theatre are being prepared.

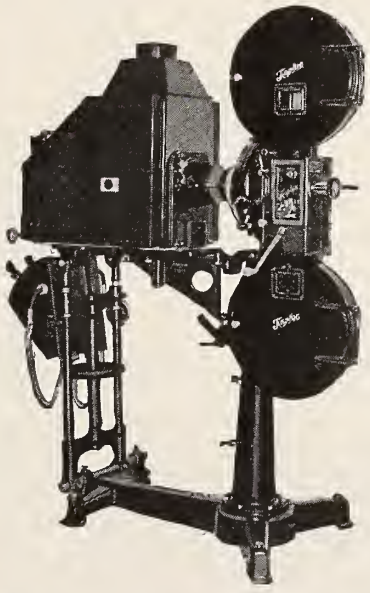
The desirable projection room may vary in size but to accommodate two projectors, it should be at least 15 feet by 10 feet, with 12 foot ceiling. This size will also care for a spotlight and slide dissolver. [Projection room equipment is discussed, with manufacturers' listings, under its respective titles.]

Atlas Metal Works, P. O. Box 5532, Dallas, Tex.
Coxsackie Manufacturing Corporation, Coxsackie, N. Y.
E. E. Fulton Company, 1018 S. Wabash Avenue, Chicago, Ill.
Holmes Projector Company, 1815 Orchard Street, Chicago, Ill.
International Projector Corporation, 88-96 Gold Street, New York City.
Kansas City Sound Service Co., 130 W. 18th Street, Kansas City, Mo.
Motiograph, Inc., 4431 W. Lake Street, Chicago, Ill.
The National Theatre Supply Company, 92-96 Gold Street, New York City.
Neumade Products Corp., 427 West 42nd Street, New York City.
S. O. S. Corp., 1600 Broadway, New York City.
U. S. Theatre Supply Co., Film Exchange Bldg., Omaha, Nebr.
Westinghouse Electric & Manufacturing Company, East Pittsburgh, Pa.

Proven BEST by Actual TEST

EVERY EXHIBITOR and projectionist depends entirely upon the image on the screen for the success of his theatre.

To insure this success Kaplan Projectors are made to give the utmost in performance and dependability. For many years they withstood tests under the most exacting theatre conditions.



Kaplan Projectors are adaptable to any of the leading sound systems.

KAPLAN SURE-FIT PARTS are made of the finest metals and machined to the nth degree of operating perfection. They are accepted as standard equipment and interchangeable with Simplex Parts.

Send for Catalog

SAM KAPLAN MANUFACTURING & SUPPLY CO., Inc.

729 SEVENTH AVENUE, NEW YORK CITY



GET THEM NOW

10¼" REFLECTORS

FOR

your low intensity lamps



We have told you that you're wasting 50% to 80% of all the light you have been paying to generate.

NOW LET US PROVE IT

In your theatre, on your screen, we will accomplish the same results we have shown major circuits; 72% more light and your operating costs remain the same. Ask your independent distributor or write direct to us.

Kneisley Electric Co.

3852 WATSON AVENUE — TOLEDO, OHIO

Projector Parts

NO PROJECTOR is stronger or more efficient than its parts. Replacements in projectors as soon as they are needed is imperative to proper maintenance of projection standards.

Chicago Cinema Products Company, 1736 - 54 No. Springfield Avenue, Chicago, Ill.
Coxsackie Manufacturing Corp., Coxsackie, N. Y.
Crown Motion Picture Supplies, 311 W. 44th St., New York City.
Andre Debrie, Inc., 115 West 45th Street, New York City.
Dominion Theatre Equipment Co., Ltd., 60 Dundas Street, E., Toronto, Canada.
Dowser Manufacturing Company, 157 Rogers Avenue, Brooklyn, New York.
Rogelburg Engineering Company, 126 So. Clinton Street, Chicago, Ill.
Fuerstenberg & Company, 212 So. Market Street, Chicago, Ill.
E. E. Fulton Company, 1018 S. Wabash Avenue, Chicago, Ill.
General Scientific Corp., 4829 S. Kedzie Avenue, Chicago, Ill.
Globe Reliance Corporation, 29 Glenwood Avenue, Minneapolis, Minn.
GoldE Manufacturing Company, 1728 N. Damen Avenue, Chicago, Ill.
Good-All Electric Mfg. Co., 251-263 Spruce Street, Ogallala, Nebr.
Guercio & Barthel, 908 S. Wabash Avenue, Chicago, Ill.
International Projector Corp., 88-96 Gold St., New York City.
Sam Kaplan Mfg. & Supply Company, 729 Seventh Avenue, New York City.
Lavezzi Machine Works, 180 No. Wacker Drive, Chicago, Ill.
Mellaphone Corp., Rochester, N. Y.
Motiograph, Inc., 4431 W. Lake Street, Chicago, Ill.
Motion Picture Machine Company, 3110 West Lisbon Avenue, Milwaukee, Wis.
The National Theatre Supply Company, 92-96 Gold Street, New York City.
Precision Machine Company, 368 Milwaukee Street, Milwaukee, Wis.
S. O. S. Corporation, 1600 Broadway, New York City.
Safety Projector Co., 310 West Second Street, Duluth, Minn.
Scott Ballantyne Co., 219 North 16th Street, Omaha, Nebr.
U. S. Theatre Supply Co., Film Exchange Bldg., Omaha, Nebr.
Wenzel Company, 2505-09 So. State Street, Chicago Illinois.
Edw. H. Wolk, 1018 S. Wabash Ave., Chicago, Ill.

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Projectors, Portable

Refer to PORTABLE PROJECTORS

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Projectors, Motion Picture

PROJECTORS HERE referred to are the standard non-portable 35-millimeter projectors designed for permanent installation, usually in theatres. In addition to the regular large types, smaller, more compact and somewhat simplified projectors are also available for permanent theatre installation. It is the expressed belief of theatre owners and projectionists that practically ideal projection is possible with equipment available at present, provided it is in the hands of a competent projectionist. Modern projectors are the result of many years of improvement and development to meet the ever-growing requirements for the best possible screen results.

All late model standard projectors are either constructed specially for sound picture projection or are readily adapted to any make or model of sound apparatus.

Baird Motion Picture Machine Company, 31 E. Runyon Street, Newark. N. J.
Bell & Howell Co., 1801-1815 Larchmont Ave., Chicago, Ill.
Cincinnati Time Recorder Co., 1733 Central Avenue, Cincinnati, Ohio.
The Coxsackie Manufacturing Corporation, Coxsackie, N. Y
Andre Debrie, Inc., 115 W. 45th Street, New York City.
Herman A. DeVry Company, 1111 Center Street, Chicago, Illinois.
Federated Purchaser, Inc., 23-25 Park Place, New York City.
E. E. Fulton Company, 1018 S. Wabash Avenue, Chicago, Ill.
Holmes Projector Company, 1815 Orchard Street, Chicago, Ill.
International Projector Corporation, 88-96 Gold Street, New York City.
Kansas City Sound Service Co., 130 West 18th Street, Kansas City, Mo.
Sam Kaplan Mfg. & Supply Company, 729 Seventh Avenue, New York City.
Mellaphone Corp., Rochester, N. Y.
Motiograph, Inc., 4431 W. Lake Street, Chicago, Ill.
RCA Manufacturing Co., Inc., Camden, N. J.
Royal Zenith Projectors, Inc., 33 W. 60th Street, New York City.
S.O.S. Corp., 1600 Broadway, New York City.
Safety Projector Co., 310 West Second Street, Duluth, Minn.
Scott Ballantyne Co., 219 North 16th Street, Omaha, Nebr.
U. S. Theatre Supply Co., Film Exchange Bldg., Omaha, Nebr.
Victor Animatograph Co., Davenport, Ia.

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Projection, Rear: Equipment for

THE TERM rear projection refers to the projection of motion pictures from behind the screen. The special equipment consists essentially in a lens of specific design for projection from a point only a short distance from the screen, without reversal of the image; and a screen that is translucent. Standard types of projectors and soundheads may be used.

RCA Manufacturing Company, Inc., Photophone Division, Camden, N. J. (Trans-Lux equipment)

Public Address Systems

PUBLIC ADDRESS SYSTEMS provide a means of electrically amplifying sound in stage performances and house announcements. Microphones may be added through the regular motion picture sound amplification system, or through a special amplifier provided for this purpose. Microphonic attachment may be made at several points in the system, making its function available to the manager in his office as well as backstage. Public address equipment is also used for exploitation, at the front of the theatre or on roving trucks.

Atlas Sound Corp., 1451 - 39th Street, Brooklyn, N. Y.
Better Hearing, Inc., 1 West 34th Street, New York City.
The Cincinnati Time Recorder Co., Cincinnati, O.
Cinema Supplies, Inc., 36-40 Gleenwood Ave., Minneapolis, Minn.
S. H. Couch Co., Inc., North Quincy, Ill.
Herman A. DeVry, Inc., 1111 Center Street, Chicago, Ill.
Electrical Research Products, 250 W. 57th Street, New York City.
Electro-Acoustic Products Co., 2131 Bueter Road, Ft. Wayne, Ind.
Federated Purchaser, Inc., 23-25 Park Place, New York City.
Gates Radio & Supply Company, Quincy, Ill.
Good-All Electric Mfg. Co., Ogallala, Nebraska.
Harrison Radio Co., 12 West Broadway, New York City.
Jensen Radio Mfg. Co., 6601 S. Laramie Avenue, Chicago, Ill.
Kansas City Sound Service Co., 130 W. 18th Street, Kansas City, Mo.
Lafayette Radio Manufacturing Co., 100 Sixth Avenue, New York City.
LeRoy Sound Equipment Corp., 421 Lyell Avenue, Rochester, N. Y.
The Lincrophone Co., Inc., 1661 Howard Street, Utica, N. Y.
Lipman Engineering Co., 415 Van Braam Street, Pittsburgh, Pa.
Mears Radio Hearing Device Corp., 1 West 34th Street, New York City.
Miles Reproducer Co., Inc., 112-114 West 14th Street, New York City.
Operadio Mfg. Company, St. Charles, Ill.
Pacent Engineering Corp., 79 Madison Avenue, New York City.
Pictur-Fone Corporation, 212 West North Street, Lima, Ohio.
Platter Sound Products Corp., North Vernon, Ind.
RCA Manufacturing Co., Inc., Photophone Division, Camden, N. J.
Racon Electric Company, Inc., 52 E. 19th Street, New York, N. Y.
Radio Receptor Co., Inc., 106 Seventh Avenue, New York City.
Safety Projector Co., 310 West Second Street, Duluth, Minn.
Samson Electric Company, Canton, Mass.
S. O. S. Corp., 1600 Broadway, New York City.
H. & A. Selmer, Inc., Selmer Bldg., Elkhart, Ind.
Universal Microphone Co., Ltd., Centinela at Warren Lane, Inglewood, Calif.
Wenzel Co., 2509 So State Street, Chicago, Ill.
Wholesale Radio Service, New York City.

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Railings, Bronze and Iron

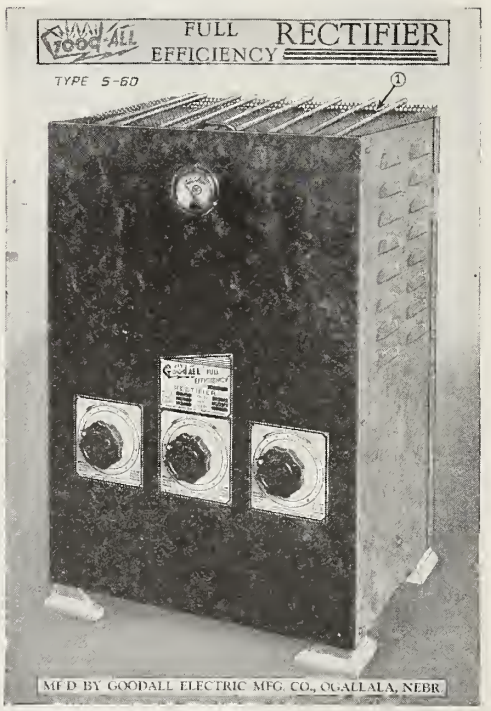
Refer to BRASS RAILS and ORNAMENTAL BRONZE

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Rectifiers and Power Units

RECTIFIERS are devices for converting alternating current to direct current for both the projection arc and for the sound system. Some employ Tungar tubes as the essential rectifying agency. Others are of the copper oxide (dry) type. Rectifiers used to transform current for the sound system (also called Power Units) are much smaller than those supplying current for the arc, and are also equipped with electrical filters to insure greater steadiness in the direct current output.

American Transformer Company, 178 Emmet Street, Newark, N. J.
Amperex Electronic Products, Inc., 79 Washington Street, Brooklyn, N. Y.
Baldor Electric Company, 4351 Duncan Street, St. Louis, Missouri.
Brenkert Light Projection Co., 7348 St. Aubin Avenue, Detroit, Mich.
Century Electric Co., 1806 Pine St., St. Louis, Mo.
Cinema Supplies, Inc., 36-40 Glenwood Avenue, Minneapolis, Minn.
Delta Manufacturing Company, 190 Willow Street, Waltham, Mass.
Federated Purchaser, Inc., 23-25 Park Place, New York City.
Fidelity Electric Company, Lancaster, Pa.
Forest Manufacturing Corp., 145 Valley Street. Belleville, N. J.
Garver Electric Company, Union City, Ind.



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***SURE*, "It's a Honey"**
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***GREATER EFFICIENCY*—Lower light bills**
Tubes last longer
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GOOD-ALL ELECTRIC MFG. CO.
San Antonio, Milam Bldg., Texas — Ogallala, Nebr.

Gates Radio and Supply Company, Quincy, Illinois.
General Electric Company, Bridgeport, Conn.
Good-All Electric Mfg. Co., 251-263 Spruce Street, Ogallala, Nebr.
J. H. Hallberg, 303 Fourth Avenue, New York City.
Hoffmann-Soons, 387 First Avenue, New York City.
International Projector Corp., 88-96 Gold St., New York City.
Kansas City Sound Service Co., 130 W. 18th Street, Kansas City, Mo.
Kneisley Electric Co., 3852 Watson Ave., Toledo, O.
Mellaphone Corp., Rochester, N. Y.
Miles Reproducer Co., Inc., 112-114 West 14th Street, New York City.
Morelite Company, Inc., 600 West 57th Street, New York City.
Operadio Manufacturing Co., St. Charles, Ill.
Pacent Engineering Corp., 79 Madison Avenue, New York City.
Pictur-Fone Corp., Lima, O.
Platter Sound Products Corp., North Vernon, Ind.
Radio Receptor Company, 106 Seventh Avenue, New York City.
Raytheon Manufacturing Co., 190 Willow Street, Waltham, Mass.
Reynolds Electric Company, 2650 West Congress Street, Chicago, Ill.
Safety Projector Co., 310 West Second Street, Duluth, Minn.
S. O. S. Corporation, 1600 Broadway, New York City.
Sarvas Electric Company, Inc., 22-14 40th Avenue, Long Island City, N. Y.
Scott Ballantyne Co., 219 North 16th Street, Omaha, Nebr.
The Strong Electric Corporation, 2501 Lagrange Street, Toledo, Ohio.
Ward Leonard Electric Co., Mt. Vernon, N. Y.
Westinghouse Elec. & Mfg. Co., East Pittsburgh, Pa.

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Reels

THERE ARE VARIOUS types of these made, from the 10-inch, as used by film exchanges, to the accurately constructed type used on the projector machines. Some have machine embossed sides, wire welded sides, and still another type has die cast sides. Most of the types offered for use on the projectors have large diameter film hubs, which greatly aid in relieving the strain on the projector as well as giving more even take-up tension.

Herman A. DeVry, Inc., 1111 Center Street, Chicago, Illinois.
E. E. Fulton Company, 1018 S. Wabash, Chicago, Ill.
Globe Machine & Stamping Company, 1250 W. 76th Street, Cleveland, Ohio.
Goldberg Brothers, 3500 Walnut Street, Denver, Colo.
Movie Reel Corp., 449 West 42nd Street, New York City.
Neumade Products Corporation, 427 W. 42nd Street, New York City.
Walter G. Preddey, 187 Golden Gate Ave., San Francisco, Calif.
Projection Accessories Co., 434 Broome Street, New York City.
Safety Projector Co., 310 West Second Street, Duluth, Minn.
E. J. Schaub, 30 No. Railroad Avenue, Corona, Long Island, N. Y.
Universal Electric Welding Company, 9-16 Thirty-seventh Avenue, Long Island City, N. Y.
W. & W. Specialty Company, 159 West 21st Street, New York City.
Wenzel Co., 2509 S. State Street, Chicago, Ill.

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Reflectors, Projection Arc

REFECTORS ARE MADE for Mazda Projectors, Reflecting Arc Lamps, and for Spotlights. Various sizes are made with different spherical curves, as well as parabolic curves. Prices range from $3.75 to $20.

Bausch & Lomb Optical Company, Rochester, N. Y.
Brenkert Light Projection Company, 7348 St. Aubin Avenue, Detroit, Mich.
Curtis Lighting Company, Inc., 1119 W. Jackson Boulevard, Chicago, Ill.
Fish-Schurman Corp., 230 E. 45th St., New York City.
Hub Electric Company 2225 W. Grand Avenue, Chicago, Ill.
International Projector Corp., 88-96 Gold St., New York City.
Kliegl Brothers, 321 W. 50th Street, New York City.
The Kneisley Electric Co., 3852 Watson Avenue, Toledo, O.
Morelite Co., Inc., 600 West 57th Street, New York City.
Pompeian Metallizing Co., Inc., 235 Fourth Ave., New York City.
Reflector Shield Co., 235 Fourth Ave., New York City.
Safety Projector Co., 310 West Second Street, Duluth. Minn.
Sunlight Reflector Company, Inc., 226-228 Pacific Street, Brooklyn, N. Y.
Wenzel Co., 2509 S. State Street, Chicago, Ill.
Wheeler Reflector Company, 275 Congress Street, Boston, Mass.

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Reflector Shields

REFLECTOR SHIELDS are themselves really mirrors for the projection arc, but are so much less expensive than reflectors that they are recommended by the Society of Motion Picture Engineers as a protection against pitting. They were developed following the introduction of the Suprex arc, which causes considerable pit ting upon the surface of the reflector.

Mirror-Guard Co., 837 Eleventh Avenue, New York City.
Morelite Co., Inc., 600 West 57th Street, New York City.
United Optical Co., 29 E. 9th St., New York City

Reproducing Devices for Sound and Music

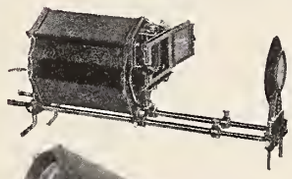
Refer to SOUND EQUIPMENT, COMPLETE

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Rewinders, Film

THIS DEVICE is used for rewinding films after they are run through the projectors, and are made in two general patterns, the bench and fire-proof enclosed type. The bench or open rewind is made in one piece types with the dummy and geared end complete in one unit, and others are made so that they can be clamped to a bench or shelf, while some are permanently fastened by means of bolts. Some are made with plain bearings and






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GOLDE AUTOMATIC REWIND

The finest rewinder built — GOLDE — stands for "Tops" in booth equipment. Automatic—quiet—long lived—fireproof. Rewinds 3,000 ft. film smoothly. Priced right—$65.00 complete with 1/6 H.P. Motor. D.C. slightly more.

GOLDE DUAL RATIO REWIND

NEW! One speed for starting and until load increases—Push! Second speed for finishing those heavy 2,000 ft. reels. Dummy brake end with floating handle for turn back and cutting films. Machined like a projector. Priced at $12.50 per set.

GOLDE STEREOPTICONS

Here is the ultimate in Stereopticons. The GOLDE—in two sizes—500 Watt, $23.00 for medium "throws," uses 250-400 or 500 Watt lamps; 1,000 Watt, $35.00, for long "throws" (over 75 ft.), uses G-type or T-20 lamps. Machined cast aluminum slide carrier—smooth and designed for "Screeno" and other slides—thick or thin.

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Totally enclosed six-color wheel with *glass* colors—rotated by Telechron motor. The colors are inside-protected. Adjustable reflector for 36% more light. Well ventilated. Uses 250-400 or 500 Watt lamps. $18.00.

The GOLDE Baby Spot boasts same construction. With one-color frame—$7.50; with telescoping stand, $2.50 extra.

Your dealer has folders describing, in detail, these and other GOLDE *products.*

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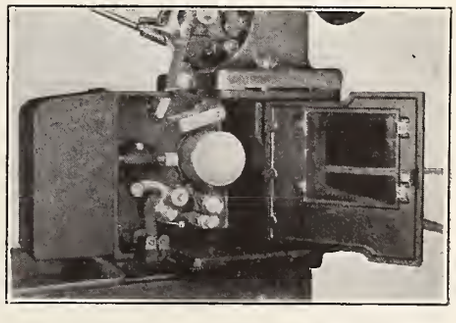
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Are you giving your patrons every bit of recording which they have paid for in advance? If not, you have over-looked the key to your Box Office coffer. That is where we come in.

Let Le ROY equipment earn increased receipts for you. Our new Master Model sound head embodies the latest developments in design and construction for quality reproduction, long life, and trouble-free operation.

The investment is small and the returns are big.

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some have their spindles mounted on ball bearings.

The enclosed rewinds are made in various patterns, both hand drive and motor drive models. The motor drive type is generally automatic in its operation, stopping at the end of the film or should the film break. Some are made with plain bearings and some have their spindles mounted on ball bearings. Some motor drive types also have multiple speed ranges and accommodate either one- or two-thousand-foot reels. One type also has a detachable grinding and polishing attachment.

Atlas Metal Works, P. O. Box 5532, Dallas, Texas.
Automatic Film Rewinder, Harrisburg, Pa.
Bass Camera Company, 179 W. Madison Street, Chicago, Ill.
Bell & Howell Company, 1801-1815 Larchmont Avenue, Chicago, Ill.
Chicago Cinema Products Company, 1736 N. Springfield Avenue, Chicago, Ill.
Andre DeBrie, Inc., 115 W. 45th Street, New York City.
Film Inspection Machine Company, Inc., 10 W. 47th Street, New York City.
E. E. Fulton Company, 1018 S. Wabash Avenue, Chicago, Illinois.
GoldE Manufacturing Company, 1728 No. Damen Avenue, Chicago, Ill.
International Projector Corp., 88-96 Gold Street, New York City.
The Neumade Products Corp., 427 W. 42nd St., New York City.
S. O. S. Corp., 1600 Broadway, New York City.
Safety Projector Co., 310 West Second Street, Duluth, Minn.
Wenzel Company, 2509 So. State Street, Chicago, Illinois.

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Rheostats

AN IMPORTANT item of projection equipment is the Rheostat. A rheostat may be described as a resistor provided with means for varying resistance (opposition). The resistance may be varied by having a contact lever or slider moved over a number of stationary buttons or segments between which sections of the rheostat are connected, by compressing a number of carbon or graphite disc or parts, by using a number of levers or knife-switches for cutting in and out resistance.

Charles Bessler Co., 131 E. 23rd Street, New York City.
Better Hearing, Inc., 1 West 34th Street, New York City.
Brenkert Light Projection Co., 7348 St. Aubin Avenue, Detroit, Mich.
Cinema Supplies, Inc., 36-40 Glenwood Avenue, Minneapolis, Minn.
Cutler-Hammer, Inc., Milwaukee, Wis.
Andre Debrie, Inc., 115 West 45th Street, New York City.
Federated Purchaser, Inc., 23-25 Park Place, New York City.
General Electric Company, 1 River Road, Schenectady, N. Y.
Harrison Radio Co., 12 West Broadway, New York City.
The Hertner Electric Company, 12690 Elmwood Avenue, Cleveland, O.
Hoffmann-Soons, 387 First Avenue, New York City.
International Projector Corp., 88-96 Gold St., New York City.
Kliegl Brothers, 321 W. 50th Street, New York City.
Lafayette Radio Manufacturing Co., 100 Sixth Avenue, New York City.
J. E. McAuley Mfg. Co., 554 W. Adams Street, Chicago, Ill.
Mears Radio Hearing Device Corp., 1 West 34th Street, New York City.
Metropolitan Electric Mfg. Co., East Avenue & 14th Street, Long Island City, N. Y.
Morelite Co., Inc., 600 West 57th Street, New York City.
Pacent Engineering Corp., 79 Madison Avenue, New York City.
Walter G. Preddey, 187 Golden Gate Avenue, San Francisco, Calif.
Safety Projector Co., 310 West Second Street, Duluth, Minn.
The Strong Electric Corp., 2501 Lagrange Street, Toledo, O.
Ward Leonard Electric Company, Mt. Vernon, N. Y.
Westinghouse Electric & Mfg. Co., East Pittsburgh, Pa.

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Safe, Box Office

THIS IS A SAFE anchored inside the box office into which the cashier may drop silver coins and bills as received from patrons beyond what is needed for purposes of making change. This type of safe has been developed as a result of the many "stick-ups" of theatre box offices in which the robber has obtained receipts running into several thousand dollars. It is widely used in several other trades, the idea, in brief, being that with this type of safe in the box office a theatre is likely to lose only the amount which it is keeping exposed for making change.

Box office safes are made of steel and provided with a slot into which surplus receipts are placed as received, or are equipped with a chute through which the surplus receipts may be dropped. Safes of this type usually make possible the lowest rates of burglary insurance.

Gunite Foundries Corporation, Rockford, Illinois.
Herring-Hall-Marvin Safe Co., 111 Eighth Avenue, New York, N. Y.
Meilink Steel Safe Company, 1672 Oakwood Avenue, Toledo, Ohio.
York Safe & Lock Company, York, Pa.

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Scenery, Stage

Refer to STAGE SCENERY AND DRAPERIES

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Screens

THERE ARE FOUR types of motion picture screens. This classification is based on the character of the finished surfaces, as follows: Metallic, Matt White, Beaded and Translucent (or rear projection). The latter type is not in general use, and for the purposes of this description will require no further mention.

Sound screens are of two types, porous and perforated. A porous screen is one on which a reflective surface is built on a loosely woven fabric, leaving the openings in the cloth unobstructed to permit the passage of sound. A perforated screen surface is applied on a closely woven fabric, first making an opaque sheet, which is then perforated with minute holes to permit the passage of sound.

Screens should be selected largely by the width of the theatre and its projection equipment or light source.

Screens are again classified as to their reflective properties into three general classes: Diffusive (matt white), semi-diffusive metallic (silver or gold fibre), and directive (beaded). The white is the only one of the above types which could be used satisfactorily in a theatre of any size, and only then with high intensity projection. Because it diffuses the light almost equally to all the seats, it is a necessity in the extra-wide auditoriums. Due to their higher reflective properties, the metallic and beaded surfaces will produce satisfactory brilliance and detail when used in conjunction with the more economical projection units, making a substantial saving in current. Since the beaded screen has the highest reflective surface, it should be used with incandescent projection lamps.

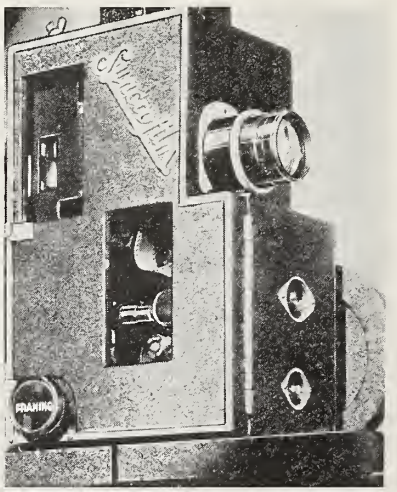
Bruckner-Mitchell, Inc., 132-134 West 24th Street, New York City.
Da-Lite Screen Company, 2723 North Pulaski Road, Chicago, Ill.
Hurley Screen Company, 24-15 Forty-third Avenue, Long Island City, N. Y.
Kansas City Sound Service Co., 130 West 18th Street, Kansas City, Mo.
Keasbey & Mattison Company, Ambler, Pa.
Minusa Cine Screen Company, 2665 Delmar Boulevard, St. Louis, Mo.
The Original Re-Nu Screen Surface Co., 5535 Grace Street, Chicago, Ill.
Raven Screen Company, 143-145 E. 24th Street, New York City.
Raytex Screen Process Co., 14117 Merchandise Mart, Chicago, Ill.
S. O. S. Corp., 1600 Broadway, New York City.
Safety Projector Co., 310 West Second Street, Duluth, Minn.
Theatre Screen Corp., Roosevelt, L. I.

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A 35 MM SEMI-PORTABLE SOUND PROJECTOR

Now the smaller theatres and schools may have the same quality of sound and projection that is shown in the de luxe theatres. Simplicity, ruggedness and fine workmanship are combined with so many features in the new Syncrofilm 35 Semi-Portable Sound Projector that it is the greatest value for the money we have ever offered.

The Syncrofilm 35 Semi-Portable Sound Projector may be used with any arc or incandescent lamp house. It is mounted on a special Syncrofilm stand, or it may be mounted on any Powers 6B or Powers 6A stand, thus it may be added to existing equipment.

Weber has never sacrificed quality to price, but Weber methods are such that quality can be produced at a price. The same is true of the complete line of sound and projection equipment we manufacture. It has been done in the new Syncrofilm 35 Semi-Portable Sound Projector. Write for full details.



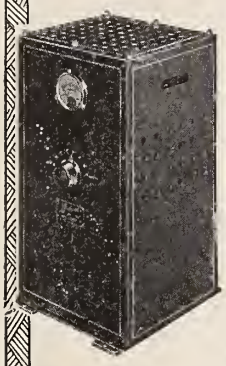
Geneva type intermittent may be removed as unit for quick continuation of show in rare case of breakdown.
Cooling shutter and automatic dowser for safety.
Adjustable tension on film gate.
Focus and framing adjusted from outside case.
Lens holder accommodates ½ size and ¼ size lenses.
Monochrome exciter cuts 10,000 cycles on density or area sound track.
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RECT-O-LITE RECTIFIER is soundless — both electrically and mechanically. No hum, no whine, no sputtering. Gives even, steady, strong light from your Suprex arc lamps. That means brilliant pictures and clear sound.

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RECT-O-LITE
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New York, N. Y.

Twin City Scenic Co., 2819 Nicollet Avenue, Minneapolis, Minn.
Walker-American Corporation, 800 Beaumont Street, St. Louis, Missouri.
Whiting & Davis, Plainville, Mass.
I. Weiss & Sons, Inc., 445 West 45th Street, New York City.
Williams Screen Co., 95 North Case Avenue, Akron, O.

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Screen Masks and Modifiers

LARGER SCREENS HAVE come into rather general vogue recently, due to the elaborate type of productions now being produced which, with the use of special lenses have enabled theatres to present outstanding scenes with greater effect and scope. The many opportunities to use the full screen to give added value to important scenes have brought about the development of the screen modifier, or mask which, automatically operated, permits framing of the screen at any desired size. The screen modifier, or mask, was first used in connection with sound-on-film to compensate for the sound on the edge of the film. This equipment is now being used in many other ways, especially in achieving ingenious opportunities for titles, announcements and special trailers.

Arvee Equipment Co., 3729-37 Easton Ave., St. Louis, Mo.
Bruckner-Mitchell, Inc., 132-134 West 24th St., New York City.
Peter Clark, Inc., 544 W. 30th Street, New York City.
The Original Re-Nu Screen Surface Co., 5535 Grace Street, Chicago, Ill.
Robert E. Power Studios, 1717 Cordova Street, Los Angeles, California.
Vallen, Inc., 225 Bluff Street, Akron, Ohio.

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Screen Paint

Refer to PAINT, SCREEN

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Screen Resurfacing Service

TO INSURE proper screen illumination without increasing power consumption or incurring the risk of glare, the screen surface should be kept as reflective as possible. In spite of regular cleaning routine, however, screens gradually get soiled, and in instances in which it is not felt that a new screen is warranted, one has recourse to resurfacing.

Exhibitors have used a flat white paint to resurface their screens. However, due to the greater necessity today for an immaculate screen, the practice of resurfacing is increasing, and as a result specific materials and expert methods are available. One of these materials is sprayed on, after the screen is washed, and is of such character that it does not clog the perforations, and that it restores to the screen a high reflective power. One of the characteristics cited in a resurfacing material now on the market is its penetrability, causing it to permeate the texture of the screen fabric, restoring its original tightness.

Burdick's Re-Nu Screen Surface Co., 5420 Potomac Ave., Chicago, Ill.
The Original Re-Nu Screen Surface Co., 5535 Grace St., Chicago, Ill.
Robert E. Power Studios, 1717 Cordova St., Los Angeles, Calif.
Raytex Screen Process Company, 14117 Merchandise Mart, Chicago, Ill.
Theatre Screen Corp., Roosevelt, N. Y.

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Seat Indicators, Vacant

Refer to USHER SIGNAL SYSTEMS

PARTS FOR
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COMPLETE LINE IN STOCK
AT LIBERAL DISCOUNTS

All Parts Guaranteed

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SPROCKETS
GATE SPRINGS
STRIPPERS
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SHAFTS
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BELTS
TUBES
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CONDENSERS
RECTOX
SWITCHES
SPEAKERS
AMPLIFIERS

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PG31 EQUIPMENTS

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BELT DRIVES
for
RCA SOUND HEADS

Replaces RCA Chain *or* Gear Drive



REDUCES Noise *and* Wear

Slower Starting

Price Per Pair $37.50

FREE TRIAL OFFER

AUDIO EQUIPMENT CO.
596 St. Marks Ave.
Brooklyn, N. Y.

FOR • BETTER • LIGHT

THE NEW HURLEY SOUND SCREENS

THEY • STAY • WHITE

HURLEY SCREEN CO.
24-15 Forty-third Avenue
Long Island City, N. Y.

Seat Patching Materials

A SMALL HOLE—made by accident or wear—soon becomes a big tear when nervous fingers find it. Chair seats may be kept in repair and worn or maliciously damaged coverings quickly made usable with quick patching kits now available.

Recent development in fabric glues has made possible these patching kits that may be used by even inexperienced help.

Allied Seating Co., 341 W. 44th St., New York City.
General Seating Company, 2035-49 Charleston Street, Chicago, Illinois.
Independent Seat Co., 1600 Broadway, New York City.
The Pantasote Co., Inc., 250 Park Ave., New York City.
Technical Finishes Corporation, 565 West Washington Street, Chicago, Illinois.

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Seats, Theatre

Refer to CHAIRS, THEATRE

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Shutters, Projection Port

THE PORT SHUTTER is made entirely of metal with a metal sliding suspended on a cord in which is connected a fusible link. In case of fire, the fusible links melts and the fire shutter automatically drops over the port hole in the booth. They are made to fit standard openings, such as projection port holes, stereopticon port holes and spotlight port holes. Prices range from $9 to $25.

Belson Manufacturing Company, 800 Sibley Street, Chicago, Ill.
Best Devices Company, Film Building, Cleveland, O.
H. B. Cunningham, 964 University Avenue, St. Paul, Minn.
E. E. Fulton Co., 1018 S. Wabash Ave., Chicago, Ill.
Midwest Ornamental Iron Works, 4435 W. Division St., Chicago, Ill.
W. G. Preddey, 187 Golden Gate Avenue, San Francisco, Cal.

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Signs, Electric

THE THEATRE operates and prospers with the help of its electric signs. They carry the name of the theatre, they announce the attractions, they direct traffic within the theatre. Because of this importance of electric signs in theatre operation, steady has been their improvement, in both effect and efficiency. Attractions boards, for example, can now be more legible with less lamping. Impressive combinations of incandescent and gas-tube lighting are available. And instead of the electric signs of today being mere appendages, they form integral parts of the architectural and decorative pattern, both inside and outside the theatre.

Adler Sign Letter Co., 720 So. Dearborn Street, Chicago, Ill.
American Sign Company, 1940 Riverside Drive, Cincinnati, Ohio.
The Artkraft Sign Company, Lima, O.
Belson Manufacturing Co., 800 Sibley St., Chicago, Ill.
Claude Neon Lights, Inc., 41 E. 42nd Street, New York City.
Cincinnati Advertising Products Co., 3266-3280 Beekman St., Station A, Cincinnati, O.
Eagle Sign Company, 575 Albany Street, Boston, Mass.
Everbrite Electric Signs, Inc., 1434 N. Fourth St., Milwaukee, Wis.
Federal Electric Company, 8700 S. State Street, Chicago, Ill.
Flexlume Corp., 2039 Military Rd., Buffalo, N. Y.
Good-All Electric Mfg. Co., 251-63 Spruce St., Ogallala, Nebr.
Guercio & Barthel, 908 S. Wabash Ave., Chicago, Ill.
Hub Electric Co., 2219 W. Grand Ave., Chicago, Ill.
Ideal Sign Company, Inc., 149 Seventh Street, Brooklyn, N. Y.
Jewelite Sales, Inc., 1737 Stout St., Denver, Colo.
Kliegl Brothers, 321 W. 50th Street, New York City.
Lu-Mi-Nus, Inc., 2736 Wentworth Avenue, Chicago, Ill.
Major Equipment Co., 4603 Fullerton Ave., Chicago, Ill.
Metal & Glass Products Co., 952 W. Lake St., Chicago, Ill.
Monroe Sign Shop, Inc., 795 Main Ave., Passaic, N. J.
Philadelphia Sign Co., 305-9 Brown St., Philadelphia, Pa.
Q-R-S Neon Division, General Scientific Corporation, 4829 So. Kedzie Avenue, Chicago, Illinois.
Rawson & Evans, 710 W. Washington St., Chicago, Ill.
Rex Electric Sign Mfg. & Supply Co., Inc., 795 Main Ave., Passaic, N. J.
Swanson-Nunn Electric Co., 420 S. E. 8th St., Evansville, Ind.
Tablet & Ticket Co., 1015 W. Adams Street, Chicago, Ill.
Textile Electric Sign Company, Inc., 500 Fifth Avenue, New York City.
The Philadelphia Sign Company, 338 N. Randolph Street, Philadelphia, Pa.
United Signs Corporation, 3728 30th Street, Long Island City.
U. S. Electric Sign Company, 208 E. 27th Street, New York City.
Viking Products Corp., 330 W. 42nd St., New York City.
The Voigt Company, 1745 N. 12th St., Philadelphia, Pa.
Wagner Sign Service, Inc., 109 W. 64th Street, New York City.

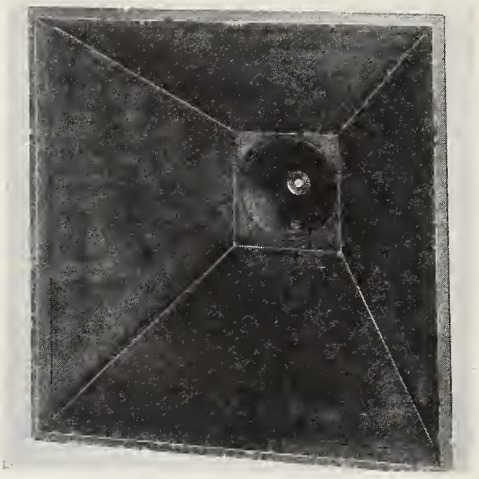
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Slides

SLIDES ARE DIVIDED into four different classes: Song slides, advertising slides, announcement slides and special advertising slides. Song slides have come into vogue within the last few years.

A patented slide, having a paper frame and a composition transparency flexible enough to be placed in a typewriter, permits the management to prepare its own slides, at a moment's notice if need be, and is thus particularly useful for special announcements.

Cosmopolitan Studios, Inc., 145 West 45th St., New York City.



Model 4700 . . . Combination Directional Baffle and Speaker

IF your sound is not what it should be, you know you are losing business. Why not give the model 4700 a trial?

The complete speaker, field supply and baffle cost you only **$47.00**

and if it doesn't improve your sound, you may return it and your money will be refunded.

Write for full information.

WRIGHT-DECOSTER, INC.

2225 University Ave. St. Paul, Minn.

Export Dept.: M. Simons & Son Co.
Cable Address: SIMONTRICE, New York
Canadian Office: Wright-DeCoster, Inc., Guelph, Ont.

Kansas City Slide Mfg. Co., 1719 Wyandotte, Kansas City, Mo.
National Studios, 226 W. 56th Street, New York City.
Quality Slide Company, 6 E. Lake Street, Chicago, Ill.
Radio-Mat Slide Company, 1819 Broadway, New York, N. Y.
Ransley Studios, 108 N. Dearborn Street, Chicago, Ill.
The U. S. Slide Company, 14 E. 8th Street, Kansas City, Mo.
Victor Animatograph Corporation, Davenport, Ia.
Visual Service Company, Inc., 245 W. 55th Street, New York City.
Workstel Studios, Inc., 34 E. 23rd St., New York, N. Y.

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Soaps, Liquid

Refer to SANITARY SPECIALTIES

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Sound Equipment, Complete

THIS CLASSIFICATION refers to sound systems designed and installed to provide every necessity of sound reproduction, from rectifiers, through soundhead and amplifiers, to speakers. The system is unified and matched in all units for certain volume requirements. In some cases such a complete system is available only in conjunction with the projection mechanism.

Argus Manufacturing Company, 1392 East 110th St., Cleveland, Ohio.
Atlas Sound Corp., 1451-39th St., Brooklyn, N. Y.
William E. Asplin Basket Co., 15101 Lorain St., Cleveland, O.
Bestone, Incorporated, 1514 Davenport Street, Omaha, Neb.
Cinema Supplies, Inc., 36-40 Glenwood Ave., Minneapolis, Minn.
The Cincinnati Time Recorder Company, 1733 Central Avenue, Cincinnati, Ohio.
Cleveland Sound Engineering Co., 15101 Lorain Ave., Chicago, Ill.
S. H. Couch Co., North Quincy, Mass.
Cremonim-Wood Corp., Fisk Bldg., New York City.
Andre Debrie, Inc., 115 West 45th St., New York City.
Herman A. DeVry Company, 1111 Center Street, Chicago, Illinois.
Electrical Research Products, Inc., 250 W. 57th Street, New York City.
Electro-Acoustic Products Co., 2131 Bueter Rd., Ft. Wayne, Ind.
Electrophone Corp., 2019 Rittenhouse Sq., Philadelphia, Pa.
Federated Purchaser, Inc., 23-25 Park Pl., New York City.
Gates Radio & Supply Company, Quincy, Ill.
General Talking Pictures Corporation, 218 W. 42nd Street, New York City.
Good-All Electric Manufacturing Company, Ogallala, Neb.
Gries Reproducer Corp., 485 East 133rd St., New York City.
International Projector Corporation, 88-96 Gold Street, New York City.
Kansas City Sound Service Co., 130 W. 18th St., Kansas City, Mo.
Lafayette Radio Manufacturing Co., 100 Sixth Ave., New York City.
Langsenkamp-Wheeler Brass Works, 1200 Shelby St., Indianapolis, Ind.
LeRoy Sound Equipment Corporation, 421 Lyell Avenue, Rochester, N. Y.
The Lincrophone Company, Inc., 1661 Howard St., Utica, N. Y.
Lipman Engineering Co., 415 Van Braam St., Pittsburgh, Pa.
Mellaphone Corporation, 714 University Avenue, Rochester, N. Y.
Miles Reproducer Co., Inc., 112-114 W. 14th St., New York City.
Harry S. Millar, 545 Fifth Ave., New York City.
Motiograph, Inc., 4431 W. Lake St., Chicago, Ill.
Operadio Manufacturing Co., St. Charles, Ill.
Pacent Engineering Corp., 79 Madison Ave., New York City.
Pictur-Fone Corporation, Lima, Ohio.
Platter Sound Products Company, North Vernon, Ind.
Walter G. Preddey, 187 Golden Gate Ave., San Francisco, Calif.
Projection Optics Co., 330 Lyell Ave., Rochester, N. Y.
Radio Receptor Co., 106 Seventh Ave., New York City.
Royal Zenith Sound Projectors, Inc., 33 W. 60th Street, New York City.
RCA Manufacturing Company, Inc., Photophone Division, Camden, N. J.
Safety Projector Co., 310 West Second St., Duluth, Minn.
Scott-Ballantyne Company, 219 No. 16th Street, Omaha, Nebraska.
H. & A. Selmer, Inc., Selmer Building, Elkhart, Ind.
S. O. S. Corporation, 1600 Broadway, New York City.
Universal Sound System, Inc., 10th & Allegheny Avenues, Philadelphia, Penna.
Weber Machine Corporation, 59 Rutter Street, Rochester, N. Y.

Soundheads

APPARATUS mounted between the projection head and the lower or take-up magazine, consisting of steadily-moving sprockets, film guides, and sound "gate," and containing the exciter lamp and the photoelectric cell, is termed the soundhead. The function of the soundhead is to guide the film through the path of the exciting light, which is interrupted and varied on its way to the photocell by the markings of the sound track. A soundhead must guide the film through the path of the light with a perfectly steady and unvarying motion.

Cincinnati Time Recorder Co., 1733 Central Ave., Cincinnati, O.
Herman A. DeVry, Inc., 1111 Center St., Chicago, Ill.
Good-All Electric Mfg. Co., Ogallala, Nebr.
International Projector Corp., 88-96 Gold St., New York City.
Mellaphone Corp., 714 University St., Rochester, N. Y.
Platter Sound Products Co., North Vernon, Ind.
Scott Ballantyne Co., 219 No. 16th St., Omaha, Nebr.
Weber Machine Corp., 59 Rutter St., Rochester, N. Y.

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Speakers and Horns

HORNS AND SPEAKERS used in sound installations are air columns with a belled outlet, or magnetic or electro-dynamic cones (in baffles or horns), used to project the sound waves created by the amplified electrical pulsations derived from the sound system. They usually number two or more, depending upon the size or shape of the theatre and the desired provisions for covering the frequency band. In addition, a monitor speaker is used in the projection room.

Atlas Sound Corp., 1451-39th St., Brooklyn, N. Y.
Brush Development Co., 1890 East 40th Street, Cleveland, O.
Cinema Supplies, Inc., 36-40 Glenwood Ave., Minneapolis, Minn.
S. H. Couch Co., Inc., North Quincy, Mass.
Herman A. DeVry Company, 1111 Center Street, Chicago, Illinois.
Electrical Research Products, 250 W. 57th Street, New York City.
Electro-Acoustic Products Co., 2131 Bueter Rd., Ft. Wayne, Ind.
Federated Purchaser, Inc., 23-25 Park Place, New York City.
Fox Electric & Manufacturing Co., 3100 Monroe Street, Toledo, O.
Gates Radio and Supply Company, Quincy, Ill.
Good-All Electric Mfg. Co., Ogallala, Nebraska.
Jensen Radio Manufacturing Company, 6601 S. Laramie Avenue, Chicago, Ill.
Kansas City Sound Service Co., 130 W. 18th St., Kansas City, Mo.
LeRoy Sound Equipment Corp., 421 Lyell Avenue, Rochester, N. Y.
Lipman Engineering Co., 415 Van Braam St., Pittsburgh, Pa.
Magnavox Company, Ltd., 2131 Bueter Road, Fort Wayne, Indiana.
Mellaphone Corp., Rochester, N. Y.
Miles Reproducer Company, Inc., 112-114 West 14th Street, New York City.
Motiograph, Inc., 4431 W. Lake St., Chicago, Ill.
Operadio Mfg. Company, St. Charles, Ill.
Pictur-Fone Corp., Lima, O.
Platter Sound Products Corp., North Vernon, Ind.
Racon Electric Company, Inc., 52 E. 19th Street, New York, N. Y.
Radio Receptor Co., 106 Seventh Ave., New York City.
RCA Manufacturing Co., Inc., Photophone Division, Camden, N. J.
The Rola Company, 4250 Hollis Street, Oakland, Cal.
Safety Projector Co., 310 West Second St., Duluth, Minn.
Scott Balantyne Co., 219 North 16th St., Omaha, Nebr.
Stromberg-Carlson Telephone Manufacturing Company, 1060 University Avenue, Rochester, N. Y.
S O S Corporation, 1600 Broadway, New York City.
Wenzel Co., 2509 S. State St., Chicago, Ill.
Wholesale Radio Service Company, Inc., 100 Sixth Avenue, New York City.
Wright-DeCoster, Inc., 2225 University Avenue, St. Paul, Minn.

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Splicers, Film

EQUIPMENT of this type is used mostly in film exchanges, studios and laboratories for the purpose which the name states. Smaller models are made for theatres. Prices range from $6.00 up.

Andre DeBrie, Inc., 115 W. 45th Street, New York City.
Bell & Howell Company, 1801 Larchmont Avenue, Chicago, Ill.
E. E. Fulton Company, 1018 S. Wabash Avenue, Chicago, Ill.
Neumade Products Corp., 427 West 42nd St., New York City.
Rosco Laboratories, 367 Hudson Avenue, Brooklyn, New York.
Wenzel Co., 2509 S. State St., Chicago, Ill.

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Spotlights

Refer to LIGHTS, SPOT, FLOOD

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Stage Lighting Equipment

UNDER THE HEADING of Stage Lighting Equipment comes strip lights, proscenium strips, footlights, border lights, floodlights, stage effects. There are so many details in connection with stage lightings that we suggest getting in touch with the manufacturers of such equipment for specific information.

Frank Adam Electric Company, 3650 Windsor Avenue, St. Louis, Mo.
Belson Manufacturing Company, 800 So. Sibley Street, Chicago, Ill.
Best Devices Co., Film Building, Cleveland, Ohio.
Brenkert Light Projection Company, 7348 St. Aubin Avenue, Detroit, Mich.
Bruckner-Mitchell, Inc., 132-134 West 24th St., New York City.
Century Lighting Equipment, Inc., 419 West 55th Street, New York City.
Chicago Cinema Products Company, 1736-1754 N. Springfield Avenue, Chicago, Ill.
Chicago Switchboard Manufacturing Company, 426 S. Clinton Street, Chicago, Ill.
J. R. Clancy, Inc., Syracuse, N. Y.
C. W. Cole & Company, Inc., 320 E. 12th Street, Los Angeles, Cal.
Display Stage Lighting Company, Inc., 410 W. 47th Street, New York City.
Hall & Connolly, Inc., 24 Van Dam Street, New York, N. Y.
Hub Electric Company, 2219-29 W. Grand Avenue, Chicago, Ill.
Kliegl Brothers, 321 W. 50th Street, New York City.
Lee Lash Studios, 707 Broadway, New York City.
Major Equipment Company, 4603 Fullerton Avenue, Chicago, Ill.
Metropolitan Scenic Studios, Inc., Film Exchange Bldg., Omaha, Nebr.
Metropolitan Electric Mfg. Co., East Avenue and 14th Street, Long Island City, N. Y.
C. I. Newton Co., 253 W. 14th St., New York City.
Reynolds Electric Company, 2650 W. Congress Street, Chicago, Ill.
Ward-Leonard Electric Company, 37 South Street, Mt. Vernon, N. Y.
I. Weiss & Sons, Inc., 445 W. 45th St., New York City.
J. H. Welsh, 503 W. 43rd Street, New York City.
Westinghouse Electric & Manufacturing Company, East Pittsburgh, Pa.
Wheeler Reflector Company, 275 Congress Street, Boston, Mass.
Wm. Wurdack Electric Manufacturing Company, 4444 Clayton Avenue, St. Louis, Mo.

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Stage Rigging and Hardware

STAGE EQUIPMENT takes in many items, large and small, which are equipment essentials in the stage that is to be prepared to house a variety of acts or talent.

Under the heading of stage hardware are included such items as blocks and pulleys of all types, counterweights and arbors, belay pins, cleats, curtain tracks, keystones and corners, pin rails, pin wire, rope, manila and wire, rope locks, sand bags, smoke pocket stage screws, trim clamps, winches, carriers for extra-large screens and horns. Steel curtains and counterweight rigging are also important items of the equipment in the modern stage.

Acme Stage Equipment Company, 191 Lafayette Street, New York City.
Arvee Equipment Co., 3729-37 Easton Ave., St. Louis, Mo.
Automatic Devices Co., Samuels Bldg., Allentown, Pa.
Beaumont Studios, 443 West 47th Street, New York City.
Bruckner-Mitchell, Inc., 132-134 W. 24th St., New York City.
J. H. Channon Corporation, 1455 W. Austin Avenue, Chicago, Ill.
J. R. Clancy, 1010 W. Belden Avenue, Syracuse, N. Y.
Peter Clark, Inc., 544 W. 30th Street, New York City.
Great Western Stage Equipment Company, 817 Holmes Street, Kansas City, Mo.
Klemm Manufacturing Corporation, 1449-55 W. Austin Avenue, Chicago, Ill.
Lee Lash Studios, 707 Broadway, New York City.
Metropolitan Scenic Studios, Inc., Film Exchange Bldg., Omaha, Nebr.
Novelty Scenic Studios, 611 West 43rd Street, New York City.
N. C. Nussbaumer, 2921 West Van Buren St., Chicago, Illinois.

Sound
WAS ALWAYS
A PAIN IN THE NECK
TO ME
and a costly one at that



I knew that the big houses in the big towns, with their expensive sound and projector equipment, were getting a lot of the trade that should be walking up to my box office.

I tried this and that combination without getting the sound that had patron appeal. And all the while I was getting no richer . . . until

I happened upon OPERADIO AMPLIFIER and MATCHED SPEAKER UNIT. That did the trick for me. Sound that was really *good* sound and at a price that left some shekels to spend on the wife and kiddies.

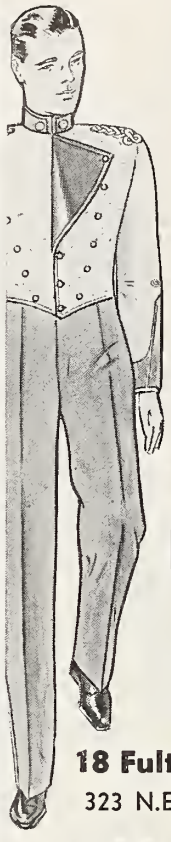
Boys, when you've got sound trouble, call in an OPERADIO man. That's the house that gives you a square deal and stands behind you and their products 100%.

Bulletin 92 tells all about their equipment. Why don't you write for it today? Address Dept. MP.

OPERADIO
UNIT-MATCHED EQUIPMENT

OPERADIO
MANUFACTURING CO.
St. Charles, Ill.

HIGH FIDELITY
Modernize Your Sound System
BAFFLES • REPRODUCERS • HORNS
write for our latest bulletins describing our new line of high grade, low priced sound and public address equipment.
ATLAS SOUND CORP.
1450 39th STREET BROOKLYN, N. Y.



Whatever your uniform problems, you may leave them to us with absolute dependability, even to the minutest detail.

CORRECT UNIFORMS

SINCE 1856

18 Fulton St., New York
323 N.E. 1st St., Miami, Fla.

S. APPEL & CO., INC.

CLANCY

Stage Rigging and Hardware

No matter how large or how small the stage, no matter how simple or elaborate the rigging required, Clancy is your most certain—and dependable—source of supply.

For 50 years Clancy has been furnishing stage rigging and hardware. Today, Clancy is still the foremost maker of stage hardware and rigging in America.



Whatever you require—Clancy can furnish it. Ask your supply house—or write us direct. Catalog on request.

J. R. CLANCY, Inc.
980 W. Belden Avenue
SYRACUSE, N. Y.

This illustration shows the Clancy steel frame curtain block.

Rohert E. Power Studios, 1717 Cordova Street, Los Angeles, California.
Tiffin Scenic Studios, Tiffin, Ohio.
Twin City Scenic Co., 2819 Nicollet Ave., Minneapolis, Minn.
Volland Scenic Studios, 3737 Cass Avenue, St. Louis, Missouri.
I. Weiss & Sons, Inc., 445 W. 45 St., New York City.
Yale & Towne Manufacturing Company, Stamford, Connecticut.

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Stage Scenery and Draperies

DRAPERIES ARE an important feature of theatres today. They accent color and give softness and richness to an interior. Architectural lines of doorways and archways are usually distinctively hard and draperies are the mediums by which these lines are softened to give a pleasing appearance.

American Theatrical Valance Co., 900 Fifth Ave., Pittsburgh, Pa.
Arvee Equipment Co., 3729-37 Easton Ave., St. Louis, Mo.
Beaumont Studios, 443 W. 47th St., New York City.
Bruckner-Mitchell, Inc., 132-134 W. 24th St., New York City.
Peter Clark, Inc., 544 W. 30th Street, New York City.
Collins & Aikman Corporation, 25 Madison Avenue, New York, N. Y.
Dazians, Inc., 142 W. 44th Street, New York City.
Decorative Arts Co., 300 W. Austin Avenue, Chicago, Ill.
DuPont Fabrics Service, Newburg, N. Y.
Great Western Stage Equipment Company, 817 Holmes Street, Kansas City, Mo.
Landish Studios, Inc., 40 Ames Street, Rutherford, N. J.
Lee Lash Studios, 707 Broadway, New York City.
Mandel Brothers, Inc., State and Madison Streets, Chicago, Ill.
Metropolitan Scenic Studios, Inc., Film Exchange Bldg., Omaha, Nebr.
Modernage, 162 East 33rd St., New York City.
Novelty Scenic Studios, 611 West 43rd Street, New York City.
The Orinoka Mills, 183 Madison Avenue, New York City.
Rohert E. Power Studios, 1717 Cordova Street, Los Angeles, California.
Tiffin Scenic Studios, Tiffin, O.
Twin City Scenic Company, 2819 Nicollett Avenue, Minneapolis, Minn.
Volland Scenic Studios, Inc., 3737 Cass Avenue, St. Louis, Mo.
I. Weiss & Sons, Inc., 445 W. 45th St., New York City.
Windowcraft Valance & Drapery Company, 328 Superior Avenue, N. W., Cleveland, O.

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Stereopticons

STEREOPTICONS are used for the projection of lantern slides and effects, illumination being supplied by incandescent or arc lamps. They are made in single units and also for double and triple dissolving. Many unusual effects are possible with the modern stereopticon as developed for theatre use. They can be obtained for as low as $26.00 for Mazda type.

Best Devices Company, Film Building, Cleveland, O.
Chicago Cinema Products Co., 1936-54 N. Springfield Ave., Chicago, Ill.
Cinema Supplies, Inc., 36-40 Glenwood Ave., Minneapolis, Minn.
Cosmopolitan Studios, Inc., 145 West 45th St., New York City.
Fish-Schurman Corp., 230 E. 45th St., New York City.
GoldE Mfg. Co., 1728 N. Damen Ave., Chicago, Ill.
Kliegl Brothers, 321 W. 50th Street, New York City.
Morelite Co., Inc., 600 W. 57th St., New York Cit y.
National Pictures Service, Inc., 324 E. 3rd Street, Cincinnati, Ohio.
Walter G. Preddey, 187 Golden Gate Ave., San Francisco, Calif.
Safety Projector Co., 310 West Second St., Duluth, Minn.
Scott Ballantyne Co., 219 North 16th St., Omaha, Nebr.
Victor Animatograph Corporation, Davenport, Ia.

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Switchboards

CONTROL OF LIGHTING through the use of switchboards makes possible the wonderful lighting effects achieved in motion picture theatres today. Switchboards for this work are built in many capacities. Scenes for unusual lighting effects may be pre-selected by such a board and the theatre flooded with appropriate lighting scheme at a proper cue by the simple method of throwing a switch. Lighting control systems are being adopted by theatres of lesser size that heretofore have considered such installations as being only for the larger metropolitan houses.

Manufacturers of this type of equipment are glad to furnish engineering service and consult with exhibitors and architects on various phases of these lighting control systems.

Frank Adam Electric Company, 3650 Windsor Avenue, St. Louis, Mo.
Belson Manufacturing Company, 800 Sibley Street, Chicago, Ill.
Century Lighing Equipment, Inc., 419 West 55th St., New York City.
Chicago Switchboard Manufacturing Company, 426 S. Clinton Street, Chicago, Ill.
Cleveland Switchboard Company, 2925 E. 79th Street, Cleveland, O.
Cutler-Hammer Manufacturing Company, 12th and St. Paul, Milwaukee, Wis.
General Electric Company, 1 River Road, Schenectady, N. Y.
Hub Electric Company, 2219-29 W. Grand Avenue, Chicago, Ill.
Kliegl Brothers, 321 W. 50th Street, New York City.
Major Equipment Company, 4603 Fullerton Avenue, Chicago, Ill.
Trumbull Electric Manufacturing Company, Plainville, Conn.
Ward Leonard Electric Company, 37 South Street, Mt. Vernon, N. Y.
Westinghouse Electric & Manufacturing Company, East Pittsburgh, Pa.
Wm. Wurdack Electric Manufacturing Company, 4444 Clayton Avenue, St. Louis, Mo.

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Temperature Control Apparatus

TEMPERATURE control apparatus of the automatic variety can be installed on any type of heating, ventilating or air-conditioning system to maintain desired conditions. Apparatus sensitive to temperature, either inside or outside, or relative humidity, or pressure will operate instantly or with time lag, valves and dampers, or start and stop oil burners. There are two main classes of equipment, pneumatic and electrical. Pneumatic equipment requires a small compressor, a storage tank for the air which operates the various units, and the necessary pipes or tubing connecting the units. Electrical equipment requires either a low or high-voltage source of power and wire connecting the various units to be operated.

Baker Ice Machine Co., Inc., Omaha, Nebr.
Carbondale Machine Corp., Harrison, N. J.
Fedders Manufacturing Company, 57 Tonawanda St., Buffalo, N. Y.
The Foxboro Company, Neponset Avenue, Foxboro, Mass.
Good-All Electric Mfg. Co., Ogallala, Nebr.
Johnson Service Company, 149 E. Michigan Avenue, Milwaukee, Wis.
Minneapolis-Honeywell Regulator Co., 2822 Fourth Avenue, South, Minneapolis, Minn.
National Regulator Company, 2301 N. Knox Avenue, Chicago, Ill.
Powers Regulator Company, 2720 Greenview Avenue, Chicago, Ill.
B. F. Sturtevant Co., Hyde Park, Boston, Mass.
Tiltz Air Conditioning Corp., 230 Park Ave., New York City.

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Tickets

THEARTE TICKETS are available and used in many forms as roll tickets, folded tickets, reserved seat tickets, and ticket coupon books. Roll and folded tickets of the more usual denominations are carried in stock. Tickets are commonly sold in even multiples of 10,000, the price decreasing with additional thousands ordered.

Tickets are made for use with ticket

issuing machines and are consecutively numbered. This enables accurate check of tickets sold for each day. Stock tickets may be obtained for 50 cents a roll. Special printed roll or center hole folded tickets range in price from $8 for 10,000 to $158 for a million. The admission price must be printed on each ticket, by order of the government.

American Ticket Corporation, 360-362 East Grand Ave., Chicago, Illinois.
Arcus Ticket Company, 348 N. Ashland Avenue, Chicago, Ill.
Columbia Printing Company, 1632 N. Halsted Street, Chicago, Ill.
Daly Ticket Company, 506-508 Vandalia Street, Collinsville, Ill.
General Register Corporation, 1540 Broadway, New York City.
Globe Ticket Company, 116 N. 12th Street, Philadelphia, Pa.
Hancock Brothers, Inc., 25 Jessie Street, San Francisco, Cal.
International Ticket Company, 50 Grafton Avenue, Newark, N. J.
Keystone Ticket Company, Shamokin, Pa.
National Ticket Company, Shamokin, Pa.
Standard Ticket Register Corp., 1600 Broadway, New York.
Weldon, Williams & Lick, Fort Smith, Ark.

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Ticket Choppers

A MACHINE FOR punching tickets dropped in box as patron enters theatre. The ticket chopper guards against the resale of tickets. Mutilation of the ticket consists of perforations made on the ticket, which, however, is done in a manner that does not prevent accurately checking results. Ticket choppers are made in several wood and metal finishes, and are operated by electricity, or hand and foot. Prices range from $75 to $250.

Caille Brothers, 6210 Second Avenue, Detroit, Mich.
General Register Corporation, 1540 Broadway, New York City.
Neumade Products Corp., 426 West 42nd St., New York City.
Newman Brothers, Inc., 660-670 W. Fourth St., Cincinnati, Ohio.
Standard Ticket Register Corp., 1600 Broadway, New York.

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Ticket Holders

THERE ARE various forms any types of these made for both the single and coupon ticket rolls and generally constructed so that the roll of tickets is automatically held under tension, which prevents the roll of tickets from unwinding. The prices range from $0.50 to $1.50.

The Arcus Ticket Co., 348 N. Ashland Ave., Chicago, Ill.
E. E. Fulton Co., 1018 S. Wabash Ave., Chicago, Ill.
General Register Corporation, 1540 Broadway, New York City
Walter G. Preddey, 187 Golden Gate Ave., San Francisco, Calif.
Standard Ticket Register Corp., 1600 Broadway, New York.

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Ticket Machines

Refer to MACHINES, TICKET

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Tool Kits

TOOL KITS, or outfits, are made complete with a set of tools for use on the picture machine. They usually contain "V" Block, Split Screw Driver, Driver Pins, Taper Pin Reamer, Taper Pin Remover and Sprocket Puller. Price is $5.

Federated Purchaser, Inc., 23-25 Park Pl., New York City.
E. E. Fulton Co., 1018 S. Wabash Ave., Chicago, Ill.
International Projector Corporation, 88-96 Gold Street, New York City.
Millen Mfg. Company, 7 Water St., Boston, Mass.
Motiograph, Inc., 4431 West Lake Street, Chicago, Ill.
Rosco Laboratories, 367 Hudson Avenue, Brooklyn, New York.

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Uniforms

THEATRE PRESTIGE emphasized through the training of ushers, doormen and other attendants, is greatly enhanced by costumes worn by such employees.

Uniforms should be made to individual measurements to assure perfect fit and neatness at all times. Special catalogues are available containing appropriate suggestions for theatre attendants' uniforms.

Angelica Company, 1419 Olive Street, St. Louis, Mo.
S. Appel & Co., 18 Fulton St., New York City.
Brooks, 143 W. 40th Street, New York City.
Browning, King & Company, 260 Fourth Avenue, New York City.
Chicago Uniform & Cap company, 208 East Monroe Street, Chicago, Ill.
The Costumer, 238 State Street, Schenectady, N. Y.
Gemsco, 692 Broadway, New York City.
Lester, Ltd., 14 W. Lake Street, Chicago, Ill.
The Lilley-Ames Co., Long & Sixth Sts., Columbus, Ohio.
Maier-Lavaty Company, 2139 Lincoln Avenue, Chicago, Ill.
Mandel Brothers, State and Madison, Chicago, Ill.
A. G. Meier and Company, 205 W. Monroe Street, Chicago, Ill.
Morgan-Lane Corp., 212 Lexington Ave., New York City.
National Uniform Company, 12 John Street, New York City.
Reversible Collar Co., 111 Putnam Ave., Cambridge, Mass.
The James E. Richards Company, Dayton, O.
Marcus Ruben, Inc., 625 S. State Street, Chicago, Ill.
Russell Uniform Company, 1600 Broadway, New York City.

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Upholstery Material

NOT ONLY appearance, but acoustics advise upholstered theatre chairs,



SAVE OPERATING COSTS AND MAKE CARPETING LAST LONGER

It has been demonstrated many times that carpets will last longer if deeply imbedded grit is removed before it cuts the threads.

The Spencer Portable Vacuum Cleaner removes grit, dust, and dirt of all kinds. You can make carpets, decorations, and sound and projector equipment last longer by keeping them clean with a Spencer Portable.

You will also improve the appearance and attractiveness of your house with a Spencer Portable, and because of its speed and efficiency, you can reduce your cleaning costs.

More than 1,000 theatres are equipped with Spencer Portable or Central Vacuum Cleaners. We can arrange a demonstration of the Spencer Portable in your theatre at your convenience.

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Artificial Leather for Seating

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RUSSIALOID insures long and satisfactory service. Cleans easily. It comes in many fast colors and varied patterns.

Write us for samples.

THE PANTASOTE COMPANY, INC.
250 PARK AVENUE, at 46th Street, NEW YORK

in contradistinction to veneer chairs. Sound-absorbing padding and fabrics aid in maintaining the proper sound level regardless of the size of the audience.

A popular fabric used in this connection is mohair, which combines beauty with important sound properties. Upholstered material of this nature may be obtained in a variety of colors and executed in interesting patterns and designs. It is claimed for this material that it will not fade, does not mat down, and can be kept fresh and clean with little effort. Use of mohair for upholstering is said to produce a marked elimination of reverberations in the theatre auditorium.

This is true, of course, of any upholstering material able to absorb an amount of sound equivalent to that absorbed by patrons. Because of the necessity of creating an absorption constant, so that acoustic qualities of an auditorium are maintained independently of the size of the audience, upholstered chairs have supplanted those of veneer type in the motion picture auditorium.

As a result of advancements in the manufacture of the material, imitation leather is also to be regarded as suitable for theatre chair upholstering. New chairs may be purchased from the manufacturer or dealer finished in this material, and it is available for reupholstering. One feature of imitation leather, aside from its relatively low cost, is that it may be cleaned easily. It is procurable in a wide range of colors and also may be had in patterns.

Allied Seating Co., 358 W. 44th St., New York City.
Associated Fabrics Corp., 723 Seventh Ave., New York City.
L. C. Chase & Company, 295 Fifth Avenue, New York, N. Y.
Collins & Aikman Corp., 200 Madison Ave., New York City.
B. F. Goodrich Co., Akron, O.
Ronald Grose, Inc., 515 Madison Ave., New York City.
Ideal Seating Company, Grand Rapids, Michigan.
Independent Seat Co., 1600 Broadway, New York City.
Laine Textile Corp., 212 Lexington Ave., New York City.
Oakland Silk Mills, 440-4th Ave., New York, N. Y.
Mandel Brothers, State & Madison Sts., Chicago, Illinois.
The Orinoka Mills, 833 Market Street, Philadelphia, Penna.
The Pantasote Company, Inc., 250 Park Avenue, New York City.
Robert E. Power Studios, 1717 Cordova St., Los Angeles, Calif.
Union Fibre Co., Inc., Winona, Minn.
I. Weiss & Sons, Inc., 445 W. 45th St., New York City.
John Zimmermann & Sons, Erie and Castor Avenues, Philadelphia, Pa.

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Usher Signal Systems

THE USHER SIGNAL SYSTEM provides a sending station at each aisle, equipped with numeral push buttons that give any total of seats that aisle might have. The usher registers on this station the number of vacant seats available, which information is transmitted to the floor or head usher, depending on the size of the theatre. In the larger houses the floor usher relays the information to the head usher. The head usher sends total of all aisles and floors to the doorman who directs the people to the different sections of the house where the vacant seats are waiting.

The Acme Electric Construction Company, 407 S. Dearborn Street, Chicago, Ill.
Hub Electric Company, 2219-29 West Grand Avenue, Chicago, Illinois.

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Vacuum Cleaning Equipment

APPARATUS FOR cleaning carpeting and fabrics by suction is to be considered more or less necessary for proper maintenance of the theatre. Brooms and brushes are useful, but cannot be considered substitutes for suitably designed vacuum cleaning equipment, which not only cleanses more effectively, but does so with less time and labor.

The unusually large and elaborate theatre is sometimes best served by stationary equipment with pipes leading to the various levels, where the hose is attached. To the average theatre, however, unit cleaners of heavy-duty type with a high degree of portability are best adapted.

To make little odd jobs of cleaning easier, as in small offices, lounges, etc., it is frequently worth while to augment this larger equipment with a cleaner of the common domestic type.

General Electric Co., 1 River Road, Schenectady, N. Y.
The Hoover Co., Canton, Ohio.
Invincible Vacuum Cleaner Mfg. Co., 1700 Davis St., Dover, O.
The Kent Company, Rome, N. Y.
National Super Service Co., 1946 North 13th Street, Toledo, Ohio.
Spencer Turbine Co., Hartford, Conn.
B. F. Sturtevant Co., Hyde Park, Boston, Mass.

The Ute: A Design Exploiting Native Western Culture

(*Continued from page* 10)

in the center of the marquee ceiling, are Indian signs representing the four ages of man, while others representing the four seasons of the year decorate the four corners of this area.

The theatre facade itself is of buff stucco. The balcony and carved columns are of wood, but the look-outs, simulating the ends of rough poles thrust through the walls, are of reinforced cast cement, forming a permanent piece of construction. The central feature is a brilliantly-hued design worked out in coach enamel between wooden columns on a smooth cement background. All trim on the exterior is stained to imitate aged wood. The ever-present pueblo ladders are used to dress up each side of the built-up center structure of the front.

Even the sidewalk beneath the marquee is laid in colored cement in a simple blanket design (such as was woven by the Southwestern Indians before the traders, with an eye toward increased sales, insisted upon more elaborate color work). The box office is faced with vari-colored glazed tiles and is recessed slightly from the building line in a small vestibule opening into the entrance lobby.

THE LOBBY

The lobby, which measures 10x19 feet, is small, in keeping with the recent policy of throwing all available space into a roomier foyer. [*See Plan A*]. It has an depicting the buffalo hunt as portrayed in native sand paintings. Shadow boxes decorate the lobby and advertise coming attractions.

THE FOYER

The foyer is a T-shaped room, the main section 22x50 feet, with the portion taken from the lobby adding an area 20x19 feet. It contains stairways on either side to the balcony and basement sections, the ascending and descending stairways being placed above each other to conserve space.

The foyer floor is covered with a rich carpet in an Indian pattern especially designed and copyrighted for this particular theatre by an Eastern manufacturer. It blends rich red, yellow, brown and green tones.

Wherever plain draperies are used here and elsewhere throughout the building, they are of buckskin fabric in a natural shade. Brilliant harmonizing borders in rich colors enliven the foyer drapes.

The beams overhead are hand-carved and decorated with the corn flower, the squash blossom, the arrow, the serpent, and the thunderbird.

The heavy wooden furniture, elaborately hand-carved by two native wood-carvers brought to Colorado Springs from the Taos country, is an adaptation of the best old Spanish pieces still to be found in the Southwest. Settees, chairs, tables, benches and chests were built at the job, and the total expense, including the carving and finishing, was found to be moderate.

THE AUDITORIUM

The auditorium proper seats 802 on the first floor, and 285 in a small balcony. The heavy lines of adobe construction are retained in massive curved buttresses rising to the ceiling. The eye immediately flashes to the stage, which, in a simple opening, is draped in buckskin cloth richly embroidered with gold in appropriate Indian designs. The stage opening is 28x21 feet, with a stage 22 feet in depth equipped for vaudeville as well as the showing of pictures. The proscenium spandrels contain an elaborate blank decoration and examples of Southwestern pottery, over exits to the rear. The auditorium is illuminated with a three-color lighting system, featuring blended shades of red, amber and blue. Midnight blue tones from concealed neon tubing on the stage side of the ceiling beams furnish unobtrusive riding lights.

The chandeliers resemble war drums, and are ornamented on the upper edge with figures of Indian riders in silhouette.

On the side walls are murals, which were executed by Lloyd Moylan of the Broadmoor Art Institute of Colorado Springs. They are the largest Indian murals in America, each measuring 25x40 feet. In the small murals at the side of the arched ceiling on which is a large painting

(*Continued on page* 76)

THEATRE SUPPLY DEALERS

A DIRECTORY OF CONCERNS IN THE UNITED STATES AND CANADA SUPPLYING MOTION PICTURE EQUIPMENT OVER RESTRICTED TERRITORIES

ALABAMA

QUEEN FEATURE SERVICE, INC., THE, 1912½ Morris Avenue, Birmingham, Ala. *All classes equipment. General repair service.* Member ITSDA.

ARIZONA

ARIZONA FILM SUPPLY CO., 84 W. Pennington Street, Tucson, Ariz. *All classes equipment.*

CALIFORNIA

BRECK PHOTOPLAY SUPPLY COMPANY, 1969 S. Vermont Avenue, Los Angeles, Calif. *All classes equipment. General repair service.* Member ITSDA.

FILBERT, JOHN P., COMPANY, 1956 S. Vermont Avenue, Los Angeles, Calif. *All classes equipment. General repair service.* Member ITSDA.

NATIONAL THEATRE SUPPLY COMPANY, 121 Golden Gate Avenue, San Francisco, Calif. *All classes equipment. General repair service.*

NATIONAL THEATRE SUPPLY COMPANY, 1961 S. Vermont Avenue, Los Angeles, Calif. *All classes equipment. General repair service.*

PREDDEY THEATRE SUPPLIES, WALTER G., 187 Golden Gate Avenue, San Francisco, Calif. *All classes equipment. General repair service.* Member ITSDA.

PROJECTION EQUIPMENT & MAINTENANCE COMPANY, 1975 S. Vermont Avenue, Los Angeles, Calif. *All classes equipment. Projection and sound equipment repairing.*

SHEARER, B. F., COMPANY, 243 Golden Gate Avenue, San Francisco, Calif. *All classes equipment. General repair service.* Member ITSDA.

SLIPPER, J., & CO., LTD., 1968 S. Vermont Avenue, Los Angeles, Calif. *All classes equipment. General repair service.* Member ITSDA.

WESTERN THEATRICAL EQUIPMENT COMPANY, 146 Leavenworth Street, San Francisco, Calif. *All classes equipment. General repair service.* Member ITSDA.

COLORADO

GRAHAM BROTHERS THEATRE EQUIPMENT, 546 Lincoln Street, Denver, Colo. *All classes equipment. Stage, sound projection equipment repairing.* Member ITSDA.

NATIONAL THEATRE SUPPLY COMPANY, 2106 Broadway, Denver, Colo. *All classes equipment. General repair service.*

CONNECTICUT

MODERN THEATRE EQUIPMENT CORPORATION, THE, 133 Meadow Street, New Haven, Conn. *All classes equipment. General repair service.*

NATIONAL THEATRE SUPPLY COMPANY, 122 Meadow Street, New Haven, Conn. *All classes equipment. General repair service.*

DISTRICT OF COLUMBIA

BEN LUST, 919 New Jersey Avenue, N. W., Washington, D.C. *All classes equipment. General repair service.*

FLORIDA

BURGERT, W. C., INC., 117 S. Franklin Street, Tampa, Fla. *All classes equipment. General repair service.*

GEORGIA

NATIONAL THEATRE SUPPLY COMPANY, 187 Walton Street, N. W., Atlanta, Ga. *All classes equipment. General repair service.*

WIL-KIN THEATRE SUPPLY CORP., 156 Walton St., Atlanta, Ga. *All classes equipment. General repair service.*

ILLINOIS

FULTON, E. E., COMPANY, 1018 South Wabash Avenue, Chicago, Ill. *All classes equipment. General repair service.*

GOLDBERG, JOE, INC., 823 S. Wabash Avenue, Chicago, Ill. *All classes equipment. General repair service.* Member ITSDA.

GUERCIO & BARTHEL COMPANY, 908 S. Wabash Avenue, Chicago, Ill. *All classes equipment. Chair and projection equipment repairing. Member ITSDA.*

MIDWEST THEATRE SUPPLY COMPANY, 910 S. Michigan Avenue, Chicago, Ill. *All classes equipment. Projector repairing.*

MOVIE SUPPLY CO., LTD., 844 S. Wabash Avenue, Chicago, Ill. *All classes equipment. General repair service.*

NATIONAL THEATRE SUPPLY COMPANY, 825 S. Wabash Avenue, Chicago, Ill. *All classes equipment. Equipment repair serice.*

INDIANA

GER-BAR, INC., 442 N. Illinois Street, Indianapolis, Ind. *All classes equipment. General repair service.* Member ITSDA.

NATIONAL THEATRE SUPPLY COMPANY, 436 N. Illinois Street, Indianapolis, Ind. *All classes equipment. General repair service.*

IOWA

DES MOINES THEATRE SUPPLY COMPANY, 1121 High Street, Des Moines, Ia. *All classes equipment. General repair service.* Member ITSDA.

NATIONAL THEATRE SUPPLY COMPANY, 561 W. 7th Street, Des Moines, Ia. *All classes equipment. General repair service.*

SERVICE THEATRE SUPPLY CO., 514 - 12th St., Des Moines, Iowa. *All classes equipment. Projection and sound repairing.*

KANSAS

SOUTHWEST THEATRE EQUIPMENT CO., 309 W. Douglas Avenue, Wichita, Kans. *All classes equipment. General repair service.*

KENTUCKY

FALLS CITY THEATRE EQUIPMENT CO., 211 W. Jefferson Street, Louisville, Ky. *All classes equipment. General repair service.*

LOUISIANA

ELECTRICAL SUPPLY CO., 201-207 Magazine St., New Orleans. *All classes equipment.*

NATIONAL THEATRE SUPPLY CO., 220 S. Liberty Street, New Orleans, La. *All classes equipment. General repair service.*

NOTICE

Each theatre supply dealer listed in this department has supplied, over the signature of its principal executive, the information here given concerning it. No listing is made except on the basis of information supplied through a prescribed questionnaire, which may be obtained upon request.

MARYLAND

DUSMAN MOTION PICTURE SUPPLIES, J. F., 213 N. Calvert Street, Baltimore, Md. *All classes equipment. Mechanical, electrical and stage equipment repairing.* Member ITSDA.

NATIONAL THEATRE SUPPLY COMPANY, 417 St. Paul Place, Baltimore, Md. *All classes equipment. General repair service.*

O'HARES INDEPENDENT THEATRE SUPPLY, 3745 Keswick Road, Baltimore, Md. *All classes equipment. Projector repairing.*

MASSACHUSETTS

CAPITOL THEATRE SUPPLY COMPANY, 28 Piedmont Street, Boston, Mass. *All classes equipment. General repair service.* Member ITSDA.

INDEPENDENT THEATRE SUPPLY COMPANY, INC., 47-49 Church Street, Boston, Mass. *All classes equipment. General repair service.*

NATIONAL THEATRE SUPPLY COMPANY, 40 Piedmont Avenue, Boston, Mass. *All classes equipment. General repair service.*

NEW ENGLAND MOTION PICTURE EQUIPMENT CORP., 356 Worthington Street, Springfield, Mass. *Sound and projection equipment. Sound and projection equipment repairing.*

MICHIGAN

AMUSEMENT SUPPLY COMPANY, 208 W. Montcalm, Detroit, Mich. *All classes equipment. General repair service.* Member ITSDA.

MCARTHUR THEATRE EQUIPMENT COMPANY, 2501 Cass Avenue, Detroit, Michigan. *All classes equipment. General repair service.* Member ITSDA.

NATIONAL THEATRE SUPPLY COMPANY, 2312-14 Cass Avenue, Detroit, Mich. *All classes equipment. General repair service.*

THEATRE EQUIPMENT COMPANY, 210 W. Montcalm Street, Detroit, Mich. *All classes equipment. General repair service.* Member ITSDA.

MINNESOTA

CINEMA SUPPLIES, INC., 38 Glenwood Avenue, Minneapolis, Minnesota. *All classes equipment. General repair service.*

NATIONAL THEATRE SUPPLY COMPANY, 56 Glenwood Avenue, Minneapolis, Minn. *All classes equipment. General repair service.*

WESTERN THEATRE EQUIPMENT EXCHANGE, INC., 45 Glenwood, Minneapolis, Minn. *All classes equipment. Projection and sound equipment repairing.*

MISSOURI

ERKER BROS. OPTICAL CO., 610 Olive St., St. Louis, Mo. *All classes equipment. Projection and sound equipment repairing.*

EXHIBITORS SUPPLY CO., 3236-38 Olive Street, St. Louis, Mo. *All classes equipment. Projection and sound equipment repairing.* Member ITSDA.

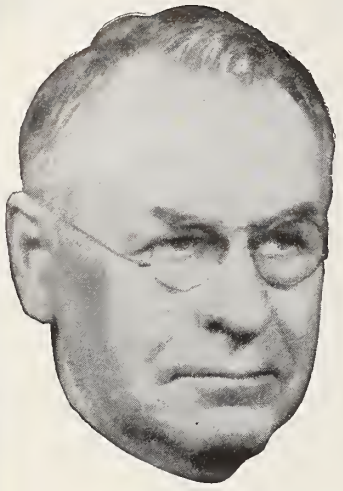
NATIONAL THEATRE SUPPLY COMPANY, 223 W. 18th Street, Kansas City, Mo. *All classes equipment. General repair service.*

NATIONAL THEATRE SUPPLY COMPANY, 3210 Olive Street, St. Louis, Mo. *All classes equipment. General repair service.*

STEBBINS THEATRE EQUIPMENT COMPANY, 1804 Wyndotte Street, Kansas City, Mo. *All classes equipment. General repair service.* Member ITSDA.

NEBRASKA

QUALITY THEATRE SUPPLY CORP., 1511 Davenport Street, Omaha, Neb. *All classes equipment. Sound equipment and projector repairing.* Member ITSDA.



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SOF (SOUND ON FILM) COMPANY, 212 N. Spruce St., Ogallala, Neb. *All classes equipment. Projector repair service.*

SCOTT BALLANTYNE COMPANY, 219 North 16th St., Omaha, Neb. *All classes equipment. Projection and sound equipment repairing.*

WESTERN THEATRE SUPPLY CO., 214 N. 15th Street, Omaha, Neb. *All classes equipment.* Member ITSDA.

NEW MEXICO

EASTERN NEW MEXICO THEATRE SUPPLY CO., Clovis, N. M. *All classes equipment.*

NEW YORK

AMUSEMENT SUPPLY COMPANY, INC., 341 W. 44th Street, New York, N. Y. *All classes equipment. General repair service.* Member ITSDA.

AUBURN THEATRE EQUIPMENT COMPANY, 5 Court Street, Auburn, N. Y. *All classes equipment. General repair service.*

BEHREND MOTION PICTURE SUPPLY HOUSE, INC., 630 9th Avenue, New York, N. Y. *All classes equipment.*

CAPITOL MOTION PICTURE SUPPLY CORPORATION, 630 9th Avenue, New York, N. Y. *All classes equipment. Motor generator, rheostat and projector repairing.* Member ITSDA.

CINEMA SUPPLY COMPANY, 575 Eleventh Avenue, New York, N. Y. *Reconditioned projection and sound equipment. Projection and sound equipment repairing.*

CONTINENTAL THEATRE ACCESSORIES, INC., 325 W. 44th Street, New York, N. Y. *All classes equipment. General repair service.* Member ITSDA.

CROWN MOTION PICTURE SUPPLY COMPANY, 311 W. 44th Street, New York, N. Y. *All classes equipment. General repair service.* Member ITSDA.

EMPIRE THEATRE SUPPLY COMPANY, INC., 42 Orange Street, Albany, N. Y. *All classes equipment. General repair service.*

EMPIRE THEATRE SUPPLY CORPORATION, 344 W. 44th Street, New York, N. Y. *All classes equipment. General repair service.* Member ITSDA.

HORNSTEIN, JOE, INC., 630 9th Avenue, New York, N. Y. *All classes equipment. General repair service.* Member ITSDA.

INTERNATIONAL THEATRE ACCESSORIES CORPORATION, 1600 Broadway New York, N. Y. *All classes equipment. General repair service.*

KAPLAN, SAM MANUFACTURING & SUPPLY COMPANY, INC., 729 Seventh Avenue, New York, N. Y. *Sound and projection equipment. Sound and projection equipment repairing.*

NATIONAL THEATRE SUPPLY COMPANY, 92 Gold Street, New York, N. Y. *All classes equipment. General repair service.*

NATIONAL THEATRE SUPPLY COMPANY, 498-500 Pearl Street, Buffalo, N. Y. *All classes equipment. General repair service.*

NATIONAL THEATRE SUPPLY COMPANY, 1560 Broadway, New York, N. Y. *All classes equipment. General repair service.*

S. O. S. CORPORATION, 1600 Broadway, New York, N. Y. *All classes equipment. General repair service.*

UNITED PROJECTOR & FILM CORPORATION, 228 Franklin Street, Buffalo, N. Y. *All classes equipment. Projector repair service.* Member ITSDA.

NORTH CAROLINA

HOLLAND SOUND AND VISION CO., 216 S. Green St., Greensboro, N. C. *All classes equipment. Projection and sound equipment repairing.*

MUTUAL THEATRE SUPPLY CO., 124-126 E. Washington St., Greensboro, N. C. *All classes equipment. Projection and sound equipment repairing.*

NATIONAL THEATRE SUPPLY COMPANY, 222 W. Fourth Street, Charlotte, N. C. *All classes equipment. General repair service.*

TAYLOR, W. R., 612 Joyner Street, Greensboro, N. C. *Scenery and general stage equipment.*

NORTH DAKOTA

MCCARTHY THEATRE SUPPLY COMPANY, 64 Fifth Street, N., Fargo, N. Dak. *All classes equipment. General repair service.*

OHIO

AMERICAN THEATRE EQUIPMENT COMPANY, 165 N. High Street, Columbus, O. *All classes equipment. General repair service.* Member ITSDA.

AMERICAN THEATRE SUPPLY COMPANY, 310 St. Clair Street, Toledo, O. *All classes equipment.* Member ITSDA.

DAYTON THEATRE SUPPLY COMPANY, 111 Volkenand Street, Dayton, O. *Projector repair service.*

NATIONAL THEATRE SUPPLY COMPANY, 1637-39 Central Parkway, Cincinnati, O. *All classes equipment. General repair service.*

NATIONAL THEATRE SUPPLY COMPANY, 2112 Payne Avenue, Cleveland, O. *All classes equipment. General repair serice.*

OLIVER THEATRE SUPPLY, INC., 1607 E. 21st Street, Cleveland, O. *All classes equipment. General repair service.* Member ITSDA.

SUPERIOR MOTION PICTURE SUPPLY COMPANY, 1701 E. 23rd Street, Cleveland, O. *All classes equipment. General repair service.* Member ITSDA.

OKLAHOMA

NATIONAL THEATRE SUPPLY COMPANY, 700 W. Grand Avenue, Oklahoma City, Okla. *All classes equipment. General repair service.*

OKLAHOMA THEATRE SUPPLY CO., 708 West Grand Ave., Oklahoma City, Okla. *All classes equipment. Projection and sound equipment repairing.* Member ITSDA.

OREGON

WESTERN SOUND EQUIPMENT COMPANY, INC., 1923 N.W. Kearney Street, Portland, Ore. *Projection and sound equipment and staple supplies. General repair service.*

PENNSYLVANIA

CLEM'S INDEPENDENT MOVIE SUPPLY HOUSE, 1224 Vine Street, Philadelphia, Pa. *All classes equipment. General repair service.* Member ITSDA.

NATIONAL THEATRE SUPPLY COMPANY, 1225 Vine Street, Philadelphia, Pa. *All classes equipment. General repair service.*

NATIONAL THEATRE SUPPLY COMPANY, 1721 Blvd. of the Allies, Pittsburgh, Pa. *All classes equipment. General repair service.*

PENN THEATRE EQUIPMENT COMPANY, 309 N. 13th Street, Philadelphia, Pa. *All classes equipment. Projectors and ticket registers repaired.*

A. & S. STEINBERG, 82 Van Braam St., Pittsburgh, Pa. *All classes equipment. General repair service.*

SUPERIOR MOTION PICTURE SUPPLY COMPANY, 86 Van Braam Street, Pittsburgh, Pa. *All classes equipment. General repair service.* Member ITSDA.

RHODE ISLAND

RHODE ISLAND THEATRE SUPPLY COMPANY, 357 Westminster Street, Providence, R. I. *All classes equipment. General repair service.*

SOUTH CAROLINA

TRIO AMUSEMENT COMPANY, INC., Greenville, S. Carolina. *All classes equipment. General repair service.*

SOUTH DAKOTA

AMERICAN THEATRE SUPPLY COMPANY, 320 S. Phillips Avenue, Sioux Falls, S. Dak. *All classes equipment. General repair service.*

TENNESSEE

AMERICAN THEATRE SUPPLY COMPANY, 117-19 Seventh Avenue, N., Nashville, Tenn. *All classes equipment. General repair service.*

MONARCH THEATRE SUPPLY COMPANY, 494 S. Second Street, Memphis, Tenn. *All classes equipment. General repair service.*

NATIONAL THEATRE SUPPLY COMPANY, 400 W. Second Street, Memphis, Tenn. *All classes equipment. General repair service.*

TEXAS

GOOD-ALL THEATRE SUPPLY CO., 310 Soledad, San Antonio, Texas. *All classes equipment. Projection and sound repairing.*

HARDIN THEATRE SUPPLY COMPANY, 714 Hampton Road, Dallas, Tex. *All classes equipment. General repair service.*

NATIONAL THEATRE SUPPLY COMPANY, 306 S. Harwood Street, Dallas, Tex. *All classes equipment. General repair service.*

SOUTHWESTERN THEATRE EQUIPMENT COMPANY, 510 Merchants & Manufacturers Bldg., Houston, Tex. *All classes equipment. Projection and sound equipment repairing.* Member ITSDA.

TEXAS THEATRE SUPPLY COMPANY, 2010 Jackson Street, Dallas, Tex. *All classes equipment. Projection and sound equipment repairing.*

UTAH

NATIONAL THEATRE SUPPLY COMPANY, 248 E. First South Street, Salt Lake City, Utah. *All classes equipment. General repair service.*

SERVICE THEATRE SUPPLY COMPANY, INC., 256 E. First South Street, Salt Lake City, Utah. *All classes equipment. General repair service.* Member ITSDA.

VERMONT

BOARDMAN THEATRE SUPPLY HOUSE, 30 Church Street, Burlington, Vt. *All classes equipment. General repair service.*

WASHINGTON

MASTERPHONE SOUND CORPORATION, 2321 Second Avenue, Seattle, Wash. *All classes equipment. General repair service.*

NATIONAL THEATRE SUPPLY COMPANY, 2400 First Avenue, Seattle, Wash. *All classes equipment. General repair service.*

SHEARER, B. F., COMPANY, 2318 Second Avenue, Seattle, Wash. *All classes equipment. Interior decorating service and supplies. General repair service. Member ITSDA.*

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QUIGLEY BOOKSHOP

ROCKERFELLER CENTER NEW YORK CITY

The Ute: A Design Exploiting Native Western Culture

(*Continued from page* 72)

immense central paintings he has pictured the things most cherished by the Indian—his teepee, his horse, the cold spring water, and the mountain sheep.

Leaving to the murals and decorative features of the stage the focal points of interest, the remainder of the auditorium has purposely been kept quiet in treatment. The beams above are given glints of color with simple stenciled designs in Indian patterns. Decorative work on the exterior and throughout the interior of the theatre, other than the heroic murals, was executed under the direction of Norman E. Palmquist of Kansas City, Mo.

SEATING

The seats, with cushions of dark brown leather and backs of rough-weave material in orange, henna and brown, provide a colorful note. In various sections of the auditorium hearing aids have been installed for the accommodation of deafened patrons.

AIR PROVISIONS

The auditorium is provided with a washed-air system only, because Colorado's comfortable summer climate and the lack of humidity in the atmosphere in most cases make further air-conditioning unnecessary.

In keeping with the general late trend toward reduced second floor capacity, the balcony is small, containing only 285 seats. Steps from the balcony section reach a mid-story landing, which connects with a second flight of stairs leading to a second-story corridor in the front portion of the building. [*See Plan B*]. This corridor opens into a manager's office, 9x14 feet, balcony toilets for men and women, and the projection room, which is 11x20 feet.

BASEMENT LOUNGES

Perhaps the most interesting part of the Ute, from the tourist's standpoint, is the basement section containing lounges for men and women and the Museum. [*See Plan C*]. Contrasted with the more modern native craftsmanship of the Southwest, exhibited in the foyer lounge, the lower rooms carry one back to memories of the Spanish Colonial, early American, and cowboy eras.

The main basement lounge is known as the Pioneer Room. It has a flagstone floor, rough plastered walls, and a wooden ceiling which simulates the early custom of laying small saplings and logs diagonally across the beams to help form the roof. In one corner is a fireplace adapted from early Zuni constructions found in ranch-houses built over a century ago in the Santa Fe country. The Ute fireplace, however, is equipped with thoroughly modern electric logs.

Another interesting object in the Pioneer Room is the *Wishing Well,* a novelty planned to conform to local legends surrounding the Manitou mineral springs, to which the Indians made frequent pilgrimages from the plains or mountains. The legend of magic which is being built up around the stone well is that if one stands before it and makes a wish, and the water rises to gurgle over the heap of stones within the mouth of the well, the wish will be fulfilled. The initiated know that the water is controlled by means of a beam of light focused upon the front of the well by a photoelectric cell concealed overhead.

The women's basement lounge opening off the Pioneer Room is carried out in the simple dignity of Spanish Colonial design. Large easy chairs insure comfort, and a large keyhole mirror gives apparent depth and much charm to the room. Adjoining this lounge are a *poudre* room and toilet rooms.

On the opposite side of the Pioneer Room, the Cowboy Room presents something different in men's lounges. The lounge is finished with a flagstone floor and rude dado of peeled slabs. Hides and cattle brands from famous ranches of the vicinity adorn the walls and the woodwork. Half-logs and rude planks formed the foundation of comfort in furniture during the era represented, and the idea is carried out in detail in this room. The door to the adjoining men's toilet is of crude slabs. During construction some wag lettered a splintered board "To the Stables" and nailed it to this door, and it was considered so appropriate that the sign was allowed to remain when the theatre was completed.

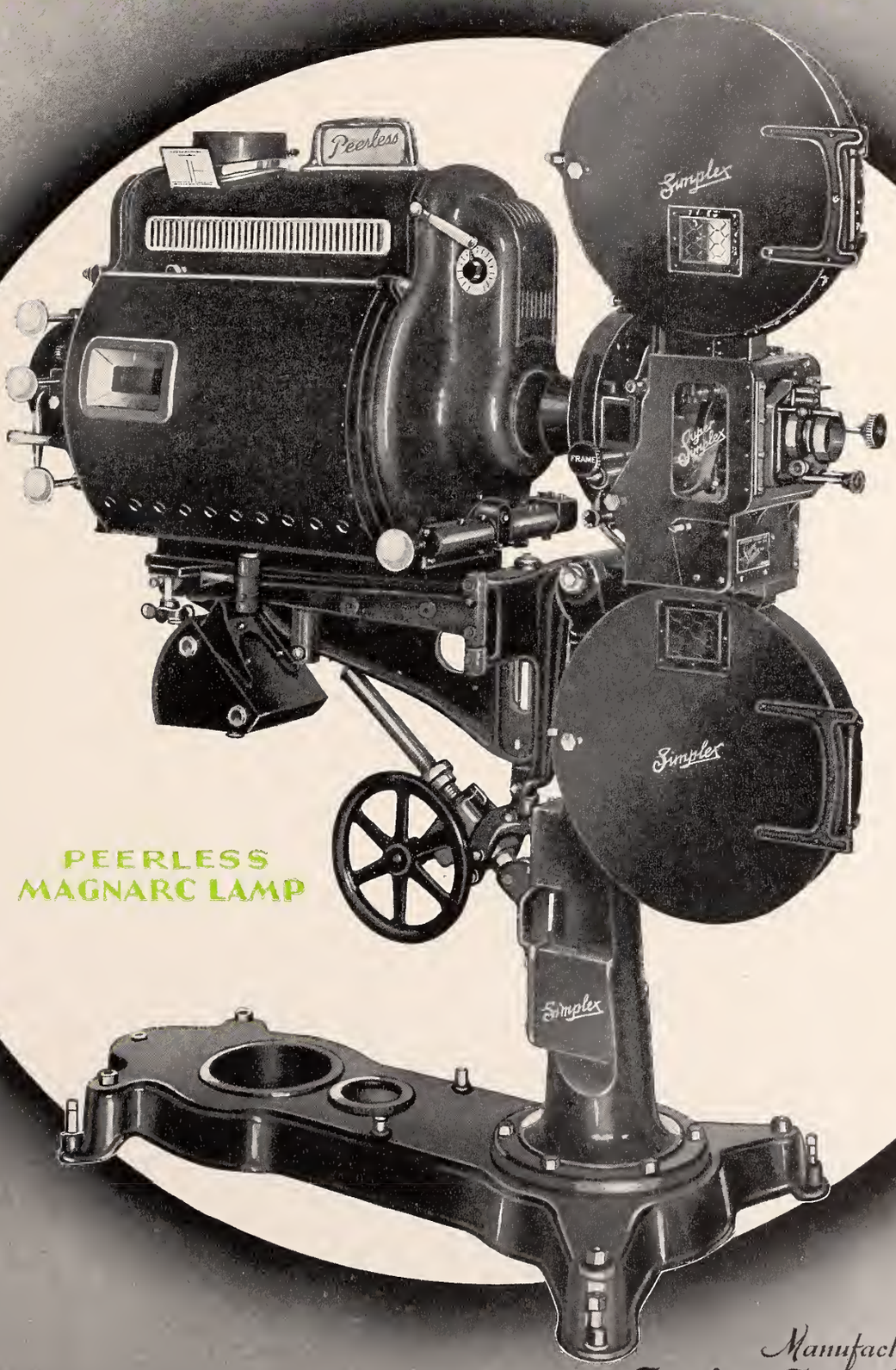
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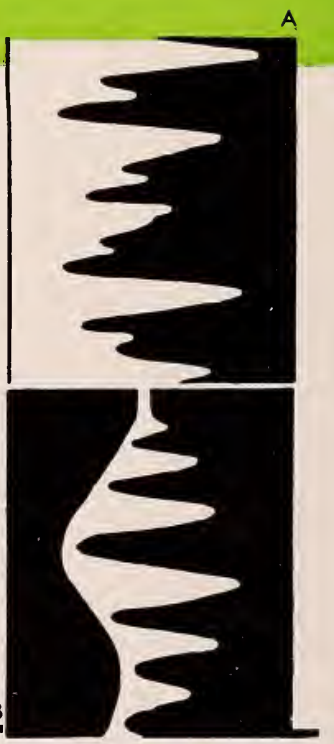
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MOTION PICTURE HERALD

THE CASE FOR AND AGAINST LONGER FEATURES

VOL. 123, NO. 2 APRIL 11, 1936

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THE GREAT ZIEGFELD

M-G-M's Show of Shows
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WILLIAM POWELL
MYRNA LOY
LUISE RAINER
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Screen Play by Wm. Anthony McGuire
Directed by
ROBERT Z. LEONARD
Produced by
HUNT STROMBERG



Last night's opening at the Astor is already industry history!

Metro-Goldwyn-Mayer takes pride in announcing the first Road-Show engagements of THE GREAT ZIEGFELD

WORLD PREMIERE, ASTOR THEATRE, NEW YORK, started April 8th. Twice Daily. Two Dollars Admission.

PHILADELPHIA	Chestnut Street Opera House	April 12th
WASHINGTON	National	April 19th
DETROIT	Cass	April 12th
CLEVELAND	Hanna	April 26th
BUFFALO	Erlanger	April 12th
TORONTO	Royal Alexandra	April 13th
BOSTON	Colonial	April 12th
CHICAGO	Erlanger	April 12th
ST. LOUIS	American	April 12th
PITTSBURGH	Nixon	April 26th
MONTREAL	His Majesty's	April 19th
SAN FRANCISCO	Geary	April 12th
LOS ANGELES	Carthay Circle	April 15th
SEATTLE	Music Hall	April 12th
ORLANDO, FLORIDA	Grand	April 14th
ST. PETERSBURG "	Capitol	April 15th
TAMPA "	Victory	April 15th
DAYTONA "	Florida	April 15th
JACKSONVILLE "	Arcade	April 22nd
PALM BEACH "	Paramount	April 10th
MIAMI BEACH "	Community	April 9th
MIAMI BEACH "	Paramount	April 14th



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—*N. Y. Sun*

"One of the smartest musical routines the screen has yet offered... It's gay, lively and tuneful"! *N.Y. Eve. Journal*

"Loaded with fun. 'Singing Kid' makes good"! —*N. Y. Mirror*

"Best Jolson has had in some seasons ... Hits a high G—for Good"!
—*N. Y. Eve. Post*

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"That swell Broadway premiere last Friday and that standees-at-midnight week-end business prove you're just what the box-office ordered to cure that awful pre-Easter sinking feeling!"



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SINGING KID"

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LOWAY AND HIS BAND • E. EVERETT HORTON
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● *That's history!*

● And now 20th Century-Fox will release . . . WALLACE BEERY, BARBARA STANWYCK, JOHN BOLES in "A MESSAGE TO GARCIA" . . . SHIRLEY TEMPLE in "CAPTAIN JANUARY" . . . "UNDER TWO FLAGS" starring RONALD COLMAN with CLAUDETTE COLBERT, VICTOR McLAGLEN, ROSALIND RUSSELL with a CAST OF 10,000!

● *That's sensational!*

● Never before has any company flooded exhibitors with such an array of smashes. That's why showmen are swinging more and more to 20th Century-Fox.

● And are *they* smart!

20th CENTURY FOX

THE KEYSTONE OF YOUR FUTURE

MOTION PICTURE HERALD

Vol. 123, No. 2 April 11, 1936

SMUT LUST

UNDER the aromatic title of "Back to Smut," one Mr. Dalton Trumbo has contributed to a recent issue of a studio periodical published in Hollywood a curious and altogether remarkable denunciation of the forces of decency and the self-regulatory efforts and devices of the motion picture industry.

Mr. Trumbo's expression is interesting in its contradictions, being a professed expression in behalf of the screen and being the while so much at variance with the policies and performances of the industry which has set up and subscribed to the Production Code Administration, including conspicuously his current employers, Warner Brothers, on whose staff he is listed as a writer.

The whole matter of what he has to say, to be sure, is important only in that it is an articulate and frank exposition of a certain minority state of mind in that community which can do the industry no good. He begins:

> *This is in the nature of a confession. Not so long ago I had to work for a living. I was staff writer for a publication which sincerely advocated a moral clean-up of pictures. I was in direct communication with the leaders of a great many reform groups throughout the country. . . . Now, three years later, they have won their fight. They have succeeded in saddling the motion picture industry with the most appalling set of rules ever devised for the emasculation of free expression. I was a dupe and most of them are fools. . . .*

THE glib Mr. Trumbo did not use any of the considerable space at his disposal to submit samples of the more "appalling rules" or to present any gory displays of emasculations resulting from the rules. Such exhibits would be necessary to support the indictment of the Production Code—which document, by the way, he does not directly mention. In fact, he directly mentions nobody, nothing—thereby avoiding any facts invasive of his theme.

One can gather, however, from Mr. Trumbo's lively screed, by inference, what he deems to be "free expression."

The idea of "free expression" is revealed in his slogan-title, "Back to Smut," and apparently not so much for freedom as for profit because of his declaration:

> *If the development of movies is to be on to Elsie Dinsmore or back to Smut, then I say by all means let's get back to Smut and be quick about it. It might be a good idea for producers to hold a round-robin and begin the retreat together, because I have a sinking suspicion that if one of them jumps the gun and beats the rest back to green pastures, he'll make enough money to buy his brothers out by Friday week. . . .*

THAT'S Mr. Trumbo's freedom. It may be added that if one could get the Broadway and Times Square concession for the vending of gold-bricks, heroin and evesflesh, without hindrance, he also could make a lot of money—Smut money.

It perhaps did not occur to Mr. Trumbo, when he said in his "confession" that he wrote for a clean-up "because he had to make a living," that the implications might also extend to some aspects of his current expression, too. If he is now writing in behalf of Smut for the love of it, he's classified, and if he thinks he is doing it for hire, directly or indirectly, there's a name for that, too.

If one must speak of Elsie Dinsmore, one also recalls "Little Women," in perhaps a kindred category, which, as we recall, did rather well.

Meanwhile grosses on the competent product of the period, all produced under the ministrations of the Production Code, appear adequate.

In fact, business has been so good that even Mr. Trumbo seems to have been able to escape from the job where he says "I had to work for a living," into the movies, where, one would assume from his context, things are different.

MOTION PICTURE HERALD **MARTIN QUIGLEY, Editor-in-Chief and Publisher**

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This Week

MOTION PICTURE HERALD'S

For the Minors

Lowering of the age limit from 16 years to eight years for children who may attend motion picture theatres unescorted, the segregation of children eight to 16 years in special sections and employment of a matron to supervise them are among provisions of a bill pending in the New York state legislature which has the approval of all interests concerned, including exhibitors. The measure is accepted as rectifying a long standing problem. See page 27.

'Diligence'

Allied States Association of Motion Picture Exhibitors, chief proponents of the Neely-Pettingill anti-block booking bills, conceded this week that "only the utmost diligence on the part of friends of the measure can insure its enactment." Likelihood of passage, however, is considered elsewhere to be negligent.

Regardless, Allied, in explaining its position following the hearings, charged that the printed record of the testimony "will stand as a monument to the lack of merit in the distributors' case." The organization's post-hearings observations appear on page 68.

School Films

While motion pictures are far from perfect for school purposes, they are useful in extending the experiences of children to new places, different strata of society and into various occupational fields, the annual convention of the Eastern States Association of Professional Schools for Teachers was told in New York late last week by Paul G. Cressey, associate director of motion picture study for New York University.

Other speakers discussed programs by which the Schools Motion Picture Committee and other organizations analyze photoplays and recommend approved films.

New York City is already utilizing radio broadcasts in about 100 of its schools, said Associate Superintendent Joseph M. Sheehan.

Hearing

Hearing on the petition of the reorganization committee of General Theatres Equipment, Inc., asking an order for sale of assets and property of the company and receivership was fixed for April 28 by Chancellor Josiah O. Wolcott in chancery court at Wilmington, Del., this week.

The petitioners, the reorganization committee, are acting under the plan of agreement and reorganization of August 31 last, and they declare the sale of the assets and property of GTE and of the receivership estate should be ordered and offered in such parcels as may appear appropriate after the hearing.

United States Senator Daniel O. Hastings of Delaware, receiver for GTE, under the committee's proposal, subsequently would report on the sale to the court, whereupon the action would be heard generally, at which time the court might determine all further matters relating to the consummation of the sale, terminating of the receivership, discharge of the receiver and consummation of the plan and agreement of the reorganization.

Chancellor Wolcott approved the action taken by the debenture holders' committee constituted under a deposit agreement dated Feb. 10, 1932, relating to the 10-year six per cent convertible gold debentures of GTE and by the reorganization committee on November 20 last, in declaring the plan operative.

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SMPE Program

The program of 50 papers to be read at the spring convention of the Society of Motion Picture Engineers, set for April 27th to 30th, at Chicago's Edgewater Beach hotel, indicate that motion picture engineers and scientists today are engaged in refining existing equipment and technical practice, rather than developing radically new methods for producing, distributing and exhibiting motion pictures. The nature of these improvements is described in the program, which appears on page 62.

U. S. Leads

American films exhibited in Germany for the first three-quarters of the current season, from last July to March, totaled 28, a slight decline, although grosses from American product did not suffer comparatively. The American pictures were divided as follows: Metro-Goldwyn-Mayer, 11; Paramount, eight; Twentieth Century-Fox, four; Columbia and Universal, two each, and Radio, one.

Imports from other countries were: Austria, 11; France, eight; England, three; Poland and Hungary, two each; Sweden and Czechoslovakia, one each.

Ufa is expected to take over the assets of Terra Company, Berlin producer and distributor, and is offering Terra studio facilities, raw stock and printing, in return for which Ufa is to handle Terra's pictures. Herbert Staab, formerly with Ufa, has joined Terra as a production supervisor. At the present, however, some of the Terra films are to be made at the Ufa studios at Neubabelsberg and Tempelhof.

Patents

Investigators for the Federal Communications Commission in Washington revealed this week that they are making a thorough study of the patents owned by the American Telephone and Telegraph Company to determine whether this ownership makes possible a "telephone monopoly."

A study will be made, it was said, to determine whether any patents were obtained by "freezing out" inventors. The investigators are also accumulating a mass of data on the cost of manufacturing telephone equipment. This work is done by the Western Electric Company, a sister company of A. T. and T.

Meanwhile, the public hearings in the commission's investigation of the company have been recessed until April 14th.

NEWS SUMMARY COVERING THE SCREEN WORLD

Standardizing

The standardization of the recorded volume level on trailers and newsreels to conform with the sound volume of feature pictures will be undertaken immediately by the Research Council of the Academy of Motion Picture Arts and Sciences in accordance with a decision reached at the first meeting of the year, it was announced in Hollywood this week. Recommendations of the sound recording sub-committee under the chairmanship of William Koenig have been approved.

The council was informed that the recorded volume level on a large number of newsreels and trailers inspected by the committee was much higher than the normal volume of features. The reports pointed out that although a moderate increase in volume level is desirable from a standpoint of showmanship, the great discrepancies existing at the present time detract considerably from the program.

More Theatres

Canada's theatres in operation increased during 1935 virtually 10 per cent, according to a report released at the annual meeting of the Canadian Motion Picture Distributors Association last week in Toronto.

Colonel John Cooper was re-elected president and Henry Nathanson, M. A. Milligan, J. P. O'Loughlin, Clair Hague, A. W. Perry, Leo Devaney, H. M. Masters and H. O. Paynter were named to the board of directors.

Film rentals, the report disclosed, were slightly less for 1935 but indications for 1936 were believed to be promising.

RCA Plan

The recapitalization plan of the Radio Corporation of America, approved by the directors on January 31, was endorsed at a special meeting of stockholders Tuesday afternoon. Joseph P. Kennedy, former film executive, who was paid $150,000 for devising the plan, attended the meeting to explain its provisions.

The stockholders held their annual meeting immediately preceding and reelected these directors for a term of three years: Newton D. Baxer, Cornelius N. Bliss, Bertram Cutler, James G. Harbord.

The recapitalization plan in brief calls for retirement of all Class A preferred shares; borrowing of $10,000,000 at 2½ per cent from banks; exchanging of Class B preferred shares at the rate of 1 1/5 shares of new convertible preferred and one common share for each preferred share, and the right for five years to convert each new preferred share into five common shares.

Redemption of the A preferred stock will eliminate annual dividend requirements of $1,734,600.

RCA said the plan is regarded as benefiting the holders of common stock by eliminating all dividend arrears on the B preferred and reducing the annual charges ahead of the common stock by more than $2,000,000, assuming the exchange of all B preferred. The conversion when fully consummated will eliminate the first preferred stock and make the common stockholders the sole owners of the assets and earnings of the company, RCA announced.

In a statement read at the meeting, P. A. Powers, president of Celebrity Pictures, said that if the book losses on the sales of Electrical and Musical Industries, a British company, and RKO investments had been charged to earnings in 1935 instead of to a special reserve, there would have been a net loss instead of a net profit.

New Plan

An increase in Sunday adult admission prices becomes effective in Milwaukee theatres April 12th. Early prices are abolished and all houses will charge their top fees all day Sundays. Two theatres, however, the Riverside and Princess, are maintaining the old sliding scale, but with increased prices.

The members of the committee that drafted the new schedule inclue Charles Trampe, president, Film Board of Trade; H. G. Fitzgerald, general manager, Wisconsin Amusement Enterprises; Harold Mirsch, manager, Warner Theatres; A. D. Kvoll, manager, Saxe Amusement Management, Inc., and George Fischer, Harry Perlewitz and Al Bartelt, representing independent interests.

Approved

A steady and impressive stream of film entertainment has been flowing from producer to the Producers' Association for approved code seal numbers in Hollywood the last two months, reports indicate. Ninety-two features and 45 shorts have gone to exhibitors with an approved code number during this two-month period.

These new figures, added to the list previously approved, make a total of 1,194 features and 750 shorts given seals in close to two years. Many of these pictures were re-released, but a greater majority consisted of entirely new product.

Restriction

The president of Germany's Federal Film Chamber has indefinitely extended his decree prohibiting the erection of new film theatres, according to Assistant Trade Commissioner Rolland Welsh in Berlin.

An additional clause provides that, in cases where building permission has already been granted, the permit expires unless the house is put in operation within six months after the permit is issued.

Two of the larger Berlin theatres at which American pictures are ordinarily introduced to the German public, the Marmorhaus and the Capitol, have been purchased by UFA, largest German producing organization. UFA already possesses 15 theatres in Berlin, including a number of first-run houses, but this is the first step on the part of the organization to exhibit American films on a large scale.

Business

With the first year of Warner theatre decentralization plan completed in New Haven on March 1, it is reported that I. J. Hoffman, in charge of operations in southern New England on a percentage basis, has received a large bonus, which he has shared with district managers, theatre managers and other executives over his circuit. It is estimated that business in this territory was double the amount of last year.

Stock Appraisals

Justice Aaron J. Levy in the New York Supreme court this week granted by consent the application of Munson G. Boremus, owner of Fox Film Corporation stock, for appraisal of 900 shares of Class A common stock. The court order granted similar applications to Arthur Eisele, Charles F. Eisele, Estelle R. Gold, Julius C. Vogeler, Jr., and Orra B. Mead. The appraisers appointed are Millard H. Ellison, William E. Forst and Morton L. Panken.

Double Bills

Of approximately 66 theatres operating in Boston 30 per cent are using double features regularly. Single feature houses are the Metropolitan and RKO Boston, which have stage shows; the Howard Atheneum; Fine Arts, which handles foreign product; the South Station, showing only short subjects, and Keith's Memorial.

This Week in Pictures



PIONEER FETED. (Left) Luncheon at the Warner studio, at which J. L. Warner, production head of Warner Brothers, first to exploit sound, was host to D. W. Griffith, who raised silent pictures to a high artistic level. Others shown are Mrs. Griffith, Mrs. Warner, Anita Louise, Maureen O'Sullivan and Marc Connelly.



SIGNED. To contribute her own brand of heart-throbs to the excitement supplied by Buck Jones. She is Marla Shelton, and has been signed by Universal to play opposite the strenuous Mr. Jones in "The Phantom Rider."





HIS PLAY VOTED BEST. (Left) Maxwell Anderson, author of "Winterset," and Burgess Meredith, star thereof, at both ends of a happy beam prompted by the decision of New York critics to call that stage drama, which RKO Radio will cinematize, the season's finest.



PRELUDE. To the wedding of Edmund Lowe and Rita Kaufman. Swiftly it followed these, their greetings, upon the groom's return from England, where he made "Doomed Cargo" for GB.

CUBA'S NEW PRESIDENT STUDIO VISITOR. As Miguel Gomez, president-elect of Cuba, and his party were welcomed at the Paramount plant during their stay on the Coast. Left to right: Frank Shaw, mayor of Los Angeles; John E. Otterson, president of Paramount; Miss Nina Gomez; Dr. Julio Coello, Cuban assistant secretary of state; Senor Gomez; Carole Lombard; Francisco Arango, secretary to Senor Gomez, and Mrs. Gomez.

SINGERS ALL. (Right) Count 'em: For one, Al Jolson—and it was for the New York premiere of his new Warner production, "The Singing Kid," that they thus arrived, en bloc, at the Strand theatre. So to sing on: There's Eddie Cantor. And Phil Regan. And finally (to give us a Miss Singing Kid) Ethel Merman.



[COSMO-SILEO PHOTO]



LOVE NOTES. At least that's what Gary Cooper (if we've read the script correctly) is putting into it. And Jean Arthur thinks the results are good, so what? Things are much this way throughout Columbia's "Mr. Deeds Goes to Town," in which Cooper stars with Miss Arthur opposite.



THE PROOF. Is offered at right, just in case you have never believed that Marie Wilson, Warner comedienne, has eyelashes more than five-eighths of an inch long. This diagrammatic photo should end the controversy.



THOSE PUBLICITY ANGLES. Being straightened out at the studio as Republic prepares its campaign on "The Glory Parade." From the home office has come Ed Finney, advertising and publicity director (right), while Lindsley Parsons, Western publicity director, voices the studio point of view. Making the conference a threesome is Lew Ayres (center), who is directing the production.



NEW ASSIGNMENT. Lee Garmes (left) met by John Ojerholm, Hecht-MacArthur production manager, upon arriving from England. Garmes will be associate director of "The Monster," Hecht-MacArthur production for Paramount.



CARTOON PRODUCTION RESOURCES EXPANDED. Members of the production staff of Terry-Toons, Inc., which Paul Terry, head of the company now releasing through Twentieth Century - Fox, has extended as part of a program increasing personnel and negative investment 15 per cent. Pictured are:

Seated: Jose Carreon, George Cannata, Edwin Donnelly, Connie Rasinski, Hugh M. Shields, Mr. Terry, Philip A. Scheib, musical director; Mannie Davis, head of the story department; William A. Weiss, secretary and treasurer of the company; George Gordon, head of the animation department; and Al Ivanoff. Second row: Paul J. Sommer, J. Alan Klein, Joseph Rasinski, Philip Santry, Julie Dean, C. O. Sachs, Jr., Mike Prendergast, Harvey Eisenberg, Esmeralda Fernandes, Vincent Eletto, Carl Meyer, Thomas J. Morrison and Rocco Eletto. Top row: Ralph Pearson, John Foster, Vivie Risto, Lou Marcus, Dan Ward, Robinson McKee, Armand D'Angelo, Raymond Kelley, Frank Schudde and Walter Gleason.



INTRODUCES PROTEGEE. Lily Pons, opera star who returns to the screen next fall in RKO Radio's "Street Girl," accompanying, at a press reception in New York, Jean Dickenson, young soprano whom she is sponsoring.



FIRST CONTRACT. Of National Screen Accessories corporation in New England, being signed by Edward Anson, president of Interstate Theatres, in the presence of Harold Stoneman of the circuit (left), and M. Van Praag, of National Screen Accessories.



OPPOSITE. Henry Fonda and Margaret Sullavan backing each other up, as it were, in "The Moon's Our Home," a new Walter Wanger production in which they are co-starred. It is scheduled for early release by Paramount.

INDUSTRY MEETS APRIL 16 TO SEEK SELF-REGULATION

Distributors Formally Invited to Confer with MPTOA Committee to Settle Upon Improved Trade Practices

BULLETIN

Establishment of a federal commission to govern motion pictures was recommended Wednesday by a federal bureau to the Administration for eventual consideration by the President.

Block booking, overbuying, clearance-zoning and "monopolistic practices" were held to be matters best regulated by the Government.

The report was submitted to the Department of Commerce by Daniel Bertrand, formerly of the NRA Motion Picture Code Division, on a federal assignment surveying NRA accomplishments and failures.

"Only a federal commission would seem versatile enough to cope with the industry's complex problems," the report said, adding that a federal commission would clear the air of "suspicion" that the business is monopolistically dominated.

Complete investigation of the industry, and of all its books and records, "at considerable expense and time," was asked.

Such action as requested would require Congressional legislation, which is an impossibility at this session.

The report recommended for membership on the commission Will H. Hays, Terry Ramsaye, Sol A. Rosenblatt, John C. Flinn, Tyree Dillard, David Palfreyman, Nathan Yamins, Ed. Kuykendall, Abram Myers, Pat Casey, George Browne, Louis Krouse, Steven Newman, John T. Knight, Joseph Weber, Frank Gillmore, and Professors M. P. McNair of the Bureau of Business Research, and Howard T. Thomas, Graduate School of Business. both of Harvard.

The motion picture is approaching probably the most serious attempt in years to establish voluntary self-regulation for governing distribution and exhibition trade practices in order to create a harmonious relationship between the buyer and seller of motion pictures.

Theatre owners of the country, as represented by the Motion Picture Theatre Owners of America, Edward L. Kuykendall, president, will meet with sales, corporate and legal representatives of the large distributors, in New York, on the morning of Thursday, April 16th, at the Cinema Club, to place in operation the machinery for effecting such self-regulation.

The distributors were invited formally and individually on Wednesday morning, by letter, to attend with the MPTOA's executive committee.

Of the MPTOA's executive committee who have definitely agreed to represent the owners, four already are preparing to travel to New York for the purpose: Mr. Kuykendall, Lew Pizor, Philadelphia; Charles Williams, Omaha; Oscar Lam, Georgia; L. C. Griffith, Oklahoma City.

(Continued on following page)

CANCELLATIONS

by MARTIN QUIGLEY

THE forthcoming conference between exhibitors and distributors on trade practice adjustments promises to afford an opportunity for the solution of a number of problems which have long afflicted the business of renting films. That there is much room for improvement in the trade practices governing the renting of films is a viewpoint against which there is but little argument. It is to be hoped that out of the approaching conferences, which are being entered into in a friendly and cooperative spirit on the part of both the exhibitor representatives and the distribution executives, there will issue an agreement which will provide for a better and sounder way of doing business.

Many of the existing trade practices surrounding the renting of films are the result of no deliberate and thoughtful plan; they are rather a conglomeration of trade habits which have taken growth upon the distribution machine through the years. That some of them are unreasonably burdensome and obnoxious to all except the most advantageously situated exhibitors is a matter of common knowledge. It is both logical and sensible that exhibitors and distributors should now, with better business conditions returning, enter seriously upon the task of rearranging these matters, to the end of a fairer deal for all concerned.

A SIGNIFICANT development in the light of the approaching conference is the observation made recently before a legislative hearing in Washington by Mr. Sidney R. Kent, who has long been one of the most forward-looking and forward-thinking men in the industry on matters of distribution. Mr. Kent indicated that he would favor a practice under which pictures would be available for screen inspection before being offered for sale. This is a practice which has long been a legal requirement in England and to it are ascribed many beneficial accomplishments. The industry in the United States may not yet be ready for such an innovation but it obviously would entail many marked advantages over present arrangements.

The exhibitors will approach the forthcoming conference with a proposal calling for an unconditional twenty per cent cancellation clause in all rental contracts. That every exhibitor, irrespective of the conditions surrounding his theatre, should enjoy some substantial cancellation privilege is obviously an essential requirement if he is to function efficiently and constructively.

When the distributor offers a group of pictures without definite and thorough knowledge of the nature of these pictures and when the exhibitor accepts the offer, the latter, in order that he may attune his operations to many factors with which he must contend, must have the election as to the elimination of a certain percentage of the group in question. Such a cancellation arrangement has of course been widely in vogue for some time—at least as far as principle is concerned. In actual practice, however, the cancellation privilege has been tied with conditions which involve or actually negate the privilege. The exhibitor should have a plain, uncontestable right under the contract to exclude on his own judgment a reasonable percentage of the pictures called for in any contract.

WHAT the percentage in definite figures should be is obviously a matter for discussion and negotiation. If the contract is to be more than merely a product reservation, the cancellation privilege must be limited, but it should not be so limited that it robs the exhibitor of the freedom of action necessary with which to deal with the special and individual problems that confront his particular theatre. But whatever the figure is, the clause which gives it effect in the contract should be plain and unmistakable and should be tied to no conditions which under ordinary circumstances render it ineffective or tend to do so.

Among the exhibitor proposals at the forthcoming conference will be several questions involving seller and buyer relations upon which no ideal solution will probably be found now or at any other time. The intricacies involved in marketing film seem to make this a condition out of which there appears to be no complete escape. But this is not a denial of the fact that many helpful and constructive adjustments are possible if both parties to the conference approach their task in a spirit of fair play.

TRADE PRACTICE SESSION APRIL 16

(*Continued from preceding page*)

Still to be heard from are Jack Miller, Chicago; Morgan Walsh and Samuel Pinanski, Boston.

Metro-Goldwyn-Mayer, Twentieth Century-Fox, United Artists and Universal have already privately said that they will attend.

The conference on April 16th will be to establish the preliminaries, opening to a general round-table discussion. All delegates will be invited to suggest solutions of existing problems in order to effect a serious and official consideration for self-regulation, for correcting abuses and for adjusting distributors' sales policies where they now injure the owner.

A distributor spokesman on Wednesday acknowledged that a general belief exists among the large companies that some such procedure should be followed, adding that the sales interests are in sympathy with the exhibitors' plea for establishing regulatory machinery and proper trade practices. They are entering the conference with the idea of starting negotiations that will bring a general settlement of the distributor-exhibitor issue.

Industry leaders have variously had such a Utopian status in mind since the "5-5-5" industry conferences of more than a decade ago, when the motion picture came closest to self-regulation, down through the years to the most recent case of regulation as forced by the Roosevelt Administration under the Blue Eagle of the NRA.

The complaints of exhibitors against so-called distributor and distributor-circuit "aggression" are becoming louder, frequently echoing in federal court actions on grounds of anti-trust law violations. Too, the distributors are finding stronger opposition from interests outside of the trade, as evidenced at legislative hearings on proposals to effect governmental regulation of certain trade practices—principally, block booking.

The MPTOA has been campaigning for months for an industry round-table to arrive at a solution for distributor-exhibitor troubles. After touring the country to determine at first hand the specific complaints of owners, MPTOA's President Kuykendall presented to the organization's directors a program of procedure. This the board ratified at its meeting at Miami, last month, and subsequently presented, as a formal commitment of its aims, to the Interstate Commerce Committee of the House of Representatives during the recent hearings on the Pettengill anti-block booking bill. The program advocated by the MPTOA contains 10 general provisions as follows:

(1) A reasonable and *unconditional minimum* rejection privilege in *all* exhibition contracts for ten (10) or more feature pictures bought at the same time.

(a) Removal of the *conditions* and *restrictions* in the so-called "N. R. A. 10 per cent clause" now in use, which takes away the exhibitors' right to reject pictures; if he does not buy and license at the same time *every single picture released* by the distributor *and/or offered* to the exhibitor; if he fails to request in writing the cancellation of the picture *within* 14 *days* of the *actual* release in the exchange territory, which is frequently impossible for the exhibitor to determine; if the film rentals average over $250 per picture; if he is unable to book the pictures *exactly* as they become available; or if he is in default *in any respect* at the time on any of the terms, conditions and obligations of his contract.

(b) An increase in the number of pictures that *may* be rejected (it is clearly understood that no exhibitor is *required* to reject any pictures) from the present *conditional* 10 per cent to an *unconditional* 20 per cent of the total number of feature pictures licensed.

(2) The establishment of readily available local joint boards or grievance committees of bona fide local theatre owners and local branch managers of the distributors for the organized investigation, conciliation or arbitration of trade disputes, to which any exhibitor can present a complaint or grievance for such local board to hear, investigate and endeavor to work out an adjustment or voluntary agreement between the parties involved. It is intended that these local boards should be composed of business men experienced in and familiar with our business, that their proceedings should be informal and their recommendations for the adjustment of disputes and differences subject to acceptance by the parties.

"We believe these readily available facilities for impartially ascertaining the facts in commercial disputes, bringing the parties to the dispute together and mediating their differences will relieve our business of much costly and unsatisfactory litigation, but they will deny no one their 'day in court' if they insist," said the report.

(3) Unreasonable clearance, either in time or area, not based on actual competition, secured by private contracts or agreements without the knowledge or consent of subsequent run exhibitors.

(a) The growing necessity for an openly negotiated and published uniform maximum clearance and zoning plan in each metropolitan center, to limit clearance within a defined maximum for each theatre or run, to provide a definite and uniform availability for subsequent runs of like classifications, and to encourage reasonable admission scales by offering earlier availability to theatres charging higher admissions, and to prevent unreasonable clearance not based on actual or probable competition between theatres.

(4) "Overbuying" of pictures to deprive a competing exhibitor of needed attractions for his theatre.

(a) Encouraged by unrestricted double featuring.

(b) Prompt release of pictures rejected under "selective" contracts.

(c) Involves questions of theatre policy, genuine competitive buying and bidding for pictures, reasonable booking requirements of specific theatres and frequently expert and unbiased judgment of the suitability of attractions, which can only be determined fairly by an impartial local committee qualified by personal experience and knowledge to judge each separate situation on its merits.

(5) Unfair cut-rate competition between theatres, frequently forcing the sale of motion picture entertainment below cost, demoralizing and cheapening the business and ultimately and inevitably *ruining the quality of pictures for all theatres.* Rebates in the form of:

(a) Premiums, giveaway and gift nights.

(b) Lotteries, pseudo-contests and prizes.

(c) Two-for-ones, coupons, merchants tickets and indiscriminate use of "advertising" passes.

And also cut-rate competition in the form of:

(a) Two or three feature pictures for one admission, the so-called "double and triple featuring."

(b) *Unreasonably* low admission scales underselling other theatres playing the same pictures, but required to pay much higher film rentals for them.

(6) Control of the non-theatrical exhibitions of *professional entertainment pictures,* to prevent *unfair* competition with an established theatre.

(7) A standard form of exhibition contract, reduced to essential clauses, understandable in language to intelligent exhibitors who are not lawyers, with no trick clauses giving unfair advantages to the distributor added thereto without the actual knowledge of voluntary consent of the exhibitor, and with a uniform provision for the enforceable arbitration of all contract disputes.

(8) The separate "score charge" still made by some distributors, which has never been justified by them. This is particularly unfair on percentage contracts.

(9) Arbitrary designation by a distributor of the days of the week a percentage picture must be exhibited regardless of suitability.

(10) Forcing excess and unwanted short subjects with feature picture sales.

Of special significance to the approaching MPTOA-distributor meetings is the interpretation placed by industry attorneys on the United States supreme court's recent decision in the Sugar Institute case. More extensive rights for trade associations in establishing rules and regulations to mitigate trade evils than have been acknowledged heretofore are believed by film lawyers to be indicated in the decision.

Chief Justice Charles E. Hughes delivered the opinion, which embodies specific references to the nature of concerted action which may be taken by trade associations to improve condi-

(*Continued on following page*)

FILM MARATHON AT PORTLAND THEATRE

The State Theatre management at Portland is familiar with double and triple bills, but regards them as a mere dash of entertainment, so it recently went in for a septuplet bill. No objections were offered when some of the patrons preferred to call it a film marathon.

The lobby cards read:

If You Can Take It — Come and Get It
One performance of each of the following:

3 P.M.	6:27 P.M.
"The Clairvoyant"	"Pursuit"
4:10 P.M.	7:29 P.M.
"Silk Hat Kid"	"Dante's Inferno"
5:18 P.M.	8:49 P.M.
"Air Hawks"	"She"
	10:25 P.M.
	"Welcome Home"

The last title proved to be a joke, because some of the younger patrons who had sat through the entire show heard something when they finally reached home.

EIGHT COMPANIES RECEIVE LETTER

(*Continued from preceding page*)

tions by eliminating "illicit practices." Industry attorneys have studied the opinion and at this point see in it the possibility of a direct application to the establishment of rules and regulations of trade practices by exhibitors, on the one hand, and distributors on the other.

Parts of the opinion could have been written to order as a guide book for the impending conferences between large distributors and the MPTOA, it was said. The opinion, for example, states that while the restrictions of the Sherman Act are "designed to frustrate unreasonable restraints, they do not prevent the adoption of reasonable means to protect interstate commerce from destructive or injurious practices and to promote competition upon a sound basis."

Allied States Association, Nathan Yamins, president, and Abram Myers, board chairman, in an open statement from national headquarters at Washington, this week, belittled the efforts toward the industry discussions, declaring: "Frantic efforts are being made to offset the effects of the magnificent work done by Allied leaders by the familiar device of 'industry conferences'." These conferences, Allied charged, look to "slight temporary concessions in the way of an enlarged cancellation privilege." (MPTOA hopes to obtain a 20 per cent cancellation privilege at the industry sessions, supplanting the present 10 per cent.)

The "magnificent work" referred to in the Allied statement presumably is the organization's sponsorship of the Neely-Pettengill anti-block booking bill in Congress and the participation of Allied's leaders in the recent hearings on the bill in the Senate and House.

Allied urged its membership to turn out *en bloc* at the organization's forthcoming annual convention at Cleveland, where, it was said, "those attending will be called upon to make decisions which will affect the welfare of the independent exhibitors for many years to come." Allied did not disclose the nature of its program. In any event, it is unlikely that Allied will sit in on the trade practice conferences between the MPTOA and the distributors. The MPTOA feels that as sponsor of the sessions it is concerned only with its own participation, and that Allied will have to come in of its own initiative.

Telegrams requesting that the New York Independent Theatre Owners' Association be permitted to take part in the conferences on trade practices between the M. P. T. O. A. and distributors were sent by Harry Brandt, president.

In the telegrams, which were dispatched to Ed Kuykendall as well as all the company heads and the Hays office, it was pointed out that the I. T. O. A. is not affiliated with any national organization and it would contribute to a full understanding of exhibitor problems if included.

Rockefeller Center Lease

Trekolog Films, Inc., which will distribute the pictures made on the Von Baumann-Roosevelt expedition into the interior of Ecuador, has leased space in the RKO Building of Rockefeller Center.

Roger Thomson Dead

Roger E. Thomson, Paramount salesman in Omaha and Salt Lake City for many years, died this week in Columbia, S. C.

Text of Letter from Exhibitors Calling Distributors to Self-Regulation Conference

The presidents and general sales managers of the eight large distributors in New York received on Wednesday morning a letter from the Motion Picture Theatre Owners of America, over the signature of Edward L. Kuykendall, president, calling for an industry meeting on April 16th in New York to effect self-regulation in order to lighten exhibitor burdens of trade practices described as unfair, and to establish machinery for developing amicable relations between the exchange and the theatre. The letter went to:

Columbia Pictures Corporation, Jack Cohn, vice president; Abe Montague, general sales manager.
Metro-Goldwyn-Mayer Distributing Corporation, Nicholas M. Schenck, president; Felix F. Feist, general sales manager.
Paramount Pictures Corporation, John E. Otterson, president; Neil F. Agnew, general sales manager.
RKO Distributing Corporation, Ned E. Depinet, president; Jules Levy, general sales manager.
Twentieth Century-Fox Film Corporation, Sidney R. Kent, president; John D. Clark, general sales manager.
United Artists Corporation, George J. Schaefer, vice-president and general sales manager; Arthur W. Kelly, vice-president in charge of foreign sales.
Universal Pictures Corporation, Robert H. Cochrane, president; James R. Grainger, general sales manager.
Warner Brothers Pictures, Inc., Harry M. Warner, president; Major Albert Warner, vice-president in charge of sales.

Dear Mr. ———— :

The annual meeting of the Board of Directors of the Motion Picture Theatre Owners of America was held at the Miami-Biltmore Hotel, Miami, Florida, on March 5th and 6th. This was a two-day conference of 24 representative theatre owners who had been sent there by the regional and state trade associations of theatre owners throughout the country, in each instance as their representative on our Board of Directors. During the executive sessions of the Board, there was a long and detailed discussion of unfair competitive practices in this business, in the distribution and exhibition of motion pictures, of the abuses and injustices that occur and the urgent need for a serious, sensible organized effort for self-regulation and self-discipline in our own trade practices in this industry.

MPTOA has repeatedly offered to cooperate with any sincere group or organization of exhibitors, distributors or producers to regulate and control unfair competitive practices, remove abuses and prevent injustices in our own business. We have stood ready and willing to do this at any time. We cannot do it alone, without reasonable cooperation. Several of the trade practices on which complaints are constantly made and which are the subject of insistent litigation and agitation among exhibitors concern primarily two competing exhibitors, but the business is so interlocked that the distributors are substantially affected by these controversies.

Several of the more important matters require a modification of sales policies and active cooperation on the part of the distributors to remove the abuses or effectively solve the problem. We realize that there are many obstacles to overcome, both legal and practical, in securing these benefits for theatre owners and for the good of the whole industry. Most of the progress that has been made in the past towards a solution of trade practice problems and self-regulation in commercial practices has been either completely wiped out or abandoned. We believe that the time has come when this job should again be undertaken. While progress in these matters has been very discouraging to us, our Board of Directors (by the only resolution adopted at the annual meeting) recommended that conferences be undertaken between an MPTOA committee and the President or General Sales Manager of each of the distribution companies, either separately or jointly, to seek a reasonable solution of these problems.

I am prepared to bring a committee of representative theatre owners from my organization into New York City for a preliminary conference on these matters on and after April 16th, and I want to arrange for a meeting with either you or your General Sales Manager at a suitable place with our committee for a preliminary discussion of these matters. We want to lay our major problems and complaints on the table for your serious consideration at such preliminary conference with a view of continuing these negotiations until we are able to arrive at a serious, sensible solution of the problems presented. My organization has vigorously opposed governmental regulation or interference in the commercial operation of the motion picture business as we believe that organized self-regulation and self-discipline in our own trade practices is the only practical way to solve our problems satisfactorily. We appeal to you to give us your sincere cooperation in developing a plan or plans that will accomplish these purposes.

At the public hearing on the Pettengill Bill before the House Sub-Committee, I was urgently requested by the Sub-Committee to file a memorandum setting forth the trade practice matters which our Board of Directors proposed be taken up for discussion with the distributors in conferences and negotiations seeking a practical plan of self-regulation to remove certain abuses about which exhibitors generally complain and which are the subject of a considerable amount of litigation and controversy. I am enclosing herewith a copy of the memorandum that was filed with the Congressional Committee. These are the matters which we consider to be of major importance. [Editor's Note: MPTOA'S platform for correcting trade practice abuses, referred to in the foregoing, appears on page 14.]

Will you please advise me promptly if you or your General Sales Manager will meet with the Executive Committee of the Motion Picture Theatre Owners of America on and after April 16th if I assemble members of the Executive Committee in New York for the purpose of such conference. I will appreciate a prompt reply.

E. L. KUYKENDALL, President.

LOVE, LOYALTY, TREASON



¶ Tranquillity and conspiracy, peace and war are the clashing contrasts in RKO Radio's "Mary of Scotland," subject of this HERALD *Pictorial Preview. Katharine Hepburn is the central figure as Mary Stuart, with Fredric March co-starred. Beside her in the scene highlighted on this page are Cyril McLaglen, to her left, and Frank Baker, as two of her Scottish nobles. On the opposite page the hapless Queen is at the desk, with her lady attendants and before her John Carradine as Rizzio, her secretary. In the far corner are Jean Fenwick and Molly Lamont; in the foreground is Anita Colby, and seated behind Miss Hepburn is Frieda Inescourt. Below: Confronted by her scheming nobles, the Queen defies them.*

by GUS McCARTHY
in Hollywood

DRAWN directly from the pages of history, the subject matter of "Mary of Scotland" shares with many recent and not so recent pictures of distinction the substantial advantage of romantic fact over fiction as story material. What has been and is being done with this material is in the best tradition of fact-to-film translation and as the production takes on rounded form, moves toward completion, the familiar murmur of mounting expectancy spreads through the film colony, gains credence.

Although the treatment being given the story faithfully preserves the panorama of historical events, emphasizing their import, significance and influence, its values as an emotion-stirring romantic drama are receiving full attention. Entertainment potentialities are many and varied, ranging from the beauty of a great love and patriotism, through a skein of shocking treason, treachery and disloyalty, of conflict mental, physical, political, religious and martial, to the horror of stark tragedy. It is the story of Mary Stuart, whose greatest loves were the loves of country, national pride and religion, a queen whose devotion to her loves brought down upon her the wrath and vengeance of another queen, Elizabeth of England; the story of a woman who loved "well but not too wisely" and thereby lost her head on the executioner's block.

Pandro S. Berman, producer, selected the Maxwell Anderson stage play as the basis for the screen adaptation. Naturally given the benefit of much research for authenticity in the detail of settings, costumes and props, the screen play was completed by Dudley Nichols. John Ford, who is noted for his screen portraits of despair and tragedy, as evidenced by "The Informer" and "Prisoner of Shark Island," was assigned as director. These men won the Academy awards in their respective fields this year.

Choice of stars and principal supporting players seems to have been an exceptional example of casting intelligence. Katharine Hepburn has the title role. In such pictures as "Bill of Divorcement," "Morning Glory" and "Little Women" she demonstrated her ability to rise to the dramatic heights here required. In the part of John, Earl of Bothwell, Mary's swashbuckling strong right arm and the only man who ever claimed a place in the inmost recesses of her womanly heart, Fredric March has a role packed with courageous dash and gallant abandon. As Rizzio, Mary's dandified but loyal adviser who went to his death that his queen might live, will be seen John Carradine, currently outstanding in "Prisoner of Shark Island." The part of Lord Darnley, whom political expediency forced Mary to marry without love, is essayed by Douglas Walton. Ian Keith is Mary's treacherous brother, whose ambitions to sit on a throne led him to sacrifice her life. John Knox, the religious reformationist who first hated, then loved, but finally denounced Mary, will be played by Moroni Olsen, who had the same role in the New York Theatre Guild presentation. Elizabeth is Florence Eldridge, a noted stage actress and March's wife.

The time of the story is the late years of the 16th Century and the locales are Scotland and England. Production settings run the scale of artistic and architectural beauty from the re-creation of a fogbound seacoast village to the lavishness of the English court. Among the more pretentious settings are replicas of Elizabeth's apartments and boudoir in Whitehall Castle; interiors and exteriors of Holyrood Castle, Mary's home in Scotland and the site of many stirring incidents in the picture; the courtroom in Forheringay Castle, scene of Mary's trial and condemnation; the great hall and chapel at Dunbar Castle; the prison in Lochlevan Castle where she was held; the galleon on which Mary crossed from France to Scotland to claim her throne, and the square in which she was executed.

Other players in important parts whose commercial name values are recognized are Alan Mowbray, Donald Crisp, Robert Barrat, Leonard Mudie, Monte Blue, Lawrence Grant, Doris Lloyd, Lionel Belmore, Wyndham Standing, Murray Kinnel and dozens of others.

The intimate drama and romance of a hapless queen and hapless woman, the story deals only with elements and ingredients that are deeply human. Mr. Berman and Mr. Ford bring it to the screen fully confident that its appeal will establish it high on the list of the many pictures with which they have been associated.

BETRAY "MARY OF SCOTLAND"



The Case for and Against Longer Feature Pictures

Hollywood Confident, Exhibitors Skeptical, as Running Times Lengthen

by WILLIAM R. WEAVER

There may be more of coincidence than significance in the fact that the best picture of 1935 by vote of the Motion Picture Academy of Arts and Sciences was also the longest picture of the year. "Mutiny on the Bounty" ran 133 minutes.

There unquestionably is more significance than coincidence in the fact that five productions just opened or in immediate prospect are scaled to run considerably longer. They are:

The Great Ziegfeld (MGM) 184 Min.
The Goldwyn Follies (UA) 180 Min.
Anthony Adverse (WB) 150 Min.
Romeo and Juliet (MGM) 150 Min.
The Green Pastures (WB) 135 Min.

There is no justification in the record for the easy assumption that any of these was or is being produced in heroic linear dimension on the slick theory that length and merit have come to mean the same thing—that is, box office—in screen product. All but the second named were well on the way toward completion before the Academy awards were voted, and in speaking of that one, then as a part of the agenda of his production activities for the coming season, Samuel Goldwyn had this to say in January:

"If the public will sit through two bad pictures that consume three hours of time, there is no reason why it shouldn't sit through one good picture that will run that length. The same holds true of enduring one bad picture in order to view a good one. And the sooner producers start fighting fire with fire, by releasing pictures that are so long and at the same time so good that they can't be teamed with another picture, the better it will be for the entire film industry and the theatres themselves. Hereafter, I, for one, intend to disregard what is called normal length and, in so far as possible, produce pictures that will stand on their own feet independently of any other feature attraction on the program."

The Bernhard Credo

Nor was the hope of winning a gold-plated statuette the reason why Warner Brothers' "A Midsummer Night's Dream" ran only 60 seconds shorter than "Mutiny on the Bounty."

Joseph Bernhard, general manager of Warner theatres, propounded his advocacy of longer features in this language:

"Increase the length of motion pictures and it will accomplish a twofold purpose. First, it will increase theatre patronage, will have better entertainment than shorter length pictures. Secondly, it will eliminate one of the greatest evils of the entertainment world today—double feature bills.

"Our investigations have proved beyond the shadow of a doubt that the public would rather see one good full-length feature and a program of balanced short subjects than two full-length features on the same bill. I had the good fortune to see 'Anthony Adverse' in the cutting room at about two and one-half hours in length. I told Jack Warner and Hal Hollis I would like to see this picture go out in that length, as in my opinion 'Anthony Adverse' as a two and one half hour show would convert those who favor double features to the single feature plan of operation."

No doubt there is more of coincidence than significance in the fact that both Mr. Goldwyn and Mr. Bernhard emphasized elimination of the double billing practice, for both gentlemen are too well versed in the ways of their profession not to realize that even "Mutiny on the Bounty" came in for its share of program pairing and that, so long as Woolworth stores sell scissors over the counter with no questions asked, exhibitors, if they will, may exercise arbitrary control over running times of pictures they exhibit.

Quite as indubitably there is more of

(*Continued on page 28*)

What Is Correct Length for a Successful Feature Picture?

Thirty pictures running 100 or more minutes are listed below in illustration of the trend toward longer features.

Asterisks signify that pictures were Box Office Champions according to MOTION PICTURE HERALD'S *monthly analysis of box office receipts representing 157 key theatres.*

Dagger symbols indicate running time given is by studio estimate.

TITLE	RUNNING TIME (Minutes)
The Great Ziegfeld (M.G.M)	184
†The Goldwyn Follies (U.A.)	180
†Anthony Adverse (W.B.)	150
†Romeo and Juliet (M.G.M)	150
†The Green Pastures (W.B.)	135
*Mutiny On the Bounty (M.G.M.)	133
*David Copperfield (M.G.M.)	132
*A Midsummer Night's Dream (W.B.)	132
*A Tale of Two Cities (M.G.M)	126
*The Crusades (Para.)	125
*Capatin Blood (F.N.)	119
Mr. Deeds Goes to Town (Col.)	115
*Viva Villa (M.G.M.)	115
*The Count of Monte Cristo (U.A.)	113
*Rose Marie (M.G.M.)	113
*The Little Minister (RKO-Radio)	112
*The Magnificent Obsession (Univ.)	112
*The Barrets of Wimpole Street (M.G.M)	111
*Follow the Fleet (RKO-Radio)	110
*Naughty Marietta (M.G.M)	106
The Trail of the Lonesome Pine (Para.)	106
*Broadway Bill (Col.)	105
*The Dark Angel (U.A.)	105
*Lives of a Bengal Lancer (Para.)	105
*It Happened One Night (Col.)	105
*Les Miserables (U.A.)	105
*Roberta (RKO-Radio)	105
*Broadway Melody of 1936 (M.G.M.)	103
*Cleopatra (Para.)	101
Strike Me Pink (U.A.)	100

UNDER TWO FLAGS



FOUR GREAT STARS



VICTOR McLAGLEN

("The Informer")

Hard-bitten, tyrannous Foreign Legion commandant . . . his rivals in romance were "lost" in battle!

CLAUDETTE COLBERT

("It Happened One Night")

As "Cigarette," dark-eyed desert beauty . . . willing to die for the love she lived for!


RONALD COLMAN
("Beau Geste")
A fugitive from his past . . . who found forgetfulness in battle...and solace in caresses!
ROSALIND RUSSELL
("Rendezvous")
Proudly aristocratic . . . till the strong arms of a Legionnaire turned her heart to fire!

A CAST OF 10,000





Mightiest EMOTIONAL SPECTACLE

OUIDA'S UNFORGETTABLE LOVE STORY!

Romance of the French Foreign Legion . . . of love as burning as Sahara's sands . . . of men's heroism and women's devotion . . . of blood-mad Arabs and heat-crazed Legionnaires locked in grim conflict.

4 TOP-RANK STARS . . .

soaring to gloried brilliance in this drama so tumultuous with every emotion that it gives full scope to even their great talents!

42 FEATURED PLAYERS . . .

hand-chosen to insure each colorful supporting role's being trouped to the hilt by the one personality perfect for it!

A CAST OF 10,000 . . .

including hordes of wild-riding Arabs and fighting Legionnaires . . . mighty masses of humanity electrifying in thundering action . . . stunning in dramatic impact!



DRAMA WITHIN MEMORY!

1½ YEARS IN PREPARATION!

Brilliant production heads, writing brains, directorial minds . . . planning and plotting a production as colossal and intricate as a great military campaign.

6 MONTHS IN THE MAKING . . .

transcribing onto film its panoramic power . . . its driving drama . . . its intimate romance . . . its violent hates . . . its glorious courage!

2,785 TECHNICIANS . . .

building massive sets . . . creating a tent city in a wilderness . . . making thousands of costumes . . . checking every historical point . . arming thousands of soldiers!

FILMED BY 17 CAMERAMEN . . .

braving merciless sand-storms and blistering tropic sun to capture the measureless expanse and majesty of the mysterious Great Desert!

INSPIRED DIRECTION . . .

by Frank Lloyd, master of overpowering sweep and emotional force, who directed unforgettable "Cavalcade" and "Mutiny on the Bounty"—industry immortals!



PROUDEST

OF ALL 20th CENTURY-FOX ACHIEVEMENTS

UNDER TWO FLAGS

starring

Ronald **COLMAN**

Victor **McLAGLEN**

featuring

Claudette **COLBERT**

Rosalind **RUSSELL**

with

GREGORY RATOFF • NIGEL BRUCE

C. HENRY GORDON • HERBERT MUNDIN

AND A CAST OF 10,000

a DARRYL F. ZANUCK 20th Century Production

Presented by Joseph M. Schenck

Directed by Frank Lloyd • Associate Producer Raymond Griffith • Screen play by W. P. Lipscomb and Walter Ferris

Based on the novel by Ouida.

THE KEYSTONE 20th CENTURY FOX OF YOUR FUTURE

AGE LIMIT LOWERED IN STATE BILL ON MINORS INDORSED BY THEATRES

Children Barred During School Hours and Seat Must Be Available for Each, New York Measure Provides

New York State's minors, contributing a large portion of theatre receipts, will be regulated less stringently in their attendance than heretofore. A solution finally has been reached for the long standing problem of when and under what conditions children less than 16 years old may attend motion picture theatres in the state. Various interests involved have agreed upon a program in the form of the Joseph-Swartz bill pending in the legislature at Albany.

The measure was sponsored by Mayor F. H. LaGuardia of New York as a substitute for certain prohibitions in the present antiquated statute which has been found unworkable and a stimulant to circumvention of the law on the part of unescorted children.

At the same time, the Assembly prevented imposition of more drastic regulation and extended censorship on film theatres by killing the Andrews and Breitbart bills, both on the subject of minors' admittance. These measures are yet to be disposed of in the Senate.

Exhibitors of New York City, the largest center affected, have taken the lead in seeking adequate remedies, and the Joseph-Swartz bill with amendments has been approved by an exhibitors' legislative committee, headed by Senator J. Henry Walters of RKO.

Eight Years Now Minimum

The present limitation against the admittance of unescorted children under 16 years has been lowered in the bill to eight years, and only children under eight will still have to be accompanied by a parent or authorized guardian. The bill gives municipalities the right to pass local laws to license theatres pursuant to these conditions:

1. Children 8 to 16 years old may be admitted unattended but shall be seated in a section segregated from adults on the orchestra floor. Such section shall be specified in the theatre license, but provision may be made for varying the size of the section at different periods.
2. A seat in such section shall be provided for every child, with no standees.
3. Such children "shall not be admitted to such a theatre during the time when their school classes within the city are in session.
4. "One matron and such other assistants as may be specified in such local law" shall be provided by the management for the supervision of the children. The matron is to be licensed by the municipality on payment of $2 annual fee, to be paid by the management.

No Double Censorship

The bill further provides that the local law may provide "other and additional conditions or limitations" but shall not require "any additional approval of and shall not prohibit the exhibition of any motion picture film duly licensed by the education department of the state of New York." In contrast to this clause, other bills would provide for double censorship of films shown to children, either by a local commission or the state censors.

It is also provided that the local ordinance may prescribe penalties for violations. Such an offense normally would be classed as a misdemeanor, and the penalty, it is believed, would be a revocation of the theatre's license. In addition to these licensing provisions, the usual fire and police regulations would apply.

The Joseph-Swartz bill declares that the admission of minors under the specified conditions to duly licensed theatres shall not be deemed a violation of the penal law, which prohibits the admittance of youngsters under 16 to theatres, saloons, dance halls, pool rooms and other places.

Theatres Accept Plan

The pending bill, which amends the general city law of 1909 and the penal law which is much older, is the only proposal on the subject which has been found acceptable by theatres and other interested factors. It is an upshot of the police drives in the city of New York which since January 4 have resulted in the summonses against almost 300 persons, members of theatre staffs and "professional buyers' of theatre tickets for children. It was introduced in the Senate by Lazarus Joseph, Democrat, of the Bronx, and in the Assembly by Arthur Swartz, Democrat, of Buffalo. In the Assembly it is in the hands of the committe on rules, and is on the Senate calendar on order of third reading and may be called up for passage on Senator Joseph's request. Observers believe that it will receive the approval of both branches.

In addition to exhibitors and city and state authorities, among those interested in the legislation are the New York Society for the Prevention of Cruelty to Children and the National Board of Review, which has opposed censorship features of other bills on the subject.

Recent revival of the police campaign against theatres for violation of the minor's law prompted the New York *Daily News* to comment as follows: "It is probably too much to expect the legislature to repeal this fool statute. But it does seem that Mayor LaGuardia could well let it rest in peaceful non-enforcement. Why try to clamp it on a public which, children and grownups alike, has no respect for it and will go on consistently violating it with happy, wholesome horselaughs?"

Twentieth Century-Fox Annual Meeting April 21

The annual stockholders' meeting of Twentieth Century-Fox will be held in New York April 21, when 12 directors are to be elected. A board meeting will be held immediately following, and all officers are expected to be reelected.

Edmund Breese Dies; Started in Pictures in 1914

Edmund Breese, veteran actor, died in New York Monday at the Hospital for the Ruptured and Crippled. He was taken ill last Thursday at the Hotel Beverly and was rushed to the hospital on Saturday. Up until the time of his illness, Mr. Breese had been playing one of the star roles in the Broadway production, "The Night of January 16," which closed Saturday night.

Mr. Breese was born in Brooklyn, June 5, 1871. His first stage appearance was in "My Awful Dad" in 1895 at Eureka Springs, Ark. He made his first appearance in New York at the Grand Opera House in 1898 in "Monte Cristo." From there he went to Boston for four years with James O'Neill in stock, returning to Manhattan to play Shakespearean roles and later in such shows as "Dr. Jekyll and Mr. Hyde," "Trilby" and "Christopher Jun." He then alternated between New York theatres and the road for several years, taking parts in such successes as "The Bishop's Carriage," "The Lion and the Mouse," "The Invader," "The Third Degree," "Just A Wife," "The Spendthrift," "Why Marry" and "Welcome Stranger."

In 1914 he started his picture career. He appeared under production supervision of Richard A. Rowland in Metro's "The Shooting of Dan McGrew," and was also used in such early pictures as "The Walls of Jericho," "The Spell of the Yukon," "The Master Crook," "The Early Bird," "The Temporary Wife," "A Man's Home," "Beyond the Rainbow." Since the advent of sound he had roles in "Tol'able David," "Kismet," "The Last Parade" and more recently in "International House," "Duck Soup," "Laughing at Life," "Ladies Must Love," "Above the Clouds," "Come On Marines" and "Beloved."

Marilyn Miller Dies Of Toxic Poisoning

Marilyn Miller, dancing star of Broadway, whose career ranged from Florenz Ziegfeld's "Sally' in 1920 to the recent "As Thousands Cheer," died Tuesday morning at Doctors Hospital in New York of a toxic condition brought on by a sinus infection. At her bedside were her third husband, Chester O'Brien, and her two sisters, Mrs. Ruth Sweeney and Mrs. Claire Montgomery. Her mother also survives. She was born in Evansville, Ind., Sept. 1, 1898, and her real name was Mary Lynn Reynolds.

Miss Miller began her career at the age of five when she toured vaudeville with her family as the "Five Columbias." Following her debut on Broadway under the banner of Lee Shubert, she joined Mr. Ziegfeld.

On the screen she appeared in "Her Majesty Love," for First National.

BOX OFFICE CHAMPIONS SHOW TURN

(Continued from page 18)

significance than coincidence in the facts, concealed neither from these gentlemen nor other readers of MOTION PICTURE HERALD, that the average screening time of Box Office Champions rose from 90 minutes in January, 1935, to 104 minutes in November, and that the net increase for the year, January to January, was 9 minutes to an average of 99 for the eight pictures displaying top earning capacity in that month. That the gross earnings of January 1936 Champions were greater than those of January 1935 Champions scarcely requires documentation.

Reasons, opinions and objectives notwithstanding, the exhibitor clearly is in for a sequence of long features, and the problem of what to do with them and what he can make them do for him is, as always, his own. On the bright side of the prospect may be ranged such ponderable expectancies as:

(*A*) *Higher admission prices.*
(*B*) *Longer runs.*
(*C*) *Extended drawing radius.*
(*D*) *Augmented prestige.*

And on the other side must be arrayed in parallel formation such dismal potentialities as:

(*A*) *Admission sales resistance.*
(*B*) *Deflected habitual patronage.*
(*C*) *Inadequate responsiveness.*
(*D*) *Public indifference.*

Presumably these and other possibilities have received long and thoughtful consideration with full weight accorded all trustworthy and pertinent data. In any event, it is manifest that a thorough trial of the longer feature policy is to be made and that certain more or less far-reaching changes in the form and content of the motion picture program as generally constituted are certain to result. There is less enthusiasm for the experiment from the field of exhibition than from Hollywood.

Richards Deplores Long Programs

An especially well informed and incisive spokesman for the exhibitor point of view was E. V. Richards, who has guided the destinities of the Saenger Theatres corporation, New Orleans, safely through more crises than any producer ever has crammed into one negative.

Mr. Richards said:

"I believe we are in a mass business and perhaps $2 and $5 films do not belong in popular price houses. The programs should never exceed two hours and 20 minutes, and all the previous socalled big runs were in a few spots for exploitation purposes and proved out that way.

"We have never had but one really profitable roadshow picture and that was really before pictures as we know them—all else has been an anticlimax to the tank town since 'The Birth of a Nation.'"

John Balaban Sees Consequences

Far-reaching consequences were foreseen and discussed by John Balaban, speaking with the seasoned authority of the Balaban & Katz experience in theatre operation which has sustained that organization in acknowledged exhibition leadership in the Middle West for two decades. Mr. Balaban said:

"The experience with 'A Midsummer Night's Dream' is, of course, behind us. This picture was shown at several of our theatres and the engagement was a profitable one. The picture, besides playing downtown, was exhibited at LaGrange and Evanston (suburbs of Chicago) on a roadshow basis at the following increased prices: Matinee, 50 and 75 cents; evening, 55 cents to $1; and the business was very satisfactory.

"From all reports, 'The Great Ziegfeld,' three hours long, contains a sufficient amount of entertainment to warrant the length.

"The exhibition of pictures in this length might require changes in the usual method of operation, such as limiting the short subject program to possibly a newsreel and cartoon, increase in admission prices, and so on.

"It will also be impossible to double-feature these pictures, and stage shows will probably have to be eliminated during the weeks such pictures play.

"Similar problems present themselves now in connection with the two-hour pictures, such as 'Mutiny on the Bounty' and 'Captain Blood,' although on a smaller scale.

"A picture is as 'long' as its quality. If you go on a two-weeks vacation and get plenty of relaxation and it is an enjoyable one, the time passes very quickly. By the same token, if you go to a theatre and see an enjoyable and relaxing picture, even though it be three hours in length, the time will also pass very quickly.

"We know of no reason why good pictures should be limited in length. The only requisite is that there must be enough 'meat' to sustain the interest. Pictures long in footage, if also 'long' in entertainment value, will be a credit to the industry."

Roy W. Adams, whose notably intelligent and competent proprietorship of the Mason theatre at Mason, Mich., dates back to those jittery days and nights when the five-reeler was an experiment, was not so optimistic.

Said Mr. Adams:

"With reference to current and coming specials of unusually long footage, I suppose we'll have to take them if they come that way. However, in the past we have too often been given specials with long footage which would have been much more entertaining and forceful if they had been materially shortened.

"The average theatre manager cannot run a big special every time he changes his bill, and the alternation of long and short feature releases promises a complication of the problem of arranging a balanced program and maintaining a running schedule.

"I doubt if the time is ripe in this territory for advanced admissions or extended runs in small situations."

Sees Distinct Advantage Possible

A brighter view of the prospects, particularly as of the larger cities, was voiced by Edward Austin, Interstate Theatre Corporation, Boston, who held that "a feature that will run three hours may be of a distinct advantage to the exhibitor."

"Of course," Mr. Austin continued, "there have been several features released in the past whose running time was 70 to 80 minutes and these pictures have done a terrific business because they have been chock full of entertainment. If a three-hour feature is to be padded with a lot of nonsense and non-entertaining value, it can be of a distinct disadvantage. However, if the feature is of entertainment quality, I believe it will certainly help the prestige of motion picture entertainment. I don't believe, however, that you can get an advanced admission.

"In regard to the run, if a three-hour feature is good enough you most certainly can extend the run, even in the smallest situation. Naturally, in regard to double feature towns, my personal opinion is that a good three-hour feature would be enough of a show without the bother of booking some mediocre feature.

"In the single feature situations the three-hour picture would be no problem whatever. As a matter of fact, the exhibitor could use this feature for ballyhoo and most certainly should be able to run it on double playing time. By that I mean, if the exhibitor has a two-day play he should be able by means of ballyhoo to extend it to four days."

Seasoned, deliberate W. J. Powell, whose LoNet theatre at Wellington, Ohio, is regarded by many as an admirable reflector of small town audience reaction, analyzes the matter in terms of current experience, thus:

"The patrons of this theatre are prone to praise or criticize with a freedom that is almost unprecedented in small town experience. And it is especially noticeable that I

"MASS BUSINESS," SAYS RICHARDS

Typical of exhibitor opinion on the subject of longer feature pictures, published herewith, is the following expression by veteran E. V. Richards, Saenger Amusement Corporation, New Orleans:

"I believe we are in a mass business and perhaps $2 and $5 pictures do not belong in popular price houses. The programs should never exceed two hours and twenty minutes, and all previous socalled big runs were in a few spots for exploitation purposes and proved out that way.

"We have never had but one really profitable roadshow picture and that was before pictures as we know them—all else has been an anti-climax to the tank town since 'The Birth of a Nation.'"

"TIME NOT RIPE TO RAISE PRICES"

have scarcely ever heard a word of praise for a feature with a two-hour running time, no matter how excellent or outstanding a production it may have been. On the other hand, they will sit through a good double feature program and leave the theatre with enthusiastic praise.

"To illustrate my point, personally I would classify 'Mutiny on the Bounty' as the finest picture of the last six months. The audience reaction was nil. Last evening the patrons walked out after a double feature program, consisting of a Western and 'Every Saturday Night,' quite effusive with commendation.

"In my limited experience I would say that a feature should not exceed 100 minutes in length at the utmost. I have found two types of programs most suitable for my small town and rural patronage, namely: an outstanding feature supported by short subjects, approximately two hours in length, and a double feature program not exceeding a running time of two and a half hours."

Frankly skeptical about contemporary product long or otherwise, W. H. Brenner, who has operated the Cozy theatre in Winchester, Ind., successfully through the ups and down, innovations and experiments of 18 years, said:

"The long features that have been released in the past have not proved to be good box office and I don't believe the pictures can be made that will hold the attention of the average patron more than two hours.

Intelligence and Interest

"The problem seems to be to make pictures with enough intelligence so they will hold the interest of all. I am more concerned about the future of this business than I have ever been before. The pictures may be just as good as they ever were, but the folks who pay their money into the box office do not think so."

D. E. Fitton, whose Lyric theatre at Harrison, Ark., has been represented regularly in the "What the Picture Did for Me" columns of this publication for many years, felt that "feature pictures of 80 to 90 minutes are of correct length," explaining: "This gives time for shorts. When longer than this, with very few exceptions, they are padded.

"It is possible a feature of three hours or more once or twice a year would go over. And the exhibitor could sell reserved seats and run one show, thus making a change. I have never raised admissions since the advent of talking pictures and, personally, I am against double billing."

Viewing the matter from the splendid isolation of his Elted theatre, Absarokee, Mont., Ted Stump, a smallest of small town exhibitors and publisher of the only newspaper in his community of two hundred plainsfolk, foresaw benefits and prescribed restrictions. "I can see no reason," said Mr. Stump, "why the motion picture cannot add dignity and prestige by the production of feature pictures of a length commensurate to that of plays and musical comedies on the legitimate stage. It might be wise, though, to incorporate the 'intermission' period by having a logical part of the picture so marked.

"Naturally, such productions would necessitate changes in the operating policies of the theatres. A continuous showing would not fit in with the exhibition of these pictures, but rather it would be one of afternoon and evening performances. Higher admission prices would be natural and expected. Past experience has shown that the public will pay more for pictures which are recognized as super-productions.

"All in all, I think the standard of the industry would be raised and a new and, I believe, more prosperous era would be inaugurated. I do not believe, however, that such productions should take the place of the present pictures, but should be in addition to the present output. Two such productions each year from each company would give the motion picture a higher standing artistically, a more substantial standing financially, and would be welcomed both by the exhibitor and the public."

Inquiry need not be pursued indefinitely to piece out a reasonably accurate pattern of exhibitor attitude toward the manifestly impending sequence of longer feature pictures.

Clearly there is no generally prevalent belief that these more expensive productions may be counted upon confidently to bring about an increase in admission price levels.

Evidently there is widespread doubt as to the availability of story material adequate to the requirements of sustained entertainment interest.

Contrariwise, a certain enhancement of

(Continued on following page)

Running Times of High Gross Pictures of Fifteen Years

Runing times of the thirty feature pictures earning the largest gross revenues during the 15 years preceding 1935 are listed below as pertinent to consideration of the current trend toward longer features.

Productions are listed in the order of their earnings records.

Date following distributor identification indicates year of release.

Asterisks signify pictures were silent productions.

TITLE	RUNNING TIME (Minutes)
The Singing Fool (Warner) 1928	105
*The Four Horsemen of the Apocalypse (Metro) 1921	144
*Ben Hur (Metro) 1926	192
*The Big Parade (Metro) 1925	208
*The Birth of a Nation (Griffith-U.A.) 1915	208
Cavalcade (Fox) 1933	110
*The Covered Wagon (Para.) 1923	163
The Jazz Singer (Warner) 1927	78
Sunny Side Up (Fox) 1929	190
Broadway Melody (M.G.M.) 1929	104
The Cockeyed World (Fox) 1929	118
*The Freshman (Pathe) 1925	113
*The Gold Rush (Chaplin-U.A.) 1925	143
*The Kid (Chaplin-F.N.) 1921	97
*The Ten Commandments (Para.) 1924	191
42nd Street (Warner) 1933	89
Gold Diggers of Broadway (Warner) 1929	100
Grand Hotel (M.G.M) 1932	115
I'm No Angel (Para.) 1933	87
Little Women (RKO-Radio) 1933	107
She Done Him Wrong (Para.) 1933	66
Cimarron (RKO-Radio) 1931	124
Emma (M.G.M) 1932	73
Min and Bill (M.G.M.) 1930	67
Rio Rita (RKO-Radio) 1929	130
*The Sea Hawk (F.N.) 1924	189
*Way Down East (Griffith-U.A.)	192
*What Price Glory? (Fox) 1927	190
State Fair (Fox) 1933	100
The Footlight Parade (Warner) 1933	101

COLOR, SOUND, PRECEDENTS CITED

(*Continued from preceding page*)
prestige appears definitely expected to accrue.

Fortunately, the industry has precedents to which producer and exhibitor may turn with profit and in which they may find common ground.

Exhibitor doubt and producer confidence rose in unison not unremindful of their current flight in 1915, reaching a pitch well beyond their present ascendancy on March 3rd of that year when "The Birth of a Nation" went into the Liberty theatre, New York, on a two-a-day basis with best seats at $2. (It is of pertinence to the present text that the picture was in 13 reels and held the screen for 208 minutes exclusive of the intermission period which, as Mr. Stump suggested for today's super-productions, was announced on the screen.)

Everybody had told D. W. Griffith that a motion picture audience would not sit through a production of that length, and had hinted to everybody else what must be the matter with Mr. Griffith if he thought it would, but the next morning's papers and subsequently several thousand box offices told a different story. Whereupon ensued a swift cycle of long pictures, most of them symbolizing highly regrettable misplacements of confidence, and with September 23rd came the redoubtable Mr. Griffith, flanked by competent Thomas H. Ince and resourceful Mack Sennett, to attempt multiple duplication of his two-a-day success in the most ambitious and calamitous production-exhibition undertaking yet dreamed of.

The First Triangle Program

The initial Triangle program, presented at the Knickerbocker theatre, New York, on that date, was memorable in more than its box office aspect.

Mr. Griffith's contribution to the three-ply program that was intended to revolutionize the industry, starting with the exhibition branch thereof, was a five-reeler entitled "The Lamb," Douglas Fairbanks' first picture.

Mr. Ince's offering was to have been the later unforgettable "The Coward," in which Frank Keenan and Charles Ray touched their all-time highs, but it was necessary to substitute "The Iron Strain," a scarcely less memorable production and Dustin Farnum's finest vehicle.

Mr. Sennett turned in "My Valet," still regarded in many quarters as the funniest comedy he ever made, in which, having employed Raymond Hitchcock at great expense only to discover him not at all comic without benefit of voice, the producer himself acted the role of the valet, with Mabel Normand alongside, and stole the picture to everybody's hilarious satisfaction.

13 Reels Too, But—

This Triangle program had a total linear dimension of 13 reels, precisely equalling that of "The Birth of a Nation," and was presented in identical manner, twice daily at $2 top and with a 30-piece orchestra performing a specially written music score. The newspapers were expansive in praise, with three of the period's top-flight productions as ample justification, and Triangle Model theatres, duplicating the Knickerbocker policy, were opened in Chicago, Boston, Philadelphia and other major cities, while the program was sold as a unit to exhibitors far and wide on a brave, bold and foredoomed pledge of sustained production quality.

It was several months before exhibitor, producer and paying public learned that three good pictures—and the early Triangle programs were tops by common consent—do not equal one "Birth of a Nation." (It is notably pertinent to a consideration of the 1936 trend that in those historic double feature programs neither feature was selected as an added or supplementary attraction and the Sennett comedy was in no sense a "filler.")

Of the long pictures from other sources that followed upon the success of "The Birth of a Nation" only Vitagraph's J. Stuart Blackston production, "The Battle Cry of Peace," managed to achieve for itself a small niche in the hall of film fame, and of this noble experiment, released late in 1915 and shorn of its provincial exhibition profits when the temper of the country was turned warlike, it must be recorded that principal emphasis was laid upon the presence therein of "5,000 National Guardsmen, 800 G. A. R. Veterans, 5,000 horses and 8,000 supernumeraries." Whether length or bulk was meant by the first adjective in the "bigger and better pictures" cry then resounding through the industry was a debatable point.

As the Triangle bubble wobbled into a pick-and-choose program service and then burst, taking with it much air from the sails of long, high-priced, two-a-day picture advocates, Mr. Griffith, unconvinced, came again to New York with yet another picture of his own production and a serene determination to try again.

The Fate of "Intolerance"

Into the Liberty theatre where, on March 3, 1915, he had unreeled "The Birth of a Nation" to an awed and idolatrous world, he brought on September 6, 1916, his "Intolerance." Again the length was 13 reels, the price $2, the run at two-a-day and the orchestra playing a special score. Again the press applauded.

What happened to "Intolerance" is an openly secret sorrow of the industry, but it proved conclusively enough for the satisfaction of two decades of producers that linear measure, presentation technique, admission price and related physical factors do not necessarily add up to guarantee of audience satisfaction. It reiterated the suggestion, so often made, before and since, by expert, by experience and by amateur, not to say box office, that story substance and narrative skill are indispensable requisites of screen entertainment.

As far as they go, these precedents would seem to argue that there is no substantial reason for becoming excited about the present trend toward longer pictures. But there are other precedents which may be interpreted as indicating otherwise, notably that one almost obscured by the mists of thirty years which witnessed talking pictures, mechanically synchronized and faithfully reproducing the dialogue of the day, meeting cool indifference on their introduction to the American public.

Perhaps it is only technically accurate to describe as talking pictures the simultaneously visible and audible performances of Eva Tanguay, Blance Ring and others that the Cameraphone brought to the big cities in 1903 and to the little ones sporadically, under this and other names including the magical one of Edison, from then until toward 1910. Perhaps they were animated images, rather than pictures in the modern sense, and maybe the needle that scratched the oversized wax cylinder back-screen, timed by cable connection with the projector in the booth, made the labor of illusion a little too strenuous for eyes and ears still untaught to work at the business of being entertained.

Blame falling where it may, the speedy passing of this and subsequent attempts to combine eye and ear entertainment mechanically was of a character to convince all but the unconvinceable Warner brothers that there was nothing practical in the idea. How wrong that series of conclusions was, and how faulty the gaudily assorted reasons summoned to support them, is of too recent record to dwell upon.

Of this precedent it has been said that the technological progress made during the years, in development of sound recording and reproduction methods, made possible the ultimately successful combining of the audible with the visible. As many thoughtful persons can be found who say that years of training were necessary to condition human reception of sight impressions and that preparation for the addition of sound impressions required a longer period. While as many more might be found who would argue that a public satisfied with the jerky, flickering, dramatically meaningless films of 1905-10 should have been at least as well satisfied with the materially further advanced sound recording of the period.

These are theories. The Warner success with Vitaphone and the developments that

(*Continued on page 33*)

"GREAT ZIEGFELD" STARTS TWO-A-DAY

While exhibitors ponder the assured prospect of longer feature pictures, formulate plans for program revision and frankly doubt feasibility of raising admission price levels, "The Great Ziegfeld," running 184 minutes, opened Wednesday night of this week at the Astor theatre on Broadway, New York, with two performances daily at $2 top.

The Astor theatre seats 1,141.

Gus McCarthy's review of "The Great Ziegfeld" was published in the issue of April 4, page 34.

AS ALL THE WORLD WANTS HER

...in the story the whole world loves!



Captain January


A DARLING LITTLE LIGHTHOUSE LADY!
Happy new songs . . . tappy new dances . . . highlight this famous story of a winsome sea waif to make it Shirley's most endearing picture!
Shirley
TEMPLE
in
Captain January
with GUY KIBBEE
SLIM SUMMERVILLE
JUNE LANG
BUDDY EBSEN
SARA HADEN
JANE DARWELL
Associate Producer B. G. DeSylva
Directed by David Butler
Screen play by Sam Hellman, Gladys Lehman and Harry Tugend
Based on a story by Laura E. Richards • Dances staged by Jack Donohue
A FOX PICTURE
DARRYL F. ZANUCK
in Charge of Production
20th CENTURY FOX
THE KEYSTONE OF YOUR FUTURE
3 NEW SONG HITS
all sung by Shirley
"AT THE CODFISH BALL"
"EARLY BIRD" by Lew Pollack and Sidney D. Mitchell. "THE RIGHT SOMEBODY TO LOVE" by Jack Yellen and Lew Pollack

BOOKS, RADIO, AFFORD NO GUIDE

(*Continued from page 30*)
followed, in common with the longer pictures coming from Hollywood today, are facts.

Another precedent, still inconclusive, invites exploration. Like the finally materialized dream of talking pictures, the dream of pictures in natural color has persisted from almost the beginnings of the screen. Like the long feature, the color picture is in mounting favor in the studios at this time.

Experiments in color pictures date back to hand-colored importations from Pathe Freres, Paris, which looked pretty good in their day (circa 1907). There was, for memorable example, Louie Fuller's serpentine dance. Because these were expensive to produce, and because folk went to picture shows because they were picture shows, neither knowing nor caring what they were going to see, these tediously prepared prints passed quietly into oblivion after brief and unspectacular trial.

Next the Over-All Tints

The next use of color, following almost immediately, was by application of over-all tints, presumably predicated on some more or less definite idea of thematic emphasis. Edison films of the period led in adoption of the tint policy, followed, after a considerable hesitancy, by Biograph, which achieved a much less satisfactory result and presently abandoned the vari-hued and often mottled sepias it inflicted upon the exhibitors and patrons who had begun to respect the AB symbol.

Just when the tinting stopped is not of record. It fell into neglect, dropped by the wayside through tacit agreement of producers and because nobody really cared. But the dream did't die, any more than the dream of stereoscopic motion pictures has died.

As a matter of record, approximately 40 pictures released in 1930 were in color, in part or in whole. And then, as in the case of the tinted films of Edison and Biograph, and prior to that in the case of talking pictures, interest in the process lagged without fanfare and black and white again became standard.

What the Independent Said

What exhibitors thought of color in 1930 may be summed up in the fact that they didn't appear to consider it a thing to write letters about. They mentioned it occasionally and casually in their reports to the "What the Picture Did for Me" department, discussed more or less idly, altogether detachedly, the likelihood of its becoming standard or not, displayed no unanimity of opinion as to its box office significance if any.

What producers thought of it was attested by their pell mell resort to its use, accompanied by grandiose advertising announcements of the resultant product. The tapering off was marked, as is pattern performance for the industry, by a practically total lack of expression for or against. Nobody said it was very good or very bad, or anything else about it, in which negative circumstance the protagonist of the conditioning school of thought may or may not find support for a contention that the public simply wasn't ready for color in 1930.

Reintroduced with Disney

But with the adoption of color by Walt Disney for his Silly Symphonies in 1932 the process was pleasantly reintroduced. Perhaps the addition of color to animated drawings was a lesser hurdle for the public imagination, habitually relaxed with the flashing of the word Disney. In any event, the Silly Symphonies tended to prepare the public eye, by small doses of color regularly administered, for "Becky Sharp," produced wholly in color and in complete sympathy with the objectives thereof.

The gossip about "Becky Sharp" was decidedly pro and con, not to say widespread and protracted, and now, whether because of the picture's record as an attraction or as a topic of conversation, Hollywood interest in the process, latterly spurred by "The Trail of the Lonesome Pine," has been revived, as reflected in early product announcements for the 1936-37 season.

Color is not footage, however.

Sound is not length.

Novels are not pictures, although there is interest in the fact that Herve Allen's best-selling 1,200-pager, "Anthony Adverse," was followed by a mad succession of oversized and overstuffed books of similar length to which the public paid as scant attention as to the long features that followed the success of "The Birth of a Nation."

Nor is the loudspeaker the screen, else there would be point in observing that the gentlemen who produce the major radio programs seem to have agreed, with one or two exceptions, that 30 minutes is normal program ceiling.

What is the proper length for a motion picture?

How much entertainment does the public want at a sitting?

How much is it willing to pay for it?

Nobody but the public really knows and it will be a little while, though evidently not long, before it speaks in its unmistakable terms of box office. Meanwhile the mills of the Hollywood gods grind swiftly and exceeding big.

TREND OF THE STAGE ON OPPOSITE TACK

As feature pictures of longer screen duration gain favor among producers, Noel Coward, stage idol and bellwether of legitimate theatre practice, leads the older medium in the opposite direction, presenting three one-act plays as an evening's entertainment at the Phoenix theatre in London. Mr. Coward explains:

"The idea of presenting three short plays in an evening instead of one is far from original. In fact, if one looks back over the years, one finds that the 'triple bill' formula has been used, with varying degrees of success, since the earliest days of the theatre. However, during the last quarter century it has fallen from favor.

"A short play, having a great advantage over a long one in that it can sustain a mood without technical creaking or overpadding, deserves a better fate, and if, by careful writing, acting and producing, I can do a little toward reinstating it in its rightful pride, I shall have achieved one of my more sentimental ambitions.

"The primary object of the scheme is to provide a full and varied evening's entertainment for theatregoers, who, we hope, will try their best to overcome any latent prejudice they may have against short plays."

Northwest Allied for MGM Plan

Northwest Allied is the latest exhibitor unit to accede to the request of Metro-Goldwyn-Mayer to eliminate hangovers with the end of the 1935-36 releasing season.

Company officials said this week that with few exceptions theatre owners are realizing the advantages to be gained from signing the agreement to accept eight films in place of 10 scheduled pictures which MGM for studio reasons will not be able to deliver this year.

Northwest Allied had received numerous queries from members as to what action they should take and some opposition was indicated. The organization withheld its recommendation pending receipt of advice from headquarters of Allied States Association of Motion Picture Exhibitors in Washington.

S. G. Lebedeff, vice-president of Northwest Allied, announced that the unit had decided "there is no harm in accepting the rider and the majority of exhibitors in the twin cities have signed it." He said there is no objection by Northwest Allied "due to the fact that the company is not taking out good pictures and giving us poor ones in their place." The eight films offered as replacements "should be as good or better than the ones the company will not make for the 1935-36 season," he added.

R. H. Workman, MGM branch manager in Minneapolis, said he had not received any objections.

Gabriel Joins Paramount

Gilbert W. Gabriel, dramatic critic of the *New York American*, who recently sold a novel, "I, James Lewis," to Paramount, has joined the studio's scenario department to work on the adaptation of his book. He returns to his paper when that is completed.

SPITZ IS KAO PRESIDENT; AYLESWORTH CHAIRMAN

Equal Balance of Power Is Maintained Between RCA and Meehan Interests

Leo Spitz, president of Radio-Keith-Orpheum, was elected president of Keith-Albee-Orpheum, and M. H. Aylesworth, chairman of the board of RKO, was elected chairman of the board of the theatre subsidiary at the annual meeting of the stockholders in New York Wednesday afternoon.

Continuation of an equal balance of power on the KAO board between the RCA and M. J. Meehan interests was effected with the election of new members. KAO said in a statement that "in pursuance of a plan accepted by all factors," the stockholders "voted to bring about a closer relationship" between KAO and RKO and that the RKO management is to be extended to the theatre company "so that authority may go with responsibility."

Major Leslie E. Thompson, who retired as president of KAO, will remain in an executive capacity with the new president, it was announced.

Under the formula accepted by all factors, Herbert Bayard Swope, chairman, and six other directors, are retiring from the KAO board. They are: David Sarnoff, president of RCA; Frank Altschul, of Lazard Freres; W. G. Van Schmus, managing director of Radio City Music Hall; Jay Eddy of Harris Upham; M. J. Meehan and Major Thompson. The new directorate will be composed of Mr. Spitz, Mr. Aylesworth, L. P. Yandell, assistant treasurer of RCA, these designated by Mr. Sarnoff as the RCA representatives; Malcolm Kingsberg, P. J. Maloney and Munroe Goldwater, as the Meehan members, and Donald K. David, the "neutral member."

Mr. Kingsberg also was elected vice-chairman and Leon Goldberg treasurer.

KAO said: "Mr. Swope took the chairmanship at the unanimous request of the board one year and eight months ago, in an effort to bring about a reconciliation between the Meehan group and the RCA interests. This was successful. In March the company voted a dividend on the preferred stock, the first to be paid since 1931. The first quarter of this year closed with the indicated net earnings higher than has been enjoyed for several years.

"KAO's new setup is in line with the development of the reorganizational plan which, it is hoped, will take RKO out of the proceedings now existing under 77B. Also, other steps to integrate RKO into a single working unit are being undertaken."

In passing on a bonus paid Mr. Swope, the board voted him a resolution of thanks for his services. Mr. Swope said in a statement that "the directors were leaving to the new management a going concern in good financial condition, with the practical certainty that the year will show perhaps double the dividend requirements for the preferred."

The KAO statement referred to the recent purchase of 50 per cent of the holdings of RCA and RKO by Lehman Brothers and Atlas Corporation for $5,000,000, with an option to purchase the remaining 50 per cent for $6,000,000 within two years.

The changes are viewed as a realignment in advance of the pending reorganization of RKO.

Major I. E. Lambert has resigned as counsel for KAO, effective April 10. He may enter campaign work for Governor Alf Landon of Kansas, contender for the Republican nomination for president, a schoolmate of his.

Dramatists Favor Royalties Change

Members of the Dramatists' Guild Wednesday afternoon approved an amendment to the basic agreement adopted last month, providing for a 60-40 division of royalties in the film sales of plays between producers and playwrights, in place of the former sliding scale arrangement. The new amendment still gives the larger share to the playwright.

Meanwhile, the League of New York Theatres announced that 67 managers have agreed to operate under the league's own contract in acquiring and producing plays without regard for the Guild. Sidney Howard, Guild president, reiterated that he would not reopen the Guild's basic agreement to "endless discussion."

SHORT PRODUCT PLAYING BROADWAY

Week of April 4

CAPITOL
- Gymnastics ..... MGM
- Vamp 'Til Ready ..... MGM

CENTER
- The White Hope ..... Educational
- Screen Snapshots No. 8 .... Columbia

MUSIC HALL
- Pathe Topics No. 4 ..... RKO Radio

PARAMOUNT
- Pictorial No. 9 ..... Paramount
- The Rookie Fireman ..... Paramount
- Betty Boop and Little Jimmy. Paramount

RIALTO
- Brotherly Love ..... Paramount
- Joys of the Jungle ..... Syndicate Exch.

RIVOLI
- Toonerville Trolley ..... RKO Radio

ROXY
- Caught In the Act ..... Columbia
- Home Town Olympics ..... Educational
- Going Places No. 19 ..... Universal

STRAND
- We Eat To Live ..... Vitaphone
- Miss Glory ..... Vitaphone

BATTLE OF "ECSTASY" OPENS ON NEW FRONT

In sequel to the recent fight of Eureka Productions, Inc., to have Metropolis Pictures, Inc, refrain from using the word "Ecstasy" in a picture advertised as "Ecstasy of Young Love," counsel for Eureka last Friday sought to have the appellate division of the New York supreme court issue contempt citations against Metropolis, of which Martin J. Lewis, is president, Joan of Arc Pictures, Inc., and S. S. Krellberg, operators of the Bijou theatre.

Eureka alleged the defendants were in contempt in failing to remove the word "Ecstasy" from the billing of the film now being distributed as "Young Love" until more than 24 hours after a temporary injunction so ordering was handed down by the appellate division. A decision was expected late this week.

A hearing has been scheduled for April 17 on Eureka's injunction and damage suit involving Metropolis' use of the title. It is alleged that the distributors of "Young Love" sought to mislead the public.

Jacques Koerpel announced this week that he has resigned as president and director of Eureka and has disposed of his interest in the company, of which Sam Cummins is general manager.

Verschleiser Services Are Held in Hollywood

Funeral services were held in Hollywood Sunday at the Home of Peace Chapel on Whittier Boulevard for Ben Verschleiser, who died at the Cedars of Lebanon Hospital Saturday. He was 49 and and is survived by his widow, Rose, and three children, two daughters and a son. The remains will be sent to New York, where a second service will be held at an announced date.

Mr. Verschleiser was born in New York on Sept. 29, 1887, and had been active in Hollywood as a supervisor for a number of years. In 1933 he produced "Devil's Mate" and "Broken Dreams" for Monogram. In 1934 he supervised "A Woman's Man," "Money Means Nothing" and "Jane Eyre" for the same company, subsequently resigning to join Universal. His last picture was "Three Kids and a Queen."

Retire Vancouver Censor

Joseph Smith, for many years censor in Vancouver, B. C., has been retired and his place taken by J. B. Hughes, who has been assistant censor for some time. Mrs. Robert Smith becomes assistant to Mr. Hughes.

Wm. S. Hart Suit Delayed

William S. Hart's suit against United Artists charging improper distribution and scheduled to have been heard before the supreme court in New York this week has been postponed.

'A CONNECTICUT YANKEE' PROVES UNQUALIFIED HIT ON RETURN ENGAGEMENTS!

Tested in two widely diversified situations, "A Connecticut Yankee" showed it retained all the box office draw that made it one of Will Rogers' greatest pictures.

AT THE APOLLO, INDIANAPOLIS:

Almost equalled the great "Country Doctor" run! Reported K. T. Collins: "Audience reaction on return of 'Yankee' very good, some praising the opportunity of seeing it again, others welcoming it due to not witnessing first showing. Receiving many inquiries as to the return of other Rogers attractions. Believe public entitled to see better Rogers films and *believe theatres will profit greatly therefrom.*"

AT THE STRAND, LOUISVILLE:

Ran neck and neck with business piled up by "Shark Island" and "King of Burlesque!" Wired F. J. Dolle: "Doing excellent business. Audience reaction comparable to Rogers' latest releases. Photography and sound proved a revelation. *Will date other situations without delay.*"

Play it again

. . . profit again

WILL Rogers

in MARK TWAIN'S

"A CONNECTICUT YANKEE"

with

MYRNA LOY

MAUREEN O'SULLIVAN

Directed by David Butler

a FOX picture

20th CENTURY FOX

THE KEYSTONE OF YOUR FUTURE

INDUSTRY HAS INNING NEXT WEEK AT COPYRIGHT REVISION MEETING

Exhibitors Want Minimum Penalty Clause Removed, Distributors Favor Retention; Warner's Music Suits Now 169

Retention of the statutory $250 minimum penalty clause as a deterrent against film bicycling and switching, elimination of the same penalty for "innocent" infringements, especially in music copyrights, and categoric opposition to American affiliation with the International Copyright Union will be urged by representatives of the motion picture industry at Congressional hearings on copyright revision in Washington next week.

In advancing reasons for discarding the minimum damage penalty, exhibitor spokesmen, headed by Ed Kuykendall, president of the Motion Picture Theatre Owners of America, are expected to launch an attack on the policies and practices of the American Society of Composers, Authors and Publishers.

The exhibitors are scheduled to be heard Monday, and producer and distributor representatives Tuesday and Wednesday, winding up eight weeks of hearings during which all conflicting interests will have given their views to the House patents committee which has under consideration three bills for bringing up to date the copyright law of 1909.

As the fight against the music interests waxes more intense in the national capital, there were these developments:

1. Judge D. F. Wright, contesting a legal maneuver by ASCAP, appeared in the Washington state supreme court and again charged that the Society is a monopoly.

2. The organized broadcasting industry sees in anti-trust and criminal suits against ASCAP the most promising method of breaking the "music trust."

3. Warner Brothers on Wednesday announced 36 additional suits brought for alleged unauthorized use of its music, bringing the score of such litigation to 169 suits.

The House committee will conclude its hearings with testimony from E. P. Kilroe of the Twentieth Century-Fox legal department, chairman of the producers' copyright committee; Milton Brylawski, Washington attorney for the committee, and Gabriel L. Hess, general attorney for the Motion Picture Producers and Distributors of America.

Mr. Hess will oppose elimination of the damage penalty on the ground that it acts as a check against unlicensed exhibition of motion pictures.

On the other hand, the exhibitor representatives will urge passage of the Duffy bill removing the minimum damage clause, on the ground that it is an aid to ASCAP in its music tax "extortions" and that numerous instances of music copyright infringement are "innocent," these copyrights being extremely complicated.

Mr. Kilroe and Mr. Brylawski will speak on phases of copyright protection relating to film production. Mr. Kilroe said the producers want definite provisions and are not greatly concerned with the form of the legislation so long as pictures are adequately protected.

Meanwhile, the supreme court of the state of Washington late last week took under advisement ASCAP's latest maneuver in its long-drawn-out controversy with the authorities of that state.

The move dealt with the transfer of the ASCAP ouster suit, prosecuted by the state attorney general, from the court of Judge D. F. Wright of Thurston County to the court of Judge Wilson in the same county. Judge Wright, who last year restrained ASCAP from operating in Washington and appointed Tracy Griffin of Seattle as receiver, appeared before the supreme court and reported monopolistic conditions still existed. Judge Wright refused to transfer the case at a recent hearing, and ASCAP appealed.

Music consumers, and more particularly the broadcasters, at the present time are most concerned with the dual contracts which they are required to consider as a result of the resignation of Warner Brothers from ASCAP.

Both organizations have asked users to take out long-term contracts. Of the two, the Warner contract is the most favorable, although the broadcasters have not abandoned their demand for royalties based on use.

While ASCAP's contract calls for a percentage of gross receipts from advertising plus an arbitrarily fixed sustaining fee, Warner is offering a contract based on the advertising rate card and also has agreed that where a local rate exists that shall be the basis. This, it is said, has proven a benefit to the small stations, many of which depend upon local advertising for 95 per cent of their revenue.

Adding to the broadcasters' troubles, a nationwide boycott against music published by non-unionized houses and a boycott against sheet music not bearing the union label has been called by Local 802, New York, of the American Federation of Musicians, in the strike of 300 arrangers, copyists and proof readers for higher wages and union recognition. The local appealed to the 130,000 musicians in the federation to refuse to play orchestrations that do not bear the union lithographers stamp.

A total of 19 music publishers of 92 against which the strike had been called had signed the union agreement this week. A committee representing the Music Publishers Protective Association was to start negotiations with the union this week.

NEW REGULATIONS IN CANADIAN BILL

New copyright regulations and control of copyright fees and royalties, including those collected from motion picture exhibitors, are contained in amendments to the Canadian Copyright Act to be introduced in the House of Commons at Ottawa by Fernand Rinfret, secretary of state.

The amendments also will provide for a copyright Appeal Board, but exact details of the proposed legislation will not be known until the bill is introduced.

The Government bill will supersede a measure sponsored by W. K. Esling, member from Kootenay West, and it is intimated that it will cover the ground contained in the private member's motion.

Move Foreign Department

The foreign department of Republic Pictures has moved from the Rockefeller Center, New York, to 1776 Broadway.

Attorney for Music Users' Association Charges Composers' Society Makes Club Out of $250 Damage Penalty

Charges of racketeering on the part of the American Society of Composers, Authors and Publishers were placed before the House patents committee on Tuesday by Harry L. Katz of Baltimore, counsel for the Music Users Protective Association.

Laying before the committee a copy of a complaint against the Society filed by his organization with the Federal Trade Commission last year, Mr. Katz urged elimination of the $250 statutory minimum damage penalty, asserting that the Society was using it as a club over the heads of small music users.

Mr. Katz submitted to the committee a number of specific instances of alleged unfair practices he charged to ASCAP, including that of a Maryland theatre owner who paid a license of 10 cents a seat. The exhibitor, according to Mr. Katz, also operated a broadcasting station and a dance hall, both under ASCAP licenses, and was approached by the Society with a demand for still another license for a phonograph used in the lobby of his theatre to exploit the shows.

Charges Threatening Letters

When the protective association was in formation, the witness declared, men active in its development received threatening letters from the Society, in which they were ordered to cease their activities or face suit for libel, and where they had approached ASCAP licensees to urge them to join the protective group they were threatened with suits for "aiding and conspiring in infringement."

In its complaint to the Federal Trade Commission, the association, of which Mr. Katz said a number of motion picture exhibitors were members, charged that the monopoly exercised by ASCAP made it "economically unsound" for exhibitors and others to purchase rights from individual composers and publishers not affiliated with the Society.

Blamed for Unemployment Increase

The complaint charged that the Society constantly releases "propaganda to the public to the effect that it seeks to protect the small individual composer, while the facts actually show that the said composer is manipulated by the publishing members of the said Society, many of whom maintain composers on fixed salaries, small in amount, bound by contracts by which the said publishers derive all profits."

It also was alleged that "the ranks of the unemployed musicians have been greatly increased due to the activities of ASCAP demanding exorbitant license fees from people employing orchestras in public places, such fees having increased over 500 per cent in the last five years, as a result of which orchestras have been taxed out of existence."



and, boys,

Paramount's "The Moon's Our Home"

has SWING!

SWING IT . .


THE Hollywood REPORTER
TODAY'S FILM NEWS TODAY
LONDON GOLD vs WALL ST.
British Money Mobilizes Buy Of Major U.S.
In Fight For World
Quints Pops Ma Sisten Brothers Also For Pictures
Good Writers Set Meeting To Blast Brit Ban On U.S
20TH CLOSING WESTERN LOT: BOOMING WESTWOOD
"A PANIC, A WOW!"
"Paramount's 'Moon's Our Home' riotous. Margaret Sullavan a thorough-going joy. Grand performance by Henry Fonda. Brilliant dialogue. Clever situations."



"A SHOWMAN'S SHOW"

"Paramount's 'Moon's Our Home' is a merry mad comedy. Has audience holding its sides with laughter. Always a laugh-fest, as Miss Sullavan and Fonda hit a 16-cylinder pace."

"FAT GROSSES EVERYWHERE"

"With the combined talents of Margaret Sullavan and Henry Fonda to project sexy, temperamental romance and top-notch support for every department, Paramount's 'Moon's Our Home' will get fat grosses everywhere."

Paramount Pictures

MARGARET SULLAVAN in **"THE MOON'S OUR HOME"**

with **HENRY FONDA** • **CHARLES BUTTERWORTH** • Walter Brennan • A Paramount Picture • From Faith Baldwin's Cosmopolitan Magazine Serial • A Walter Wanger Production • Directed by William A. Seiter

SWING IT AGAIN . . .



"Delightful romance . . . great comedy and perfect cast indicate a hit."





"Wide box-office appeal in comedy romance with spicy dialogue and ace performances."





"Direction shows some of the most intelligent and delightful touches seen in many a day, with fast tempo maintained throughout."



A laugh-a-minute romance that's the answer to a box-office prayer... and full proof that it pays to play a Paramount Picture

Margaret Sullavan in
"THE MOON'S OUR HOME"
with Henry Fonda · Charles Butterworth

Beulah Bondi · Henrietta Crosman · Walter Brennan
Dorothy Stickney · A Walter Wanger Production · Adapted
from Faith Baldwin's Cosmopolitan Magazine Serial
A Paramount Picture · Directed by William A. Seiter

Paramount Pictures

THE HOLLYWOOD SCENE

Quick reference information on product started and completed and a panorama of the news of the week

12 Films Start

Twelve pictures started during the week. Five were finished. In both groups, only two features look to be in the important production classification.

Paramount started four pictures. "And Sudden Death," adapted from the recent *Reader's Digest* article on careless automobile driving, will present Randolph Scott, Frances Drake, Tom Brown and Terry Walker in the principal roles. Charles Barton is directing. "Good for Nothing," featuring Virginia Weidler, Henrietta Crossman, Leif Ericson and Elizabeth Patterson, is being directed by William Shea. "Rhythm on the Range," a musical western, stars Bing Crosby, supported by Bobby Burns, Frances Farmer, Samuel Hinds, Lucille Gleason, Martha Raye and Bessie Patterson. Direction is by Norman Taurog. The fourth, a comedy romance, "Three Cheers for Love," will present Eleanore Whitney, William Frawley, Robert Cummings, Billie Lee, Louis DaPron, Roscoe Karns, Ann Noble, Grace Bradley, Elizabeth Patterson and John Halliday. Ray McCarey is directing.

Two pictures were started by Radio. In "Last of the Bad Men" will be seen Harry Carey, Hoot Gibson, Margaret Callahan, Tom Tyler, Ray Mayer, Henry B. Walthall, Harry Jans, Harry M. Thomas and Alan Curtis. Christy Cabanne is directing. "Mis Majesty Bunker Bean" will feature Louise Latimer, Owen Davis, Jr., and Berton Churchill. Co-directors are Edward Killy and William Hamilton.

At Universal work began on "Crash Donovan." The cast lists Jack Holt, Nan Gray, Andy Devine, John King and Douglas Fowley. Edward Laemmle and Jean Negulesco are collaborating on direction.

Most important of the newly started quota is Warner's "Charge of the Light Brigade," adapted from Tennyson's epic poem. Errol Flynn and Olivia de Havilland are starred, supported by Nigel Bruce, Patrick Knowles, E. E. Clive, G. P. Huntley, Jr., Lumsden Hare, David Niven, Spring Byington, C. Henry Gordon and many others. Michael Curtiz is directing.

"Fer de Lance," a dramatic mystery, was started by Columbia. The cast includes Edward Arnold, Lionel Stander, Joan Perry, Russell Hardie, Thurston Hall, Nana Bryant and Martha Tibbetts. Herbert Biberman is the director.

Beaumont Pictures started "Senior Jim," the cast for which names Conway Tearle, Barbara Bedford, Fred Maletesta, Alberta Dugan and Billy Mack. Jacques Jaccard is the director.

"Pinto Rustlers," a western, was put in work by Reliable. Tom Tyler is featured, with Catherine Cotter, Earl Dwyer, Al St. John, George Walsh, Lafe McKee and Bud Osborne in the cast. B. B. Ray is directing.

At Victory Pictures "Rio Grande Romance" started. It will present Elliott Nugent, Maxine Doyle, Nick Stuart, Joyce King, George Walsh and Fuzzy Knight. Bob Hill is directing.

Two pictures were completed by Columbia. "And So They Were Married" features Melvyn Douglas and Mary Astor, with Edith Fellows, Donald Meek, Margaret Armstrong, George McKay, Olaf Hytten, Wade Boteler and Gene Morgan. Elliott Nugent directed. In "Blackmailer," William Gargan, Florence Rice, H. B. Warner, Nana Bryant, Wryley Birch, George McKay, Drue Leyton, Paul Hirst, Kenneth Thompson, Boyd Irwin, Sr., and Alexander Cross will be seen. Direction was by Gordon Wiles.

MGM finished and previewed "Absolute Quite." Cast names are Lionel Atwill, Irene Hervey, Raymond Walburn, Stuart Erwin, Ann Loring, Louis Hayward, Robert Gleckler, Bernardine Hayes, Wallace Ford, Charles Trowbridge and Edwin Maxwell. George B. Seitz directed.

An important feature of the finished group is Republic's "The Harvester." The complete cast is Alice Brady, Frank Craven, Russell Hardie, Ann Rutherford, Cora Sue Collins, Emma Dunn, Eddie Nugent, Joyce Compton, Roy Atwell, Spencer Charters, Russell Simpson, Phyllis Fraser, Fern Emmett, Burr Carruth, Lucille Ward, Harry Bowen and "Buck" the dog. Joseph Santley directed.

Last of the finished pictures is "The First Baby," Twentieth Century-Fox. Johnny Downs and Shirley Deane are starred, supported by Marjorie Gateson, Gene Lockhart, Dixie Dunbar, Willard Robertson and Hattie McDaniel. It was directed by Lewis Seiler.

Full Summer

Darryl Zanuck has called off his 10-week European vacation and has issued orders to his production forces at Twentieth Century-Fox to work full speed throughout the summer. . . . Many major company executives have arrived in Hollywood from New York. Among them, A. W. Smith, Jr., Charles Einfeld, Albert Warner, Norman H. Moray and Gradwell Sears from Warner; John E. Otterson and Adolph Zukor from Paramount. Will H. Hays is also here on a periodical trip to the Coast. . . . Walter Futter, independent producer, and Tom Keene, western star, are having legal entanglements over an alleged breach of contract. . . . Joseph H. Steele resigned as assistant to Larry Weingarten at MGM to join Sam Briskin's production staff at RKO. . . . Jacob Karp, Paramount studio attorney, planed to New York for a week of business meetings. . . . Glendon Allvine has been made editorial board chief at Paramount succeeding Jeff Lazarus, who goes to Europe on a vacation. Mr. Allvine resigned from Pioneer to take the post. . . . Max Reinhardt has been set to direct "Danton," dominant figure in French history during the later part of the eighteenth century, as his next spectacle for Warner. . . . James P. Normanly, vice-president of the Bank of America, goes to Universal as comptroller succeeding Henry Clark, who has been with the company for a number of years. . . . Release date on the Walter Wanger film "Fatal Lady" will be delayed due to a cutting room fire which destroyed five reels of the master print. Three reels of the "Palm Springs" master print also were destroyed. The negatives were unharmed. . . . The Academy Research Council has started to work out suitable standardization of recorded volume levels on trailers and newsreels to approximate feature picture volume. . . . Albert Persoff and Betty Roberts have resigned from the RKO story department in a series of changes which placed Robert Sparks in as story editor. . . . Projectionists in all Fox West Coast houses are back on their regular wage scale, which was slashed during the FWC bankruptcy proceedings. . . . Albert J. Lewin, associate producer with MGM for the last 12 years, has been signed to a new long-term contract. Mr. Lewin is connected with the Thalberg unit. . . . Soundmen's local 695 IATSE is preparing to put into effect the decision granted in Washington, D. C., allotting studio sound jurisdiction to IATSE. . . . Bernard Sarecky resigned as serial film supervisor at Republic to join Universal. J. Lawrence Wickland succeeded Mr. Sarecky.

Color and Locales

Color seems to be intensifying Hollywood's interest in the far corners of the earth. All over town, actors and directors and technicians are getting themselves fitted for travelling outfits and pith helmets and mufflers and other garments suitable for strange climes.

Samuel Goldwyn will send a company to the South Seas this year to film "Hurricane." Selznick International already has a staff dressed in sand goggles and sun clothes in the desert near Yuma, Arizona, for "The Garden of Allah." "Ramona" starts next month at Twentieth Century-Fox; it will be made almost entirely on location all over Southern California.

Walter Wanger's "Spawn of the North" Company will be on hand for the salmon run up the cold Columbia river. Pioneer's "Life of Custer" will be filmed in the dusty passes and rocky canyons where Custer actually made his last stand.

Not one of the announced color films, so far, is planned for studio shooting.

"PUBLIC DOMAIN" ISSUE GOES TO SUPREME COURT

MGM Appeals to Highest Tribunal from Ruling 'Letty Lynton' Plagiarized 'Dishonored Lady'

The extent to which producers in Hollywood may draw upon the "public domain," socalled, as the source of supply for motion picture story material, is about to be determined by the United States supreme court—and thus a motion picture plagiarism suit reaches the highest tribunal in the land.

Metro-Goldwyn-Mayer Pictures Corporation has asked the supreme court in Washington to hold that its feature production, "Letty Lynton," was based on material in the public domain, petitioning the high court to hear its appeal from the United States circuit court decision of January 17th. The circuit court had reversed a decision of the United States district court in 1934, the circuit court declaring that "Letty Lynton" plagiarized the copyrighted play, "Dishonored Lady," by Edward Shelden and Margaret Ayer Barnes.

Playwrights Sheldon and Barnes had won a damage verdict from the circuit court's decision, totaling $21,000, plus attorneys' fees, based on the specific showing of the feature in 84 theatres, as assessed at the minimum penalty of $250 a theatre showing. This is the stipulation for violations under the United States Copyright Act. Thus, MGM theoretically faces possible gross penalties of some $2,000,000 for copyright violation on the basis of the $250 minimum penalty clause of the Copyright Act for exhibitions in the 8,000 theatres in which MGM admits the picture has been shown.

The supreme court this week gave the plaintiff playwrights until April 24th to file a brief protesting MGM's appeal. The high court then will take the matter under advisement to determine whether it will grant MGM's plea for a hearing.

Story Source from Real Life

An important and far-reaching precedent is at stake, centering about the source of original story material based on actual happenings in life. The subject of the film was taken from a novel by Mrs. Belloc Lowndes, the film rights having been purchased from her by MGM and a scenario prepared. The play written by the plaintiffs also was based on the same incident—the sensational poisoning trial in Scotland in 1857 of Madeleine Smith, who was acquitted of murder. Intimate details of the trial were published in a series of "Notable British Trials" in 1927, which also was admittedly the basis of the Sheldon-Barnes play.

In the treatment accorded the case in the series of "Notable British Trials," emphasis was placed upon the story of a "beautiful and extraordinarily passionate" girl and her tragic affair with a "singing and guitar-playing lady killer." However, efforts to picturize the play were unsuccessful, due to the opposition of Will H. Hays, president of the Motion Picture Producers and Distributors, MGM told the court, and so Mrs. Lowndes' version eliminated the scenes which originally caused Mr. Hays to ban the Sheldon-Barnes copyrighted play.

Appeal Based on Public Domain

In its petition for review, counsel for Metro contended that the differences between the play, novel and picture were so broad as to eliminate the charge of plagiarism in view of the fact that the original material is in the public domain. In support of this contention MGM argued that numerous plays and pictures had been built around the same subject, citing "Oliver Twist," which was said to have been the basis for four films and seven plays. Too, "Abraham Lincoln" has been the basis for five motion pictures and 23 plays, and "Scarlet Letter" for four motion pictures and 21 plays, added MGM.

Differences in the plots, characterizations, characters and "emotional results" as among play, novel and motion picture were claimed by MGM in the brief which was filed with the supreme court this week.

It appears that if the supreme court refuses to hear the MGM appeal, or refuses to grant the relief asked thereof, the way may be paved for other suits of a similar nature against distributors who have produced material similarly taken from public domain, when that same material previously had been based on a play or other work prior to the production or release of the picture.

Metro-Goldwyn-Mayer released "Letty Lynton" on April 30, 1932, as directed by Clarence Brown from Mrs. Lowndes' novel. John Meehan at that time was credited in MGM's publicity announcement with the writing of dialogue continuity, and Wanda Tuchock, with the scenario.

Joan Crawford, Robert Montgomery, Nils Asther, Lewis Stone, May Robson, Louise Closser Hale, Emma Dunn, Walter Walker and William Pawley were in the cast, playing, respectively, the characters "Letty Lynton," "Jerry Darrow," "Emile Renaul," "Mr. Haney," "Mrs. Lynton," "Miranda," "Mrs. Darrow," "Mr. Darrow" and "Hennessey."

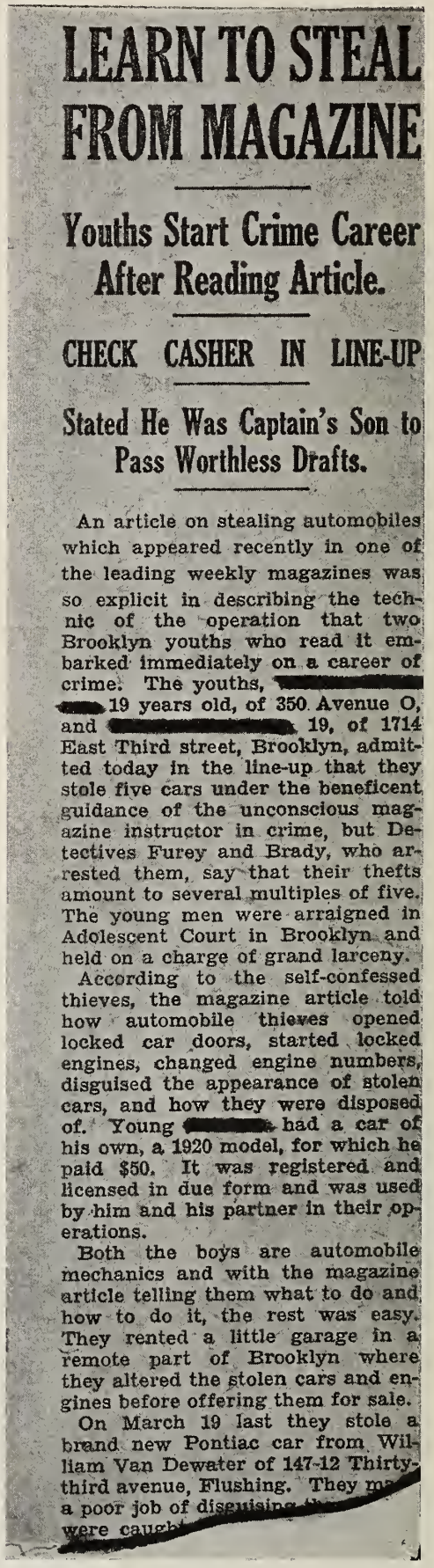
The motion picture first played the Capitol theatre, a Loew-MGM theatre, on Broadway, in New York.

"Pine" Suit Off Until May

Trial of the suit for damages against Paramount Pictures involving the dramatic rights to "The Trail of the Lonesome Pine," which was scheduled to begin in the New York supreme court this week, has been postponed to the May trial calendar.

MGM Holds Eleanor Powell

Eleanor Powell, who made her screen debut in Metro-Goldwyn-Mayer's "Broadway Melody of 1936," has been signed to a new contract by the company. Robert B. Sinclair, Broadway stage director, also has been signed by MGM to direct.



LEARN TO STEAL FROM MAGAZINE

Youths Start Crime Career After Reading Article.

CHECK CASHER IN LINE-UP

Stated He Was Captain's Son to Pass Worthless Drafts.

An article on stealing automobiles which appeared recently in one of the leading weekly magazines was so explicit in describing the technic of the operation that two Brooklyn youths who read it embarked immediately on a career of crime. The youths, [redacted] 19 years old, of 350 Avenue O, and [redacted] 19, of 1714 East Third street, Brooklyn, admitted today in the line-up that they stole five cars under the beneficent guidance of the unconscious magazine instructor in crime, but Detectives Furey and Brady, who arrested them, say that their thefts amount to several multiples of five. The young men were arraigned in Adolescent Court in Brooklyn and held on a charge of grand larceny.

According to the self-confessed thieves, the magazine article told how automobile thieves opened locked car doors, started locked engines, changed engine numbers, disguised the appearance of stolen cars, and how they were disposed of. Young [redacted] had a car of his own, a 1920 model, for which he paid $50. It was registered and licensed in due form and was used by him and his partner in their operations.

Both the boys are automobile mechanics and with the magazine article telling them what to do and how to do it, the rest was easy. They rented a little garage in a remote part of Brooklyn where they altered the stolen cars and engines before offering them for sale.

On March 19 last they stole a brand new Pontiac car from William Van Dewater of 147-12 Thirty-third avenue, Flushing. They ma[redacted] a poor job of disguising [redacted] were caugh[redacted]

SENSATIONAL discovery of a crime case which is not credited to the influence of the motion picture—from the New York Sun of April 1, 1936—a landmark of American journalism.

THE CUTTING ROOM

Advance outlines of productions nearing completion as seen by the Hollywood staff of the Motion Picture Herald

The First Baby

(20th Century - Fox)

Comedy

This production follows the light dramatic domestic comedy atmosphere of such films as "Alice Adams," "Ah Wilderness" and "Gentle Julia." It is the second in the series of American family pictures this company is making; "Every Saturday Night" was the first. "The First Baby" is the drama, comedy, love interest and serio tragedy of the typical small town American home. Dealing solely with incidents and situations with which all are familiar, it concentrates its story and potential amusement on two young folk who get married, suffer the galling sting of "in-law" trouble, and have the fun and excitement that ensues when the greatest event of their lives nears, the birth of the first baby.

Possessing a gay and familiar atmosphere with human interest its keynote, the story is an original screen play by Lamar Trotti. Direction is by Lewis Seiler, credited recently with "Here Comes Trouble."

For the young leads in the picture, the producers have selected two of their more promising juveniles. The girl is Shirley Dean seen in "King of Burlesque" and "Charley Chan at the Circus." The boy is Johnny Downs. Seen in "College Scandal," "The Virginia Judge" and "Coronado," he is currently featured with Irvin Cobb in "Everybody's Old Man." A third youthful player, Dixie Dunbar, who was in "King of Burlesque," is featured. Supporting the younger players, but with each part important in the story, the producers have gathered a group of veteran performers. Jane Darwell, now in "Captain January" and "Little Miss Nobody," is the boy's mother. In the role of his mother-in-law, a character that carries much of the story's comedy and serio-drama, Marjorie Gateson will be seen. Gene Lockhart has been chosen to play the part of Miss Gateson's henpecked husband but the happiest man alive when the baby arrives. Other players who will be seen are an as yet unnamed baby, Willard Robertson, and Hattie McDaniel.

Bullets or Ballots

(Warner)

Drama

Probably the outstanding exploitation feature of this production is that in it Edward G. Robinson, original creator of the vicious gangster screen character in "Little Ceasar," et al, turns cop. After accepting the role, Robinson sinks his heart into it. As the picture will come up on the screen, it promises to be the best characterization in which he ever has appeared. The story is an original by Martin Mooney, New York newspaper reporter whose uncovering of the Welfare Island prison scandal and exposure of various rackets landed him in jail, to make him the subject of much public interest. In the picture Robinson, first becoming a harness bull, puts fear of the law in gangsters' hearts. Later, apparently fired for assaulting a superior officer but actually a participant in a faked brawl that makes it possible for him to become an undercover man and thus get in on the inside of gangland secrets, he leads the way to the wiping out of a group of desperate trigger men, dying himself, but not before he has put the finger on the higher-ups. Accompanying the motivating drama of the story is a novel romantic love interest contrast that concerns Robinson and Joan Blondell.

As Robinson's racketeer enemies will be seen three of the screen's toughest gangster character portrayers: Humphrey Bogart, who presented a grim, cruel character in "Petrified Forest"; Barton MacLane, remembered particularly for his work in "Black Fury," and George E. Stone. As the vivid drama generally is carried by this quartet, romantic contrast is by Joan Blondell, who, incidentally, is the only featured feminine player. Others who will be seen are William Marrigan, Frank McHugh, who carries the comedy relief; Addison Richards, Pierre Watkins, Joseph King, Joseph Crehan, Norman Willis, Wallace Gregory, Richard Purcell, Louise Beavers and Frank Faylen.

The screen play for Mooney's original is the work of Seton I. Miller, who collaborated on "G Man" and "Frisco Kid," and direction was handled by William Keighley.

Special Investigator

(Radio)

Drama

Answered in this picture, vividly dramatized, is a topic that continually engages public attention: why do lawyers defend criminals whom they know to be menaces to society? It is answered in a manner that promises to be entertaining and interesting. In "Special Investigator," the hero who has won fame and fortune finding loopholes in the law that would free criminals everybody knows guilty, is shocked when he learns that his own brother, a G man, has been killed by gangsters. Getting a clue to the suspect's locale, a girl of course being woven into the case, he first, at great personal danger, poses as a friendly country lawyer. But with the motive for revenge burning his soul, he gets the goods on the killer and brings him to justice.

The story is based on a published novel by Erle Stanley Gardner, author of the popular "The Case" series. The screen play is by Louis Stevens, Thomas Lennon and Ferdinand Reyher. The picture is being directed by Louis King.

Richard Dix, currently in "Yellow Dust," is starred. The supporting cast includes Margaret Callahan as the girl; J. Carrol Naish as the killer of Dix's brother, Owen Davis, Jr., and thus the object of his vengeance; Ray Mayer, Harry Jans, Joseph Sawyer, Sheila Terry, J. M. Kerrigan, Jed Prouty, Russell Hicks, Ethan Laidlaw and Si Jenks.

Earthworm Tractors

(Warner)

Comedy

In the person of Joe E. Brown this film will bring to the screen Alexander Botts, the whimsical supersalesman hero of William Hazlett Upson's popular *Saturday Evening Post* "Earthworm Tractor" comedy-business-adventure stories. With the full flavor of Botts' amazing and comic achievements preserved, the production is further embellished by the inclusion of a novel and intriguing love contrast.

It's a combination of several Upson stories, to which has been added much that is different. These sequences have to do with the moving of the mansion of a celebrated motion picture star and incidents connected with the rebuilding of Warner's studio. They were incorporated into the originals by Richard Macauley, also a *Post* writer; Lee Traub and Hugh Cummings. The picture is being directed by Ray Enright.

Botts always seems to manage to do the wrong thing and get in dutch with his prospects and his salesmanager, Gilbert Henderson, but he always has a ready alibi for his misadventures and somehow, with the luck of a seventh son, is fortunate enough to come through with a grand selling coup. Supplementing the fun of these situations is a romantic story wherein Botts, in love with a home town girl, loses his heart to the daughter of his most obstreperous customer.

As Brown is starred in a vehicle that should give him ample opportunity to parade his fun-provoking talents, the supporting cast is composed of a group of familiar Warner players. Included are Dick Foran, as Brown's salesman rival who, when Joe E. falls in love with June Travis, marries his old girl, Carol Hughes. Guy Kibbee will be seen as the star salesman's toughest customer and his companion in the climactic hair-raising escapades. Joseph Crehan is Gilbert Henderson. Others in

Speed

(MGM)

Thrill Action Romantic Drama

While this production carries a formula romantic love interest story, its background is entirely non-formula. The title tabs what that is. As it will be brought upon the screen, the background promises to be an equal if not more important element from a commercial and entertainment standpoint than the motivation. It's the thrill of speed, the excitement and danger of a great automobile manufacturing company's testing ground where new models are subjected to the most tortuous trials to meet the demand for more speed. It's speed, adventure, drama and near tragedy at the Indianapolis Memorial Day race classic; speed on the roaring road and speed on the dry salt lake beds of Utah where the Bluebird (and the incident, highly dramatized, is reproduced in the picture) made its amazing 300 plus miles an hour record.

The production, directed by Edwin L. Marin, is from an original story by Milton Krims and Larry Bachman, with screen play by Michael Fessier. It is entirely timely in content. Further, it is one that readily should lend itself to interesting exploitation.

While speed and the engines and contrivances that make it are the real heroes and heavies of the story, the cast that will interpret the story features, in the main, younger players. Wendy Barrie is the girl. The practical inventor and racer is James Stewart, of "Next Time We Love" and "Wife vs. Secretary." His rival in industry and love is Weldon Heyburn, a scientific technician. Una Merkel has a sympathetic role. Comedy is supplied by Ted Healy and his new stooge., Patricia Wilder, to be seen as a dumb telephone operator. The veteran in the cast is Ralph Morgan.

DIXIE STORMS HIT 31 THEATRES, AS INDUSTRY STAGES FLOOD BENEFITS

Costs in Theatre Property and Lost Admissions Now Estimated at $25,000,000 Before New Tornadoes in the South

The corporate managements of the motion picture engaged this week in their first comprehensive study of the final net damages suffered from the recent floods—damages that are now estimated in all of their potential relations to property destruction to theatres, and lost rental and admissions income, at upwards of $25,000,000.

Financial statisticians had hardly delivered the results of their flood surveys, which tell income fluctuations by a glance at a graph, when, without any warning, a series of tornadoes raged throughout Dixie, leaving 440 persons dead under mountains of debris, hundreds injured and another property devastation running into untold millions of dollars.

Fortunately, the Southern storms of the weekend visited sections of comparatively meagre populations, thus finding no more than 31 theatres in their wake. And although actual property damage to those theatres is negligible, there will be few, if any motion pictures shown until the stricken communities accomplish the more immediate business of rehabilitation.

Industry Aids Red Cross

While local and federal governmental forces rallied to aid the storm-ravaged cities of the Southland, the motion picture was continuing everywhere to add to the fund of the American Red Cross to aid sufferers of last month's floods in the north east. Over 500,000 destitute and needy will be helped by the monies raised during the week of April 27th by the amusement industries—stage, screen and radio, contributing through special shows, percentages of income and other plans worked out by a committee including Major Edward Bowes, H. Wayne Pierson, Eddie Dowling, Gene Buck, Eddie Cantor, George M. Cohan, Howard Cullman, Donald Flamm, Morris Gest, Charles L. O'Reilly, Lee Shubert, Major Albert Warner, and a dozen leaders in American civic life.

Theatres Assess Themselves

Typical of the action being taken to aid the flood sufferers was the decision of Cleveland's Motion Picture Exhibitors' Association, whose membership comprises practically all of the subsequent run theatres in the Cleveland area, as well as the smaller downtown Cleveland theatres, to assess every theatre in the organization $10 for a fund to present to the Red Cross for flood relief.

Cleveland first run theatres held a midnight benefit show—hundreds of theatres elsewhere acted similarly. Hollywood studios are raising $90,000 for the Red Cross and approximately 200 theatres in the South are planning benefits to raise funds for the relief organization.

And as these benefits for flood sufferers were at their height last weekend, the newest catastrophe struck in the south. Twenty-two small cities and towns in seven states felt the wrath of the tornadoes, and fatalities were left behind in 13 of them.

The MPTO of Tennessee, Mississippi and Arkansas on Tuesday appointed a tri-state committee to aid in relief work of tornado stricken communities. Committee members are: M. S. McCord, H. D. Wharton and L. F. Haven, Ark.; R. X. Williams, W. F. Tyson and W. C. Elkins, Miss., and W. F. Ruffin, Tenn.

Bearing the brunt of the elements were Tupelo, Mississippi and Gainesville, Georgia. Gainesville, the "Queen City" of the Georgian Mountains, reported 178 dead, Tupelo lost 206. The Lyric theatre in Tupelo was at once commandeered by authorities for service as a hospital and morgue. The Strand is the only other house in that town. In Gainesville there are four theatres: Rex, Ritz, Royal and State. The Royal suffered probably the worst damage of all of the 31 theatres in the storm line. The Ritz also was severely damaged. Total damage to the properties, operated by Lucas and Jenkins, was $175,000.

Pestilence—the ever present companion of storms and floods—cast its shadow across both cities and elsewhere in the stricken area, threatening box-office receipts of the immediate future.

The Woods theatre, at Cordele, and the Acworth theatre, in the town of the same name, both in Georgia, were in the storm belt. Likewise the Princess, at Booneville, Miss., where six died, and the Coffeyville theatre, at Coffeyville, Miss., which reported ten killed.

Theatres in Storm Area

In Alabama, the Bay theatre was in the heart of the storm at Red Bay, where 13 lost their lives. The Elk, Princess and Grand, at Grenada, and the Lyric and Roxy, at Huntsville, also in Alabama, were in the midst of another half dozen casualities.

Columbia, Tenn., lost 13 lives, many of them patrons of the town's lone "movie"—the Princess.

Other theatres in the storm lane include the Landers and Melba, at Batesville, Ark., and Gem, at Melbourne, Ark., where one death each was reported; the Carolina, Criterion, Lyric and Strand theatres, at Anderson, S. C., and the Carolina, Criterion, Central, Imperial, National, Palace and State, at Greensboro, N. C.

The storm also hit the towns of Lavonia, Ga.; Auburn, Miss.; Elkwood and Grenada, both in Alabama; Clifton, Flintville, McNairy and Lincoln, Tenn., and Lacrosse, Ark., but there was no word of theatre casualities in these towns, if any theatres exist. Few if any of those places have regular theatre structures.

The first estimate of lost theatre receipts in the Dixie storm area, while not tangible, but heavy, took into consideration the report by the American Red Cross that the series of tornadoes constituted the third worst disaster of its kind in the history of the country. The Red Cross files, going back more than 40 years, listed the Florida hurricane of September 16, 1928, the worst, resulting in 1,810 deaths. Tornadoes in a tri-state area including parts of Illinois, Indiana and Missouri took 796 lives March 18, 1925.

Meanwhile, the *Wall Street Journal,* of Dow, Jones, financial news service, in reporting damages to the industry from the recent eastern floods, observed that, "In spite of unusually severe winter weather in February and floods in New England and Pennsylvania in March, income of the amusement companies on the average has been running comfortably ahead of the same period a year ago. Last year film rental income was good but theatre box office income was lagging. Now improving public buying power is being reflected in a pronounced upturn in theatre earnings.

"The large amusement companies owning theatres did not suffer any relatively large property damage from the floods in Pennsylvania or Connecticut," continued the Journal. "Closing of houses due to lack of power and poor attendance in flooded districts were more important factors. This loss of income, however, probably will not offset the gains in the country as a whole.

"There are at least 80 theatres in the Pennsylvania flood area in addition to houses in Connecticut, Ohio and West Virginia from which film revenues will be temporarily reduced.

ALLIED URGES SUPPORT FOR NATIONAL CONFAB

"H. M. Richey and Pete Wood are at work on their plans to make the Cleveland convention the outstanding success it deserves to be," announced Allied States' national headquarters at Washington this week, urging Allied members everywhere to cooperate. "If you cannot sense the great issues which will emerge as a direct result of the Neely-Pettengill hearings, your faculties are not alert," the national bulletin commented.

Income of Companies Running Ahead of Last Year Despite Losses in Flood Areas, Says Wall Street Journal Article


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PERSONALITY IN THE
AMUSEMENT WORLD
NBC
MAJOR EDWARD BOWES
ANSWERS THE SHOWMAN'S PROBLEM
with


SIX MUSICAL ONE-
MAJOR BOWES'
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PARADE



FIRST RELEASE

★

10 BIG ACTS
CAST OF 27

★

Waikiki Orchestra
Meleana Trio
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Al & Harry Gordon
Gloria Rich
Heather Williams
Basin Street Boys
Smith Bros.
Starlight Dixie Trio
Ensemble

★

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HERE IT IS — A ONE-REEL SCREEN ATTRACTION EMBODYING ALL OF THE SUPER-SHOWMANSHIP IDEAS THAT HAVE GONE INTO THE BUILDING OF A SHOW THAT PLAYS TO MORE THAN 15,000,000 PEOPLE EVERY WEEK!

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A SERIES OF SIX MUSICALS ★ ONE REEL EACH

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ASIDES & INTERLUDES

By JAMES CUNNINGHAM

JOHNNY SCOTT, Los Angeles *Times* reporter, went scouting about Hollywood's studios the other day to determine whether the motion picture is paying off a long-standing obligation to the people who helped make it the fourth rating business in the world. Mr. Scott found that almost everywhere the producers are doing what they can to give the once-greats a chance to "come back" and, in some cases, take a few unfortunates off the relief rolls to which they had been depending for sustenance after once having made salaries of thousands weekly.

The mere mention of their names will send the hearts of many an old-timer fluttering.

Arriving at the Warner Brothers' studio of Jack Warner, at Burbank, Mr. Scott found on that lot such formerly noted players as Paul Panzer, famous as the "Perils of Pauline" heavy; Andre Beranger, comedian; Leo White, who teamed with Wallace Beery in Essanay comedies; Jack Richardson, comic; Jacqueline Saunders; Stuart Holmes; Tom Wilson, once a great blackface funster; Pauline Garon; Clara Horton, child star.

Metro-Goldwyn-Mayer has followed suit in this as yet unofficial practice of utilizing ex-celebrities. At this studio it is more or less up to the individual producer or director. For instance, in "San Francisco," starring Clark Gable and Jeanette MacDonald, appear a whole host of once-famous people. The list is a sort of glimpse through the years, and includes:

Jean Acker, Valentino's first wife; Gertrude Astor, known as the best-dressed star in 1919; Mary MacLaren, Harry Myers, Rosemary Theby, whose star shone brightest about 1911; Frank Mayo, notable of the early Universal days; Myrtle Stedman, Wilbur Mack, Bob Ingersoll, Arthur Belasco, Ernie Adams, Flora Finch, Fritzi Brunette, of Famous-Players and Goldwyn in the 20's; Naomi Childers, Vitagraph and Metro star; Helen Chadwick, of First National, Goldwyn and Paramount films; Pat O'Malley; Kenneth Harlan and others.

Remember Helen Holmes, of Keystone, Kalem and other once-famous film companies? She is playing a part in "Poppy" with W. C. Fields at Paramount. Heinie Conklin and Phyllis Crane are in "F-Man," and that former ace of villains, Mathew Betz (of "Wedding March" fame) is appearing in "Florida Special."

Marie Prevost, absent from pictures for some time, recently returned in fine style, playing with Carole Lombard in "Hands Across the Table." On the strength of this, she was given a part in "Thirteen Hours by Air." Pat Somerset is in "Reunion."

Bryant Washburn, Jack Mulhall, Hank Mann and Chester Conklin, all favorites ten years ago, recently played at Paramount.

The outstanding example of a "comeback" at RKO is that of Marie Osborne, who as an infant star was known as Baby Marie. Until recently, Miss Osborne had been acting as stand-in for Ginger Rogers, but now has a nice part in "Special Investigation," with Richard Dix.

▽

The other day the editors of Life *were interviewing a Broadway chorus girl gold-digger; she was wishing for some old-fashioned butter-and-egg men like her mother used to make.*

▽

"The Government's FERA theatres are trying to revive the dead legitimate drama," admits *Life's* editors, "but all they've accomplished so far is to demonstrate why it died."

Hollywood Men Folk in Easter Fashion Parade

A THING OF BEAUTY is a joy forever, and so at this glorious Springtime it is our wish to spread joy and cheer and beauty everywhere, using as the occasion the inspiring reportorial account for King Features of Hollywood's fashion parade at Eastertide, from the fluid and flowery pen of that great connoisseur de fashions, Monsieur Ted (Cook-Coo) Cook:

> HOLLYWOOD.—As bells tolled and sirens sounded, the best-dressed men of the Movie Capital prepared to quietly, but firmly, observe Men's Fashion Day. Little organized groups of best-dressed men will go from house to house ringing door bells and urging sloppy dressers to put on neckties, crease their trousers and dust off their shoes with their toupees. At noon there will be a fashion parade with organized cheering. Four men have been selected as grand marshals: Adolph Gable will wear his new 5-6-8 cap, his madras socks (his sore throat is better, by the way) and his "Scorcher" pants. Clark Menjou (No. 5250) will appear in his double-breasted lizard skin vest with silk lapels. "And," he says, "my button shoes won't do me no harm in front of them candid cameras." Bing Powell will wear his Prince Albert, or Morticians' Special, which, by the way, is lined with purple waterproof silk, and can be used informally as a dressing gown when turned inside out. It is shower proof. Rear position in the parade has been assigned to William Crosby who has promised not to wear his bow tie, but, instead, will display his Spring Top Coat and Turfman's Derby. The coat permits full hip swing, while the hat is lined with cork and can be used to muffle a microphone. It holds exactly one peck of oats, or, with snap-on wire handle, can be used as an emergency stable bucket.

▽

Frederick W. Goudy, noted as the father of the type face that bears his name, is depicted in Paramount's current Pictorial short subject in the act of typemaking, tracing type creation from the drawings through the process of moulding and to the finished product. Mr. Goudy uses only two letters of the alphabet in his motion picture re-enactment. They are "MQ."

▽

Sherman Rogers, scenarist, told it to Irving Hoffman, who told it to Beau Broadway—and here 'tis:

Mr. Rogers, in Hollywood, was summoned to the office of a studio executive to describe a new story idea.

"It's about a boy and a girl who meet on a ranch in Arizona," started Sherman, "and . . ."

"Where's the menace?" asked the executive.

"And in the second reel they fall in love. You can imagine the wonderful scenic backgrounds out there, marvelous for a romantic scene, and . . ."

"But where's the menace?" repeated the executive.

"After they pledged their love, they . . ."

"WHERE'S THE MENACE?" demanded the exec.

"It's YOU!" Sherman screamed, and walked out.

Anyone requiring a substantial reason why vaudeville—what's left of it—continues on the downgrade, will find it in a ***Billboard*** advertisement in which one William McNally, of New York, offers his "Bulletin No. 19" for sale, containing: "15 screaming monologues, 7 roaring acts for two males, 6 original acts for male and female, 23 sure-fire parodies, 1 great ventriloquist act, 1 roof-lifting female act, 1 trio, quartet and dance specialty, 1 musical comedy, tab and burlesque, 16 corking minstrel first-parts, McNally minstrel overtures, 1 grand minstrel finale, 41 monobits, blackouts, review scenes, dance band stunts and hundreds of jokes and gags"—all for the price of one (1) dollar!

To those motion picture producers in Hollywood who have spent as much as $150,000 for a single manuscript for use in making a film we call attention to Mr. McNally's boast that the 117 manuscripts which he offers, together with "hundreds of jokes and gags"—for $1—are, he advertises, all "New, Bright, Original Comedy."

Let no Hollywoodite henceforth complain about the high cost of good story material when they can get enough for their whole season's program from Mr. McNally for about 57 cents.

▽

March of Time's issue No. 3, of the present series, tells a dramatic story in pictures about the inside situation of a problem that is most perplexing to LaBelle France, namely, mass escapes from Devil's Island, the world's most dreaded penal colony.

Several times a year an ill-fated ship laden with convicts consigned to France's La Guyane, which most of the world calls Devil's Island, heads in at a French Guiana port to discharge its cargo of misery. Across the dock plod France's most desperate criminals—men who have left 4,000 miles behind them. For in the colony's dark history few who once set foot here ever return. Ahead are years of hard labor filled with the one slim hope—escape. But to escape through the swampy jungles, the shark-filled waters, help from the outside is necessary, and expensive.

In the dingy dives of Marseilles today March of Time shows French police looking for clues of a new and flourishing business—escape from Devil's Island in exchange for 20,000 francs—$1,300—or your money back.

France for years has counted on the natural barriers of jungle, ocean and river against this escape. But today off the shore of La Guyane disguised speed boats lurk by night. To many a Devil's Islander, from folks back home, comes a secret message. Then the world hears of a mass escape, as the activities of the Marseilles ring does its work.

▽

Paramount purchased for production the other day a manuscript titled "Hell and High Water," consummating the arrangement when the flood disaster was at its worst. Imagine how the Chambers of Commerce of Pittsburgh, Johnstown, Hartford and other flood-ruined cities will take it when they see the picture advertised shortly in their communities.

▽

"Especially insidious is the pat-on-the-back gesture in Hollywood," says Jeanette MacDonald.

"Not only insidious," corrects Ted Cook, "it frequently turns out to have been an incision."

▽

Persians have a theory that there is just one psychological moment at which a melon should be cut. So do our American businessmen.

Tri-States Meet; N. W. Allied Set;

Various exhibitor organizations in all sections of the country concerned themselves this week with meetings for the discussion of taxation and other adverse legislature proposals, the election of new officers and the drafting of resolutions protesting the "unethical" actions of supply dealers.

In Memphis, the Pettengill Bill and taxation occupied much of the time at the meeting of the Motion Picture Theatre Owners of Arkansas, Mississippi and Tennessee at the Chicsa hotel, according to President M. A. Lightman. Other events scheduled on the program included advance showings of coming product interspersed between business conferences.

Despite vigorous statements in New York that he would not again be a candidate, culminating last week in a definite declaration that he would not accept, Harry Brandt this week yielded to persuasion and accepted the nomination as president of the Independent Theatre Owners Association.

Other nominations were: Bernard S. Barr, first vice-president; George Rudnick, second vice-president; Leon Rosenblatt, treasurer; Maurice Brown, secretary; David Schneider, sergeant-at-arms. The election meeting will be held at the Hotel Astor April 29.

With J. B. Clinton, president, scheduled to be on hand for the "showdown" on election of a new president, Northwest Allied meets April 20 and 21 in Minneapolis. Several factions in the organization are reported mending their political fences this week in preparation for the coming election, the chief feature of which appears to be the attempts at ousting Mr. Clinton in favor of Benjamin Berger, Abe Kaplan or C. L. Peasley.

In Omaha, at a session of the Nebraska, Iowa and Dakota Exhibitors Association, a resolution criticizing as "unethical" the entrance of supply houses into the promotion of theatres in the territories where the organization is represented.

The next meeting of the Independent Exhibitors of Massachusetts, Inc., New England Allied affiliate headed by Nathan Yamins, will be held April 14th.

Laemmle Testimonial Planned by Producers

Tentative plans for a farewell dinner to Carl Laemmle, retired president of Universal, with a testimonial signed by all producers, were discussed at a meeting of the Motion Picture Producers' Association in Hollywood on Tuesday.

A business managers' committee representing all the studios was selected to accompany Victor H. Clarke, studio labor contact man, to New York for the basic agreement conferences with union heads.

Technicolor Shows Gain

The increase in color production is reflected in the report of Technicolor, Inc., and subsidiaries on Tuesday showing a net loss of $3,472 after taxes and charges for the year ending December 31, 1935, against a net loss of $282,608 in the preceding year.

C. W. Higley Dead; Former Fox Director

Charles Wellington Higley, a former director of Fox Film Corporation, died of heart disease Tuesday in New York. He was 70 years old.

Mr. Higley was elected a member of the Fox board in 1930, and in 1931, following the company's reorganization, was reelected to assist in the refinancing program, retiring in 1933.

He was president of the Hanover Fire Insurance Company of New York, the Fulton Fire Insurance Company of Chicago and a director in a number of corporations. He was born in Cedar Rapids, Iowa. He maintained his residence at Hinsdale, Ill.

Fanchon-Marco To Make 4 Films

Film production plans of Fanchon and Marco are approaching consummation, with four pictures scheduled for major company release in 1936-37, two to be released in the fall, Mike Marco announced in New York over the weekend. He also said that 12 stage show units are planned for the new season, on the basis of one a month. The film releasing company will be announced soon.

F. and M. has organized a film producing subsidiary, Hollywood Pictures Corporation, financed mainly by itself. Lester Cowan, formerly associate producer with Columbia and at one time secretary of the Academy of Motion Picture Arts and Sciences, has been made associate producer.

"Waltz King" and "Dance Congress," both musicals, will be the first to get under way, each budgeted at a cost of approximately $400,000. Both are originals, the first written by Billy Wilder and Al Ruskin, the second by Allen Rivkin. The casts and directors are now being engaged, said Mr. Marco.

Among the stage units planned for the new season is a Mickey Mouse Circus, featuring Singers' Midgets, which opened at the San Diego Exposition this week and is scheduled to tour the country under canvas. It also will be available to theatres. There will be a unit with Olsen and Johnson, one with Pinky Tomlin, also a radio type of show, and "Texas Centennial Follies," featuring an "all-Texas" cast. The shows will be assembled around one or more "name" attractions.

Despite its court troubles over the St. Louis theatre situation, F. and M. is willing to add to its theatre operations, said Mr. Marco. The circuit's Ambassador in St. Louis has been placed on a continued run policy, after the Fox, which is a first-run.

Orders Details in Suit

In his suit for a share of the $500,000 profits which he said the producers realized through his idea, Peter Llanuza, New York cartoonist, must furnish a bill of particulars to Columbia Pictures Corporation, Justice Ferdinand Pecora ruled in New York supreme court Tuesday. The cartoonist alleged misappropriation of an idea for animated shorts which he says he disclosed to Columbia. Other defendants are Walt Disney, Winkler Film Corporation and Charles B. Mintz.

Museum Holds Fourth Showing

The Museum of Modern Art Film Library held its fourth program of motion pictures Tuesday and Wednesday evenings in the auditorium of the Dalton School in New York, with only members of the museum invited.

The fourth program, under the general title of The German Influence, consisted of two features: "Hands," produced in Germany in 1927 under the direction of Stella Simon and Miklos Bandy, and "Sunrise," produced by Fox in 1927 and directed by F. W. Murnau.

Arrangements are being completed for the program for next month when the present series, "A Short Survey of the Film in America," will be concluded with "The Talkies." It will include early experiments in sound-film and a scene from "The Jazz Singer" as well as the feature "All Quiet on the Western Front" and the first Mickey Mouse ever released.

March of Time In 5,200 Houses

The March of Time reel is now showing in 5,200 theatres in the country, an increase of 500 per cent since RKO took over distribution of the reel last August, according to Roy E. Larsen, president of The March of Time, Inc. Details have been completed for the 1936-37 season, he said this week.

The reel is being shown in 720 houses in the United Kingdom, 200 in Australia and 450 in 19 Spanish speaking countries, through RKO Export, Mr. Larsen said, bringing the world theatre total to 6,600. A new production and research office has been opened in London, with John O. Grierson as editorial adviser, Mr. Larsen further revealed.

Time, Inc., and subsidiaries, including The March of Time reel, reported earnings this week of $2,249,823 after federal taxes, expenses and other deductions for the year ended January 4th. This was an increase of $466,729 over the preceding year. After dividend requirements on the $6.50 preferred stock, the earnings equaled to $9.74 a share on 228,084 shares of common outstanding.

Commercialism in Films Is Subject of Debate

The San Francisco Center motion picture luncheon last week at the St. Francis Hotel was suddenly changed from a staid symposium into a warm debate when Mrs. Hulda McGinn, executive secretary and manager of the California Theatres Association, took the floor and defended the industry against accusations of commercialism made by Dr. Ray Lyman Wilbur, president of Stanford University, featured speaker of the day, who said that pictures were giving the wrong impression, particularly abroad, of American life, ideals and "morality of our women." Mrs. McGinn's rebuttal was that all pictures "could not be adapted to the child mind."

NATIONAL RELEASE

April 12th

GARY
COOPER
"Mr. Deeds Goes to Town"
JEAN
ARTHUR
GEORGE BANCROFT
LIONEL STANDER
DOUGLASS DUMBRILLE
H. B. WARNER
SCREEN PLAY BY
ROBERT RISKIN
STORY BY CLARENCE
BUDINGTON KELLAND
A FRANK CAPRA
PRODUCTION
A COLUMBIA PICTURE



DAY OF DAYS! COAST TO COAST!
AS KEY-CITY SHOWMEN AROUSE THE NATION TO FEVER PITCH WITH THEIR SMASH CAMPAIGNS FOR THE NEW COLUMBIA-CAPRA PRODUCTION!

●

Opening RADIO CITY MUSIC HALL April 16th

MORE INDUSTRY LEADERS PRAISE TO THE CAPRA

NICHOLAS M. SCHENCK . . .

president Loew's Inc.

"A splendid production! Good boxoffice attraction! Very fine entertainment!"

IRENE DUNNE . . .



"I adored it! Capra has done the impossible and topped It Happened One Night!"

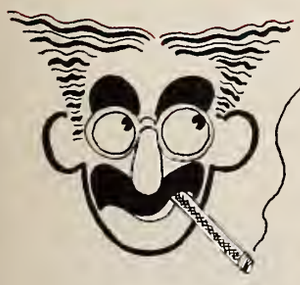
ADD THEIR IMPORTANT CAVALCADE OF ACCLAIM!

WILLIAM LE BARON . . .

vice president in charge of production, Paramount Pictures

"It's a peach! Mr. Deeds Goes To Town is a perfect picture!"

GROUCHO MARX . . .



"Did I enjoy that picture! I was so excited that I ate two cigars!"

Columbia Pictures Corp.

SHOWMEN'S REVIEWS

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public

Small Town Girl

(MGM)

Comedy Drama

Modern in atmosphere and tastefully produced, this looks like a show to engage the attention of both patrons and exhibitors. It differs radically from the formula comedy drama romance in that for a greater part of the picture, the hero is pretty much of a "heel" while the heroine is the kind of girl that everyone sympathizes with and wants to love. Carefully directed, with plenty of action to counterbalance the dialogue, the two leads, Janet Gaynor and Robert Taylor, give exceptional performances, and their work is adequately embellished by the contributions of the supporting cast. The picture moves to a semi-intimate theme, but nevertheless has considerable human interest quality.

Small-town girl, Kay Brannan finds no inspiration in continually associating with the same folk doing and saying the same things day in and day out. A football crowd en route to the Harvard-Yale game thrills her to ecstasy. On the return trip, Bob Dakin, first asking directions, persuades her to pilot him. Follows a gay night club party, at which Dakin gets pretty cockeyed. The result is a "gin marriage" to Kay which Dakin fails to remember upon awakening.

The episode at first is considered by his father and mother as just another escapade, but is looked upon by Priscilla, to whom Bob is engaged, as something that should not interfere with their romantic association. For appearance's sake, the couple go on a yachting honeymoon, in which sequences Captain Mack and So-So check in grand comedy, but for the most part it's a loveless honeymoon, as husband and wife continually demonstrate their apparent lack of affection for each other.

Later, established in a luxurious apartment, love is still missing as Doctor Bob renews his association with snobbish Priscilla. But a little boy upon whom he has been operating approaches a crisis. The hospital calls. Kay thinks he is there. When she realizes the deception, she goes to Priscilla's apartment, drags her husband out to complete the operation. Heartsick, she returns home where persons are real. Again with Elmer, her small-town Romeo, she learns that Bob is bound for Reno and divorce. But the heel turns hero. Again he comes dashing into town. He knows now whom he loves and who loves him and back to Boston they go.

As the love interest of the story is unusual, so is the drama. Only the comedy is as it might be were the regular formula followed. Still, all combine to make human interest, inspired by sympathy that accrues to the girl, the quality that is the feature's outstanding commercial and entertainment asset. As this tends to lessen the possibility of the attraction having a too sophisticated atmosphere, it would be well to devote considerable attention to it in marketing the picture. While there are many elements in the feature, both from story and production background angles that can be made the basis for shrewd showmanship, it does not appear that it would be unwise to concentrate quite a bit of publicity upon Miss Gaynor and Taylor.

Previewed in Wilshire Theatre, Los Angeles, first-run neighborhood house. Though long drawn out in several situations, which undoubtedly will be trimmed, the picture held the attention of the audience, which seemed to be highly appreciative of the work of the starring players.

McCarthy, Hollywood.

Produced and distributed by Metro-Goldwyn-Mayer. Produced by Hunt Stromberg. Directed by William A. Wellman. Screen play by John Lee Mahin and Edith Fitzgerald. From the book by Ben Ames Williams. Recording director, Douglas Shearer. Art director, Cedric Gibbons. Associates, Arnold Gillespie and Edwin B. Willis. Wardrobe by Dolly Tree. Photographed by Charles Rosher. Film editor, Blanche Sewell. Assistant director, Tom Andre. P. C. A. Certificate No. 2132. Running time, when seen in Hollywood, 100 minutes (to be cut). Release date, April 3, 1936. General audience classification.

CAST

Kay Brannan	Janet Gaynor
Bob Dakin	Robert Taylor
Priscilla	Binnie Barnes
Dr. Dakin	Lewis Stone
George	Andy Devine
Ma Brannan	Elizabeth Patterson
Pa Brannan	Frank Craven
Elmer	James Stewart
"Chic"	Douglas Fowley
Emily	Isabel Jewell
Dr. Fabre	Charley Grapewin
Mrs. Dakin	Nella Walker
Childers	Robert Greig
Captain Mack	Edgar Kennedy
So-So	Willie Fung

Big Brown Eyes

(Paramount-Wanger)

Comedy, Romance Drama

There's a lot in this picture to interest audience. Likewise there is much to occupy the attention of showmen. Basically, in story interest, quality of acting and novelty of narration, it's the kind of picture that leads itself to favorable word-of-mouth advertising. Motivated by a gay comedy romantic premise, supplemented by situations which provoke tense drama and melodramatic crime and murder mystery into which an angle of gangster-political connivance is interwoven, the show is alive with peppy dialogue, fast moving action and engaging situations that create quite a number of surprising twists, and it is well acted and directed.

As a glib tongued hotel barber shop manicurist, Eve Fallon meets many colorful folk, cops, crooks and the run-of-the-mill. Pretty much in love with detective Danny Barr, she nevertheless does not hesitate to resort to satirical abuse to keep the affectionate Danny in his proper place. A gem theft takes place and as Danny investigates, Eve becomes convinced that all his attentions to Mrs. Cole are not strictly in line of duty.

Simultaneously with Eve's losing her manicurist job and catching on as a sob sister reporter, there's a child murder. Questioning Bessie, a frightened eye-witness, Eve gets a lead that causes her to suspect mug Benny Battle, and tips off Danny. Benny is in jail when Eve prints a fake story that Benny has named the killer. Fearing the gang's vengeance more than he does the cops, Benny confesses, naming Cortig as the killer. There's a gang-politician controlled trial and Cortig is freed. Eve is fired for printing fake stories and Danny quits the force.

The story takes a melodramatic twist. Master crook Morey conspires with jewel thieves Butler and Don to put Cortig on the spot. His killing witnessed by Danny, the murderers grab him. As dramatic suspense ensues, Morey makes a deal with Butler to deliver jewels to Eve. She manages to tip off police and as Danny makes sensational escape, Morey and Butler are nabbed in the barber shop. Follows the romantic fadeout.

Previewed in Los Angeles Paramount Theatre. While enjoying picture's spatting love interest, audience also came under spell of show's suspense packed drama. For a "B" class regular picture, it was the recipient of more applause than is ordinarily given more pretentious features.

McCarthy, Hollywood.

Distributed by Paramount. A Walter Wanger production. Directed by Raoul Walsh. Screen play by Raoul Walsh and Bert Hanlon. Original story by James Edward Grant. Art director, Alexander Toluboff. Photographed by George Clemens. Musical director, Boris Morris. Set decorations by Howard Bristol. Film editor, Robert Simpson. Costumes by Helen Taylor. Sound recorded by Hugo Grenzbach. Assistant director, David MacDonald. P. C. A. Certificate No. 2112. Running time, when seen in Hollywood, 75 minutes. Release date, April 3, 1936. General audience classification.

CAST

Danny Barr	Cary Grant
Eve Fallon	Joan Bennett
Richard Morey	Walter Pidgeon
Russ Cortig	Lloyd Nolan
Cary Butler	Alan Baxter
Mrs. Cole	Marjorie Gateson
Bessie Blair	Isabel Jewell
Benny Battle	Douglas Fowley
Don Butler	Henry Kleinbach
Jack Sully	Joseph Sawyer
Cashier	Dolores Casey
Myrtle	Doris Canfield
Editor	Edwin Maxwell
Mother	Helen Brown
Martin	Sam Flint
Defense attorney	Joe Picorri
Prosecuting attorney	Charlie Wilson
Red	Charles Martin
Malley	Francis McDonald
Joe	Eddie Conrad
Chauffeur	Ed Jones

The Witness Chair

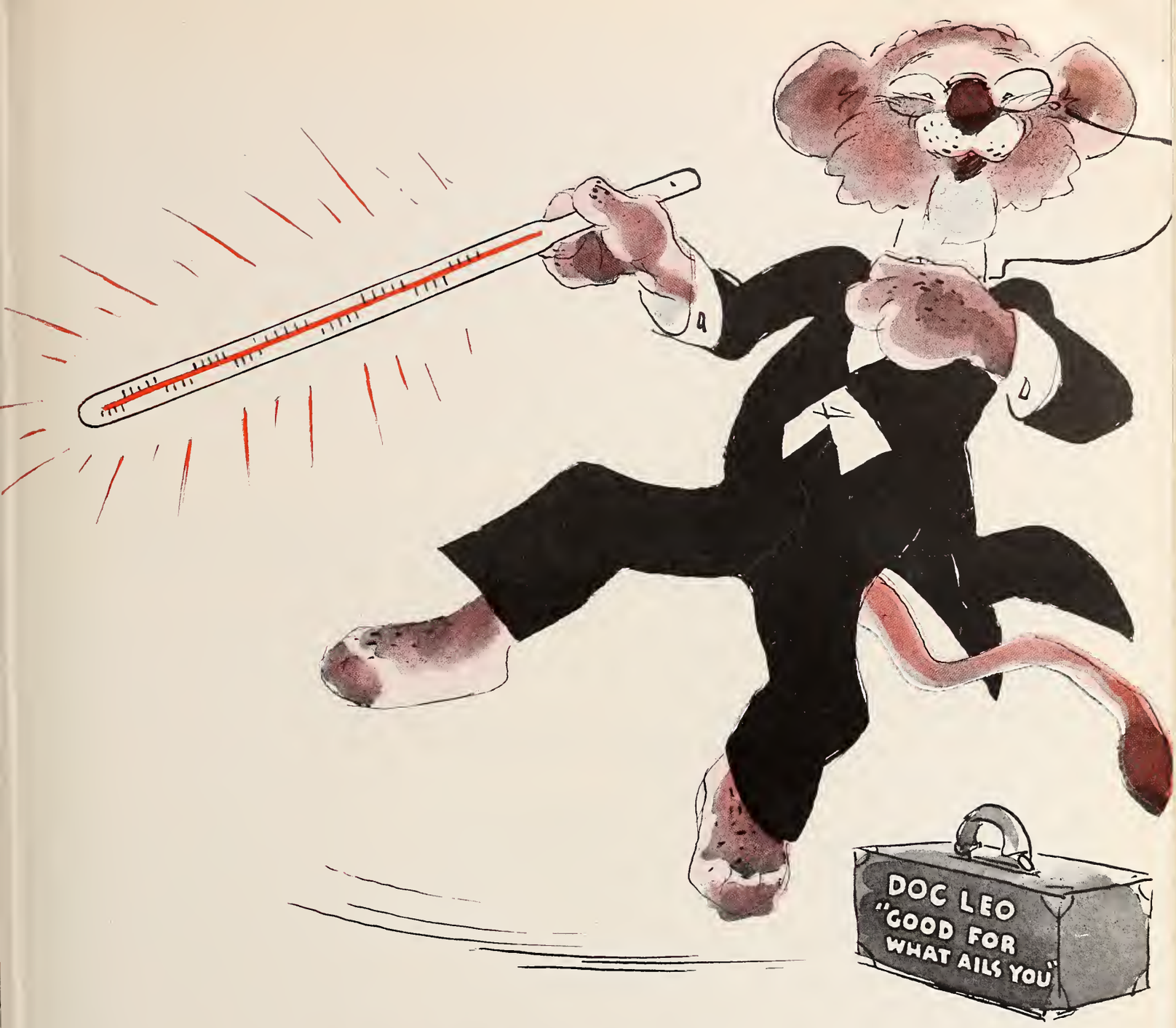
(RKO Radio)

Drama

This is the dramatic story of a murder and a courtroom trial. Practically all the action takes place in a business office and the courtroom. It is the story of a woman who killed to protect the good name of the man she loved and the future welfare of his daughter. Generally serious as it deals with a woman who is suffering in a dire quandary—knowing that she is the killer, but watching an innocent man on trial for his life with the web of circumstantial evidence weaving tense and tight—it has several exceptional comedy moments, mainly accounted for by minor players in the cast. As the trial proceeds in court, narration resorts to the flashback technique to illustrate witness' evidence.

For clarity and understanding, information that naturally should not be revealed in advance to prospective audiences, secretary Paula Young, aware that Whittaker is going to abscond with the firm's funds and elope with his partner's daughter, Connie, accidentally kills him in a struggle for a gun as she is calling the police. Books are audited and partner Trent is arrested for the crime.

Moving into court, Paula, as a spectator and witness, listens to the parade of witnesses whose testimony is tending to trap Trent. Undergoing terrific agony, as she sees the web being drawn tighter, and unable to control herself longer, Paula makes a sensational confession



IT'S "PETTICOAT FEVER"!

We're delighted to report that everybody's delighted with our swell romantic comedy, "Petticoat Fever." It's timed perfectly for the Springtime and it's doing very nicely everywhere, thank you...so please don't keep it a secret!



BOB MONTGOMERY AND MYRNA LOY ARE CALLING ALL SWEETHEARTS TO YOUR BOX-OFFICE! *(Reginald Owen and other jolly folk in the cast. George Fitzmaurice is the director and Frank Davis the producer. Thanks for listening!)*

of the crime. As the motive and action of it are explained and illustrated, Trent is exonerated and there is a promise that her resultant trial will result in release on the grounds of accidental self-defense killing.

Outstanding showmanship availability is the theme the picture follows. Though Miss Harding gives a characteristic dramatic performance and the work of supporting players is of high class, the idea of withholding the motive for the crime and the identity of the killer until concluding sequences, makes it possible for exhibitors to invite audience into the courtroom and let them be jurors.—McCarthy, Hollywood.

Produced and distributed by RKO Radio. Associate producer, Cliff Reid. Directed by George Nicholls, Jr. Screen play by Rian James and Gertrude Purcell. From the story by Rita Weiman. Photographed by Robert de Grasse. Musical director, Roy Webb. Art director, Van Nest Polglase. Associate, Perry Ferguson. Gowns by Bernard Newman. Recorded by George D. Ellis. Edited by William Morgan. Assistant director, Kenneth Holmes. P. C. A. Certificate No. 2049. Running time, when seen in Hollywood, 65 minutes. Release date, April 24, 1936. General audience classification.

CAST

Paula Young	Ann Harding
Trent	Walter Abel
Whittaker	Douglass Dumbrille
Connie Trent	Frances Sage
Poole	Moroni Olsen
Grace Franklin	Margaret Hamilton
Tillie Jones	Maxine Jennings
Benny Ryan	William Benedict
Martin	Paul Harvey
Conrick	Murray Kinnell
Henshaw	Charles Arnt
Levino	Frank Jenks
Judge McKenzie	Edward LeSaint
Anna Yifnick	Hilda Vaughn
O'Neil	Barlowe Borland

The Moon Is Our Home

(Paramount-Wanger)

Comedy

Here's comedy tightly packed with worthwhile hilarious farce entertainment quantity and at the same time brimming over with ready-made exploitation availability. It's finely pitched, nonsense from start to finish. That quality is the inspiration for its comedy, romance, drama, action and dialogue. The audience started to laugh with the first few frames. It laughed throughout the running. At the end it gave the picture enthusiastic applause.

The first surprise in the picture is that it takes its stars, Margaret Sullavan and Henry Fonda, completely out of the dramatic characters that previously have been theirs and makes them funny comedians. The second surprise is that, despite its insane madness, the picture is distinctly human.

Principally the show deals with two persons, both are temperamentally nutty and live upon a stratosphere plane far beyond the ordinary mortal's ken. Cherry Chester is a Hollywood movie star, who can bust things up and kick 'em around in the most approved fashion; she can change from a spitting wildcat to a cooing dove in an instant. Anthony Amberton is a famous world adventuring author, always frantically pursued by women wanting his autograph. Both have heard about and hate each other. Both love and detest their public.

Unknown to each other, both are on the same train bound from Hollywood to New York. Each thinks the welcoming mobs along the line are paying homage to her or him. Cherry lands to stage a tantrum in her grandmother's house when she learns she must marry willy-nilly Horace. To escape it all she takes a barouche ride. Autographing volumes in a store, Anthony is sickened by a dose of Cherry Chester perfume and fleeing the frantic females, he leaps into Cherry's carriage. Both of them want to get away from it all, to be alone on a hill top.

Anthony goes to snow-covered New Hampshire. So does Cherry. They know each other only as Sara Brown and John Smith. The snow sport episodes being riots of glee, Sara loses a bet and has to marry John. Aided by a few whiffs of Cherry Chester perfume which Sara wafts around to make herself seductively attractive, their volatile temperaments clash and Sara runs away.

In New York at what is supposed to be Horace's New Year engagement party to Cherry, husband and wife again meet. It's great while they still believe they are Sara Brown and John Smith, but when Horace, finding them engaged in a knockdown, drag-out battle all over the floor, introduces them as Cherry Chester and Anthony Amberton, everything explodes into a serenity that only persons who live in the stratosphere can understand, but which, nevertheless, makes uproarious entertainment.

Previewed in Westwood Village Theatre.
McCarthy, Hollywood.

Distributed by Paramount. Produced by Walter Wanger. Directed by William A. Seiter. Screen play by Isabel Dawn and Boyce DeGaw. Additional dialogue by Dorothy Parker and Alan Campbell. Original by Faith Baldwin. Art director, Alexander Toluboff. Photographed by Joseph A. Valentine. Costumes by Helen Taylor. Musical direction by Boris Morros. Recorded by Hugo Grenzbach. Assistant director, James Hartnett. P. C. A. Certificate No. 2001. Running time, when seen in Hollywood, 76 minutes. Release date, April 10, 1936. General audience classification.

CAST

Cherry Chester	Margaret Sullavan
Anthony Amberton	Henry Fonda
Horace Van Steedan	Charles Butterworth
Mrs. Boyce Medford	Beulah Bondi
Lem	Walter Brennan
Lucy Van Steedan	Henrietta Crosman
Hilda	Dorothy Stickney
Mitty Simpson	Margaret Hamilton
Ogden Holbrook	Lucien Littlefield
Babson	Brandon Hurst
Abner Simpson	Spencer Charters
Chauffeur	John G. Spacey
Miss Manning	Margaret Fielding
Secretary	Corbett Morris
Salesgirl	Thelma White
Salesgirl	Antoinette Lees
Brakeman	Monte Vandergriit

The Song of the Saddle

(Warner)

Western Drama

The vengeance motivation of "The Count of Monte Cristo" animates this Western drama in which Dick Foran, as the character called The Singing Kid, manages, between stagecoach holdups and similar dramatic incidents, to sing a couple of song numbers which do not detract from the earnestness of the plot presentation. They do afford cause for billing Dick Foran as the singing cowboy, which may be the best exploitation angle.

Highlights, in the action sense, are, in addition to the stagecoach incidents, the murder of the hero's father and the burning of his covered wagon, the interrupted lynching of the hero's friends, the western games, the assassination in ambush of a horseman mistaken for another, the death by bullet of his likewise misidentified accomplice, the wrecking of a fleeing stagecoach and consequent death of the villain, to mention only a few of the more forthright melodramatics. Shooting is plentiful and quite a bit of plain and fancy horsemanship is displayed. There are several long shots of mountains and grazing lands. The period is 1850 and 15 or 20 years later.

Dick Foran is cast as Frank Wilson, Jr., whose father was murdered, when the boy was small, by Phineas Hook, a fellow pioneer who has become wealthy and unofficial boss of the western settlement which is principal scene of the action. Foran, grown to manhood and educated, returns to wreak vengeance on Hook and the two aides who participated in the murder. He meets his childhood sweetheart and falls in love with her again.

By misleading Hook into believing a fleeing horseman, really one of his aides, is himself, Wilson brings about the assassination of one of the three enemies. Later he misleads Hook into believing that he, Wilson, will enter his door at a specified time, and arranges for the other aide to enter at that time, to be shot down by Hook. Hook plots a stagecoach holdup for which Wilson will be blamed, but the hero turns the tables and, when Hook is discovered and flees by coach, pursues him until the vehicle careens over a cliff to its own and Hook's destruction. Then Wilson and the girl set out for California.

Reviewed at the Beacon theatre on upper Broadway, where the picture was paired with "Road Gang" on a double feature bill quietly received by a sparse dinner-hour audience.
Weaver, New York.

Produced and distributed by Warner Brothers. Directed by Louis King. Story and screen play by William Jacobs. Film editor, Harold McLernon. Art director, Esdras Hartley. Music and lyrics by M. K. Jerome and Jack Scholl. Musical director, Leo F. Forbstein. Photographed by Dan Clark. P. C. A. No. 1557. Release date, February 28. Running time, 58 minutes. General audience classification.

CAST

Frank Wilson, Jr.	Dick Foran
Jen Coburn	Alma Lloyd
Phineas P. Hook	Charles Middleton
Frank Wilson, Sr.	Addison Richards
Jake Bannion	Eddie Shubert
Simon Bannion	Monte Montague
Little Casino	Victor Potel
Marshal	Kenneth Harlan
Mrs. Coburn	Myrtle Stedman
Frank Wilson	George Ernest
Curley	Pat West
Tom Coburn	James Farley
Porter	Bud Osborn
Jose	Julian Rivero
Little Jen	Bonita Granville

The Country Beyond

(20th Century-Fox-Wurtzel)

Melodrama

This adaptation of James Oliver Curwood's novel is a melodrama of life, love and crime in the snow covered north. It's pretty much formula Northwest Mounted Police romance and drama stuff. Though the various players give convincing performances, two dogs—one a hero, the other a menace—are the real stars of the show. Mainly an action picture, although abounding with expected substantiating effects, the picture is one that probably will appeal more to specialized action lovers and youngsters than to any other class of audience.

Young Corporal King has influence enough to be assigned to a frontier post. Self assured and cocky, he is given the usual, thorough going over by hardboiled Sergeant Cassidy. Then he meets a girl, Jean Alison, and it's love at first sight. Cassidy's job is to wipe out a ring of fur thieves and smugglers. It develops that Jennings is the key figure and that Jean's father, Alison, is a sort of a confederate. Jennings has a vicious dog, Wolf, whom he has trained to kill any suspected enemies. When contrabrand is found in Alison's possession, he and his daughter, who doesn't know that her father has criminal tendencies, set out to warn Jennings. Their trail is picked up by Cassidy and King. As Hale is killed by Jennings, the picture builds to its melodramatic climax in which King and Jean are menaced by Wolf, only to have Buck arrive in time to stage a thrilling battle with his canine enemy and make possible the romantic fadeout.

Built for thrill and drama, with plenty of excitement although quite a bit of it forced and theatrical, the picture seems to be the kind of material for the kids and for those who like action and entertainment.

Previewed in Uptown Theatre, Los Angeles. The audience reacted impressively to the dog sequences.—McCarthy, Hollywood.

Produced and distributed by Twentieth Century-Fox. Produced by Sol M. Wurtzel. Directed by Eugene Forde. Screen play by Lamar Trotti and Adele Commandini. From the novel by James Oliver Curwood. Photographed by Barney McGill. Art director, Duncan Cramer. Assistant director, Aaron Rosenberg. Film editor, Fred Allen. Costumes by William Lambert. Sound recorder, Eugene Grossman. Musical director, Samuel Kaylin. P. C. A. Certificate No. 1986. Running time, when seen in Hollywood, 67 minutes. Release date, April 24, 1936. General audience classification.

CAST

Jean Alison	Rochelle Hudson
Sergeant Cassidy	Paul Kelly
Corporal Robert King	Robert Kent
Alison	Alan Hale
Ray Jennings	Alan Dinehart
Senator Rawlings	Andrew Tombes
Mrs. Rawlings	Claudia Coleman
Weller	Matt McHugh
Donaldson	Paul McVey
Inspector Reed	Holmes Herbert
Buck	Himself
Wolf	Prince

Absolute Quiet

(MGM)

Comedy Melodrama

This can be considered a crime mystery melodrama or a comedy. Both elements are mixed in such helter skelter fashion that it's up to the man who plays it to determine how to tab it. There are about nine different motivations for the basic plot and climax, which naturally gives the show quite an episodic character. The mystery is certainly confusing as to why and what for; the drama is natural to what might have happened to such a heterogeneous collection of folk gathered in the particular locale and under the circumstances. So is the comedy.

Ordered by a doctor, the heavy seeks the confusion of an isolated ranch to rest his nerves. However, he conveniently takes along his married secretary, a charming miss. What happens thereafter is bedlam. A plane brings a governor, his stooge, a newspaper reporter, a passe actor in love with the heavy's cast-off girl friend, and a few others. A couple of escaped convicts also drop in. The heavy wants to get something on the governor; the governor would do likewise, the actor wants to get to Hollywood, the reporter wants to flash news of the event to the world, but the fleeing convicts don't want any more company, so they cut the light and phone wires to prevent intrusion. Ensues a lot of weird goings on which threaten to ruin many lives, until finally the fleeting convicts get killed and the heavy drops dead, things are fixed up for the secretary and her husband, and the reporter has a real story to print.

Though the picture hops and skips around pretty much, there are several acceptable individual performances, with Lionel Atwill, Wallace Ford, Ray Walburn, Stuart Erwin and Irene Hervey doing good work.

Essentially a program picture, the picture really does not call for any kind of campaign.

Previewed in studio projection room.

McCarthy, Hollywood.

Produced and distributed by Metro-Goldwyn-Mayer. Produced by John W. Considine, Jr. Directed by George B. Seitz. Screen play by Harry Clork. From the story by George F. Worts. Musical score by Franz Waxman. Recording director, Douglas Shearer. Art director, Cedric Gibbons. Associates, James Havens, Edwin B. Willis. Wardrobe by Dolly Tree. Photographed by Lester White. Film editor, Conrad A. Nervig. Assistant director, Robert Barnes. P. C. A. Certificate No. 2119. Running time, when seen in Hollywood, 65 minutes. Release date, April 24, 1936. General audience classification.

CAST

G. A. Axton	Lionel Atwill
Laura Tait	Irene Hervey
Governor Pruden	Raymond Walburn
"Chubby" Rudd	Stuart Erwin
Zelda Tadema	Ann Loring
Gregory Bengard	Louis Hayward
Jack	Wallace Ford
Judy	Bernadene Hayes
Jasper Cowdray	Robert Gleckler
Barney Tait	Harvey Stephens
Pedro	J. Carrol Naish
Pilot	Matt Moore
Co-pilot	Robert Livingston

Till We Meet Again

(Paramount-Lewis)

Dramatic Romance

Drama is the keynote of this romance of a man and a woman who love each other more than they do their countries. It's a spy story, but it is not a war story even though all action is projected against the turmoil of the World War. Quite intelligently and just as evidently to concentrate audience attention upon the dramatic situations in which the lovers find themselves, there are no war conflict scenes in the picture. Though the atmosphere of its horror and danger is continually present, it is included to intensify the situation in which it is the duty of one spy to trap another.

Alan Barclow and Elsa Baranyi are in idyllic love in Vienna when war breaks out. Answering the call of his country, Alan returns to England just before they are to be married. He becomes a superspy and Elsa, returning to Germany, is similarly engaged. Alan, under the lash of Captain Minton, and Elsa, driven on by Ludwig, gather information that wreaks havoc with their respective enemy countries' plans. Alan is ordered into Germany to catch the German spy. The lovers meet, but the call of personal love is stronger than that of duty. Amid situations that continually have both in dangerous spots, as Ludwig knows there is a British spy in the country, both sicken of the horror of it all. Fleeing, pursued and menaced by Ludwig's soldiers, both escape to Holland and internment for the duration of the war.

Treating as it does the most dangerous game in the world, spying in war time, and thus a subject of more than ordinary interest to the public, the romantic counterpart to the drama has a character to stir emotions. Lovers, victims of national hate, ordered to bring about the doom of each other, the work of Herbert Marshall and Gertrude Michael is convincing and believable. Exploitation of their name values, plus forceful description of the picture's story and production quality, looks to be the medium that would arouse maximum interest.

Previewed in studio projection room.

McCarthy, Hollywood.

Produced and distributed by Paramount. Producer, Albert Lewis. Directed by Robert Florey. Assistant director, Harry Scott. From a play by Alfred Davis. As adapted by Morton Barteaux. Screen play by Edwin Justus Mayer, Brian Marlow and Franklin Coen. Sound, H. M. Lindgren. Film editor. Richard Currier. Art directors, Hans Dreier and Roland Anderson. Photographed by Victor Milner. P. C. A. Certificate No. 2039. Running time, when seen in Hollywood, 80 minutes. Release date, April 17, 1936. General audience classification.

CAST

Alan Barclow	Herbert Marshall
Elsa Daranyi	Gertrude Michael
Ludwig	Lionel Atwill
Carl Schrottle	Rod La Rocque
Captain Minton	Guy Bates Post
Hoffer	Spencer Charters
Von Diegal	Frank Reicher
Schultz	Egon Brecher
Kraus	Torben Meyer
Vogel	Vallejo Gantner
First English officer	Colin Tapley
Second English officer	Colin Kenny
Nurse	Julia Faye

Comin' 'Round the Mountain

(Republic)

Western

Harking back to the era of the Pony Express with California as a background, this outdoor romance production combines the requisite component parts for well balanced fare for the inveterate as well as the casual western audience. The highlight is a cross-country race to determine the competitive worth of horseflesh for duty with the Pony Express. The race is one to quicken the audience pulse.

The plot is typically western with nothing new to distinguish it from numerous others, yet this doesn't detract from the presentation. A Pony Express rider is set upon and robbed of a package of money needed to forestall a sheriff's sale of a ranch. The rider obtains a leave of absence from the Pony Express to track down the robbers. The man who engineered the theft turns out to be the neighboring ranch owner, eager to consolidate both ranches and marry the girl who owns the mortgage property.

Gene Autry as the Pony Express rider turns in his usual excellent performance, interspersing two or three songs. In fact, the entire cast was well chosen. Ann Rutherford is the girl, Roy Mason the heavy and Smiley Burnette contributes most of the comedy relief. Bob McKenzie makes much of his small part as the marshal.

"El Diablo," a highly spirited horse, plays an important part in the proceedings. Autry escapes from the desert when the animal, runaway from the girl's ranch, strays there. The horse later is set free to rejoin a herd of wild horses, and assumes leadership after besting the former leader, a pinto. The pinto is stolen by Mason, painted black and entered in the big race as a thoroughbred. "El Diablo" beats the pinto by a length. Mason's trickery is disclosed when the two horses attempt to renew their fight. The stolen money is recovered, the ranch is saved and Autry marries the girl.

Exploitation might be best directed toward children, but the production has material to interest adult patronage.

Previewed in projection room.

Mooney, *New York.*

Produced and distributed by Republic. Directed by Mack Wright. Supervised by Armand Shaefer. Screen play by Oliver Drake, Dorrell McGowan and Stuart McGowan. Original story by Oliver Drake. Photography by Bill Nobles. Running time, 55 minutes. Release date, April 13, 1936. General audience classification.

CAST

Gene	Gene Autry
Dolores	Ann Rutherford
Frog	Smiley Burnette
Matt Ford	Roy Mason
Slim	Ken Cooper
Butch	Tracy Lane
Caldwell	Raymond Brown
Marshall	Bob McKenzie

King of the Pecos

(Republic)

Western Melodrama

Much plain and fancy riding, trick and ordinary shooting, claim jumping, cattle driving and primitive justice, the struggle between Colt and Blackstone law, make up the substance of this western. There are many shots of rugged open country and mountain ranges. Dialogue is at a minimum and action, which is swift and continuous, carries most of the narrative.

John Wayne's riding and shooting ability are mentionable in advertising. Intentionally or not, there are a number of startling horse falls and pile-ups.

Vengeance is the motivating element of the story, tempered with legally directed defense of settlers' rights. The love interest is subordinated to these, but the formal fadeout is achieved logically. Two character men carry a humorous strain which is intermittently recurrent.

The story opens with claim-jumper Stiles and his men taking possession of a million acres of cow country, killing ten-year-old John Clayborn's father and mother when they refuse to give up their property. Ten years later the boy returns to the community as John Clay, lawyer, and leads the oppressed independent ranchers in a legal attempt to recover their rights. Lawful means succeed in a measure, but continued murder and pillage by Stiles' men make adoption of gun tactics necessary. John has met and fallen in love with Belle, daughter of a rancher killed by Stiles' agent, who at first misinterprets his leadership as ulterior in motive, but this misunderstanding is cleared up and John leads the ranchmen in a final attack on the Stiles forces which results in the elimination by death of the claim jumper and his men. John and Belle marry.

Previewed at projection room showing to press.—Weaver, New York.

Produced and distributed by Republic. Directed by Joseph Kane. Supervised by Paul Malvern. Screen play by Bernard McConville, Dorrell McGowan and Stuart McGowan. Story by Bernard McConville. Photographed by Jack Martin. Reviewed without P. C. A. certificate. Running time, 54 minutes. Release date, March 9. General audience classification.

CAST

John Clayborn	John Wayne
Belle	Muriel Evans
Stiles	Cy Kendall
Ash	Jack Clifford
Brewster	Frank Glendon
Josh	Herbert Heywood
Hank	Arthur Aylesworth
Clayborn, Sr.	John Beak
Mrs. Clayborn	Mary McLaren
Little John	Bradley Metcalfe, Jr.
Smith	Yakima Canutt

Dubrovsky

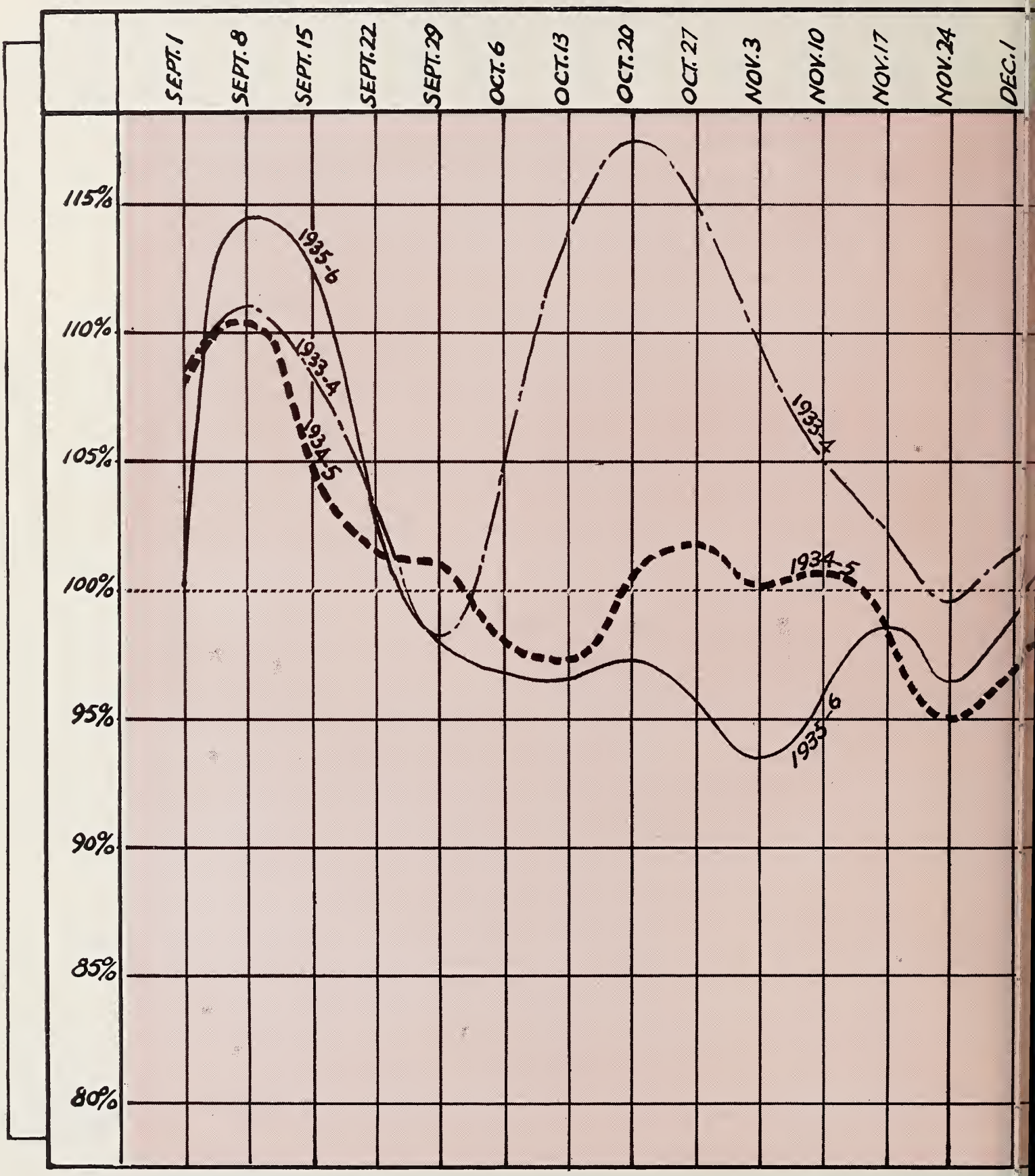
(Amkino)

Russian Melodrama

Oppression of the serfs under the old Russian social system and its aftermath of rebellion, pillage and vengeance compose the substance

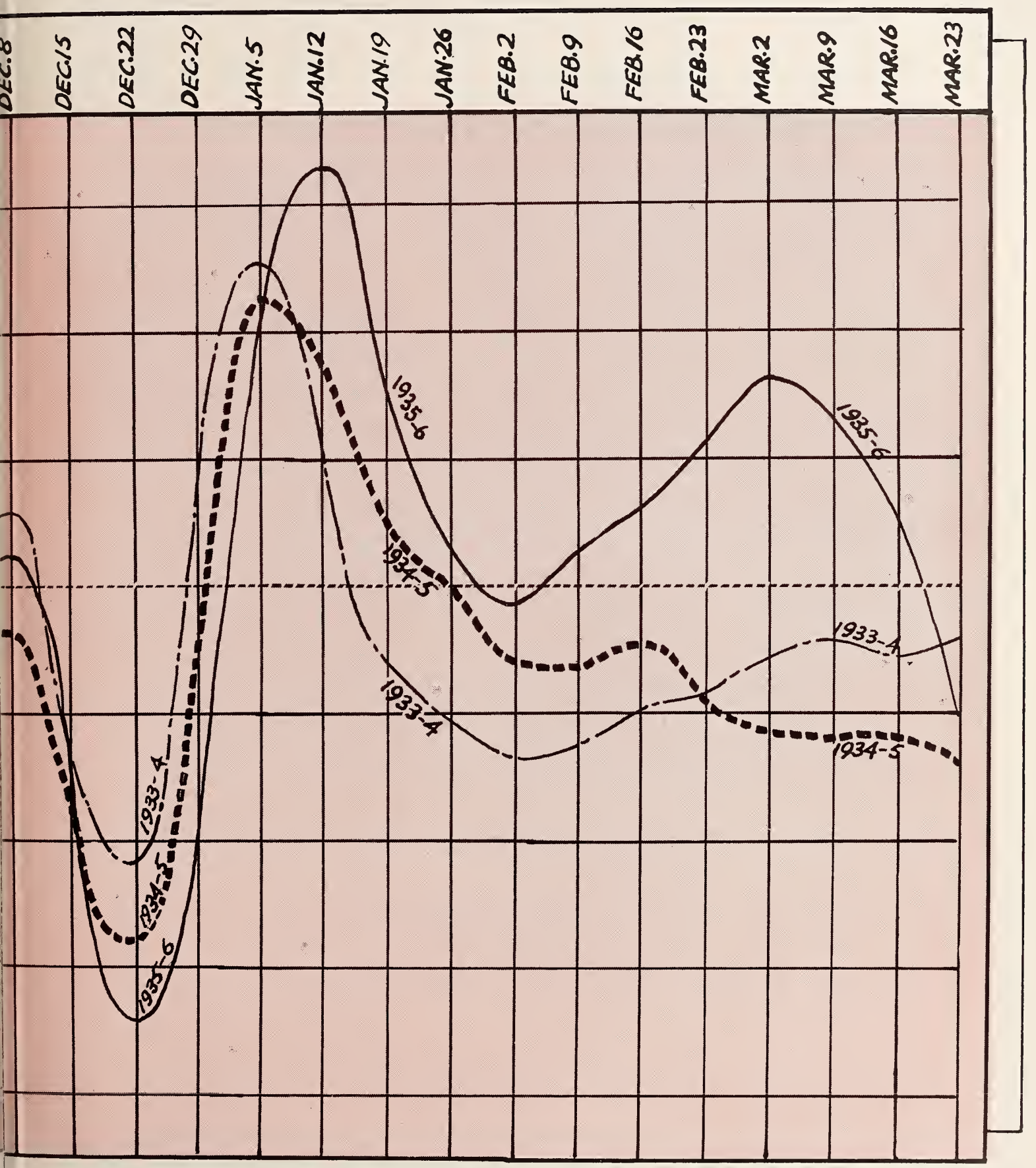
(*Continued on page 60*)

FALL AND WINTER THEATRE



The trend of business of motion picture theatres in twelve key cities of the United States, during the fall and winter seasons of 1933-34, 1934-35 and 1935-36, is compared in the chart on this and the adjoining page. The graph is based upon MOTION PICTURE HERALD'S weekly compilation of box office grosses from the larger representative cities of the country.

GROSSES FOR THREE YEARS



The gross from the twelve cities during the week ended September 1, 1935, was taken as 100 per cent in drawing the comparison, and all other grosses were rated on this basis. The cities considered were the following: Boston, Chicago, Cleveland, Hollywood, Kansas City, Los Angeles, Minneapolis, New York, Oklahoma City, Omaha, Portland, Ore., and San Francisco.

of this importation outfitted with English subtitles, on the film, interpreting the story for American audiences. The picture is almost wholly without comic relief and the story is told largely in terms of swift-moving action.

For audiences of Russian background or sympathies the names of Pushkin, Ivanovsky and Livanov, author, director and star, afford exploitation material.

For general purposes the depictment of pre-Soviet Russian civilization and a production kinship to "Potemkin," emphasized in various quotable critics' reviews prefacing the picture in its New York run at the Cameo theatre, are chief available angles.

The story is of Vladimir Dubrovsky, son of a Russian nobleman illegally deprived of his lands by Kirila Troyekurov, his wealthier neighbor and former friend. Seizure of the Dubrovsky lands brings about the death of the Senior Dubrovsky, which the son first avenges by burning the house while four of Troyekurov's agents are in a drunken stupor within. Young Dubrovsky then leads his serfs and volunteers who join his band in a campaign of reprisal, looting estates, killing aristocrats, befriending the peasantry, until, taking advantage of an opportunity to masquerade as a French tutor employed by Troyekurov to teach his daughter, he falls in love with the girl and finds himself torn between his intention to lead his followers in an attack on the estate and a desire to save his beloved.

His masquerade is successful, but his followers become impatient, and in restraining them his identity is discovered. He learns that Troyekurov is compelling his daughter to marry a nobleman and, arriving too late to prevent the ceremony, is shot by the nobleman. When his followers start out to raid the Troyekurov stronghold in reprisal he attempts to follow but dies of his wounds. The raid is conducted and the picture ends with Dubrovsky's second-in-command killing Troyekurov.

Reviewed at the Cameo theatre, intimate theatre on 42nd street near Broadway, directing its program especially to Russian clientele. Audience reaction was audibly favorable.

WEAVER, New York.

Produced by Lenfilm. Distributed by Amkino. Directed by Ivanovsky. Story by Alexander Pushkin. No. P. C. A. certificate. Released March 28th. Running time, 72 minutes. Adult audience classification.

CAST

Vladimir Dubrovsky	Boris Livanov
Alexei Dubrovsky	E. Samarin-Elsky
Kirila Troyekurov	N. Nonakhov
Count Vereysky	V. Gardin
Arkhip	R. Volkov
Masha Troyekurov	G. Grigorieva

Three Little Wolves
(U.A.)
Disney Triumph

The Three Little Pigs of unforgettable box office memory return in all their pristine porcine rotundity and charm as intended victims of three little wolves coached by their vengeful parent, the Big Bad Wolf himself. The diligent pig is busily engaged in constructing an automatic "wolf pacifier" while his playful companions sound the wolf alarm to annoy him. The Big Bad Wolf disguises himself as Bo Peep and the little wolves as her sheep, enticing the little pigs into their lair and preparing them for the oven. The diligent pig discovers their danger and comes to the rescue with his machine, an elaborate, Rube Goldberg type of apparatus that is screamingly effective. The subject is a sheer triumph for Disney, who must have known the hazard involved in returning the Three Little Pigs in a manner to circumvent the almost inevitable anti-climax expectable in view of their original success. "Three Little Wolves" is the eminently qualified result. It is immensely satisfying, manifestly advertisable, altogether excellent.—Running time, 10 minutes.

Popular Science No. 4
(Paramount)
Instructional

Varied avenues explored by scientists in this subject are skyscraper resistance to earthquake, electrical cooking devices, analysis of caterpillar metamorphosis, construction of a miniature airplane and X-ray photographing of a living person. The production is in color throughout. Topics are not routine. Treatment is serious, save for humorous touches in narration. A studious item, possibly useful in connection with a feature comedy or musical, probably a little stiff for purposes of balancing a drama.—Running time, 11 minutes.

Betty Boop and Little Danny
(Paramount)
Average Cartoon

Betty Boop opens this brief flight into the fanciful by singing a song about physical culture in her gymnasium, after which she becomes involved with a runaway vibrator and sends little Danny for an electrician. He is variously delayed and rescues her by accident rather than design after she has been reduced to a shadow. Ensuing laughter returns her to normal size, but doesn't stop there. It's about average for the series.—Running time, 7 minutes.

Mickey's Grand Opera
(U.A.)
Mickey Mouse at Tops

Walt Disney may have turned out a better Micky Mouse comic at some time in the past but the name of none intrudes upon the memory of nine hilarious minutes afforded by this one. Mickey is director of a grand opera starring Donald Duck and Diva Hen, but his dog gets into trouble backstage with a magician's hat full of rabbits, birds and assorted animal life, chasing and being chased by same on stage and off while the stars, orchestra and all hands struggle bravely with the score. Voice effects are excruciatingly keyed to character, music and action, with Donald Duck stealing the show as to laughs. Color is effectively but not obtrusively employed throughout. The subject is suitable for any and all kinds of programs, theatres and audiences.—Running time, 9 minutes.

Winged Champions
(Paramount)
Ornithological Study

Ted Husing's glib narration contrasts effectively with the often superlative shots of birds on the wing—ducks, geese, swans, even pelicans—obtained at various sanctuaries and breeding grounds. The information given is interesting in itself and the camera achievements are noteworthy. A well rounded, carefully prepared, all-purpose Sportlight.—Running time, 10 minutes.

Paramount Pictorial No. 9
(Paramount)
Routine Miscellany

William L. Finley's method of studying bird habits is the first and best of three items combined herein. A brief inspection of Lake Patzcuaro and its Indian fishermen is next. The subject closes with Charles Haubiel playing "Swanee River" in the manner of six famous composers, a dull business too often done by too many pianists.—Running time, 10 minutes.

Elmer Elephant
(U.A.)
Color Comic

Elmer Elephant's proboscis is ridiculed by his less favored rivals for the affection of popular Tillie Tiger, at whose birthday the action takes place, and he is in despair until fire threatens the life of his beloved, and he is able, with the aid of his versatile nasal appendage, a giraffe and a trio of pelicans, to save her life and win her hand. The humor is legitimate, the action steadily accelerated and the final situation achieved with completely successful blending of excitement and humor. The subject is among the better Disney productions since adoption of color.—Running time, 8½ minutes.

Warner Acquires Modern Studio for Dubbing in Spain

by HARRY CHAPIN PLUMMER
in Barcelona

Warner-First National, S. A., has just acquired exclusive use of the commodious and completely equipped studios of Trilla y La Riva, in the Palacio de Metalurgía, in the Montjuich Park grounds of the Barcelona '29 Exposition, for an indefinite period, for dubbing purposes. A condition of the contract is that Warner-First National acquired full and exclusive rights to production. René J. Huet, director general of the Spanish affiliate of the American producing and distributing company, said Warner had no intention of employing the Trilla y La Riva studios for original production, for the present, at least, but that the work of dubbing under the new arrangement would start at once. Among those to be dialogued in Spanish are "White Lights," "Dinky," "Special Agent," "The Irish in Us," "Doctor Socrates" and "Front Page Woman."

Mr. Hust said the use of the studios had been acquired in order to avoid the vexatious delays and interruptions his company had experienced in attempting to dub pictures in small, independent producing studios, where, from time to time, work upon dialoguing would be terminated suddenly by withdrawal of a technical expert or camera man or sound recorder for another picture in production in the same or another studio. Oftimes the studios thus transiently employed were found to lack requisite technical and mechanical equipment and specialized personnel.

By the terms of the new contract, Trilla y La Riva henceforth will concentrate exclusively upon the dubbing of Warner Brothers English-language films. It is expected that 18 films will be dialogued this year.

The Monjuich studios are among the best equipped production and dubbing plants in Spain and have two huge stages with all necessary accessories. The technical equipment is wholly of Spanish, and mostly of Catalan local, manufacture, the only foreign apparatus being a traveling crane camera of French patent. In dubbing in the past for Artistas Asociados, S. A. (United Artists), and other affiliates of American distributors, Trilla y La Riva has produced excellent results, due in part to splendid management and up to date and comprehensive equipment and in part to the high quality of acting personnel recruited for the dubbing process from the first theatres of Madrid and Barcelona and the native screen profession of the country.

Coster Reaches New York

V. B. Coster, former manager of the Western Electric Company, Inc., of Argentina, has arrived in New York to take up a supervisory position in Electrical Research Products, Inc.'s, Latin American Department. Meanwhile, W. S. Tower, Jr., is en route to Mexico to replace William DeMello as manager of the Western Electric Company of Mexico.



EXTRA!

"SUTTER'S GOLD" BEATS "MAGNIFICENT OBSESSION" FIRST FOUR DAYS AT ORPHEUM THEATRE, SAN FRANCISCO!... AND LEADS EVERY-THING IN DENVER AT THE DENVER THEATRE, *says Variety!*

STEP OUT WITH UNIVERSAL!

ENGINEERS' EMPHASIS ON IMPROVING EQUIPMENT IS CONVENTION'S TOPIC

Technicians Concentrating on Refining Existing Mechanical Procedure Rather Than on New Apparatus, Papers Show

Scientists and engineers vested with the technical development of the motion picture today are engaged in improving existing mechanical procedure and practice, rather than the development of radically new apparatus.

This trend in motion picture engineering may be accepted as being indicative of the high stage of development already reached in the equipment used for producing, distributing and exhibiting motion pictures, and becomes apparent from the nature of the half hundred technical papers that will be read by motion picture scientists before the spring meeting of the Society of Motion Picture Engineers, April 27th to 30th, at Chicago's Edgewater Beach hotel.

A majority of these papers will deal with the development and improvement of specialized equipment, and the refinement of production technique—embracing such apparatus as rectifiers, lighting systems, volume indicators, exposure meters, lamps, carbons, screens and the like.

Of the seven technical sessions to be held, five will be devoted to sound, lighting, laboratory and projection, film slides and apparatus and equipment in general.

Colonel H. N. Schwarzkopf, superintendent of New Jersey's State Police, and receiver of considerable attention in the Hauptmann kidnaping case, will discuss the application of sound motion pictures to criminal identification. The Colonel has in mind a plan for extending the use of sound films in crime solution.

The engineers will listen to discussions on film libraries, photoelectric cells, variable-density recording, ultraviolet light in sound recording and printing, acoustics in their relation to music scoring stages, sound stages and small theatres; sound waves, projection screen brightness, projection practice, lighting problems of the screen, incandescent lights, trends in carbon arc for motion pictures, film preservation, projection and projectors, color in motion pictures, raw stock, visual education, advertising projectors, 16 mm. and 35 mm. film, and other equipment and practices.

An exhibit of newly developed motion picture apparatus will be held in the convention hotel.

Douglas Shearer, of MGM's Culver City studio, together with RCA, will conduct a symposium on essential improvements achieved in sound-film recording and reproduction in adapting conventional methods to the high-quality reqirements of motion pictures.

F. H. Richardson, of MOTION PICTURE HERALD's technological department, will discuss projection.

The delegates will visit the Underwriters' Laboratories in Chicago and the plants of Chicago's various laboratories, studios and equipment factories. The semi-annual banquet will be held on Wednesday evening, April 29th, at the Edgewater Beach hotel.

In charge of the convention will be W. C. Kunzman, convention vice president; James I. Crabtree, editorial vice president; and the following convention committee chairmen: O. M. Glunt, financial; G. E. Matthews, papers; E. R. Geib, membership; Will Whitmore, publicity; H. Griffin, projection; O. F. Neu, apparatus.

The complete program follows:

MONDAY, APRIL 27

9:00 A.M.—Registration

10:00 A.M. to 12:00 Noon—East Lounge: Business and Technical Session

Address of welcome, H. G. Tasker, President (15 min.)

Report of the convention committee, W. C. Kunzmann, convention vice-president (5 min.)

Report of membership committee, E. R. Geib, chairman (5 min.)

Report of the progress committee, J. G. Frayne, chairman (20 min.)

"Organization and Work of the Film Library," John E. Abbott, director, The Museum of Modern Art Film Library, New York, (Demonstration) (25 min.)

"The Application of Sound Motion Pictures to Criminal Identification," Col. H. N. Schwarzkopf, superintendent, New Jersey State Police, Trenton, N. J. (Demonstration) (25 min.)

12:30 P.M.—South Room: Informal Get-Together

2:00 P.M. to 5:00 P.M.—East Lounge: Sound Session

Report of the sound committee, P. H. Evans, chairman (1 hour)

"Photoelectric Cells and Their Method of Operation," M. F. Jameson and T. E. Shea, Bell Telephone Laboratories, Inc., New York. (Demonstration.) (one hour.)

"Harmonic Distortion in Variable-Density Recording," B. F. Miller, Warner Bros. Hollywood. (15 min.)

"The Electron-Image Tube: A Means of Making Infra-red Pictures Visible"; G. A. Morton, RCA Manufacturing Co., Inc., Camden, N. J. (20 min.)

"Increased Resolution in Sound Recording and Printing through the Use of Ultraviolet Light"; G. L. Dimmick, RCA Manufacturing Co., Inc., Camden. (Demonstration.) (25 min.)

8:00 P.M.—East Lounge: Film Program

Exhibition of recent outstanding feature and industrial motion pictures. Admittance by registration card only.

TUESDAY, APRIL 28

10:00 A.M. to 12:00 Noon—East Lounge: Acoustics and Sound Equipment Session

"The Acoustic Design of Music Scoring Stages"; C. M. Mugler, Acoustical Engineering Co., Los Angeles. (Demonstration). (20 min.)

"Acoustic Considerations in the Construction and Use of Sound Stages"; D. P. Loye, Electrical Research Products, Inc., Los Angeles. (Demonstration.) (20 min.)

Report of the standards committee; E. K. Carver, chairman.

"A High-Quality Reproducing System for Small Theatres"; H. P. Pfannenstiehl, E. O. Scriven, and J. F. D. Hoge, Bell Telephone Laboratories, Inc., New York. (20 min.)

"Recent Improvements in the Variable-Width Recording System"; B. Kreuzer, RCA Manufacturing Co., Inc., Camden. (20 min.)

"Analysis of Sound Waves"; H. H. Hall, Cruft Laboratory, Harvard University, Cambridge, Mass. (15 min.)

2:00 P.M. to 5:00 P.M.—East Lounge: Lighting Symposium

Report of the projection screen brightness committee; C. Tuttle, chairman. (15 min.)

Report of the projection practice committee; H. Rubin, chairman. (15 min.)

"The Motion Picture Screen as a Lighting Problem"; M. Luckiesh and F. K. Moss, General Electric Co., Cleveland. (25 min.)

"Source Construction and Color of Light from Some Incandescent Lamps"; R. E. Farnham, and R. E. Worstell, General Electric Co., Cleveland. (20 min.)

"Present Trends in the Application of the Carbon Arc to the Motion Picture Industry"; W. C. Kalb, National Carbon Co., Inc., Cleveland. (20 min.)

"Theory, Design, and Use of Photoelectric Exposure Meters"; A. T. Williams, Weston Electrical Instrument Corp., Newark. (20 min.)

8:00 P.M.—East Lounge: Special Sound Demonstration

"A Symposium on Essential Improvements Achieved in Sound-Film Recording and Reproduction in Adapting Convention Methods to the High-Quality Requirements of Motion Pictures"; D. Shearer, Metro-Goldwyn-Mayer Studios, Culver City, with the cooper-

(Continued on page 64)

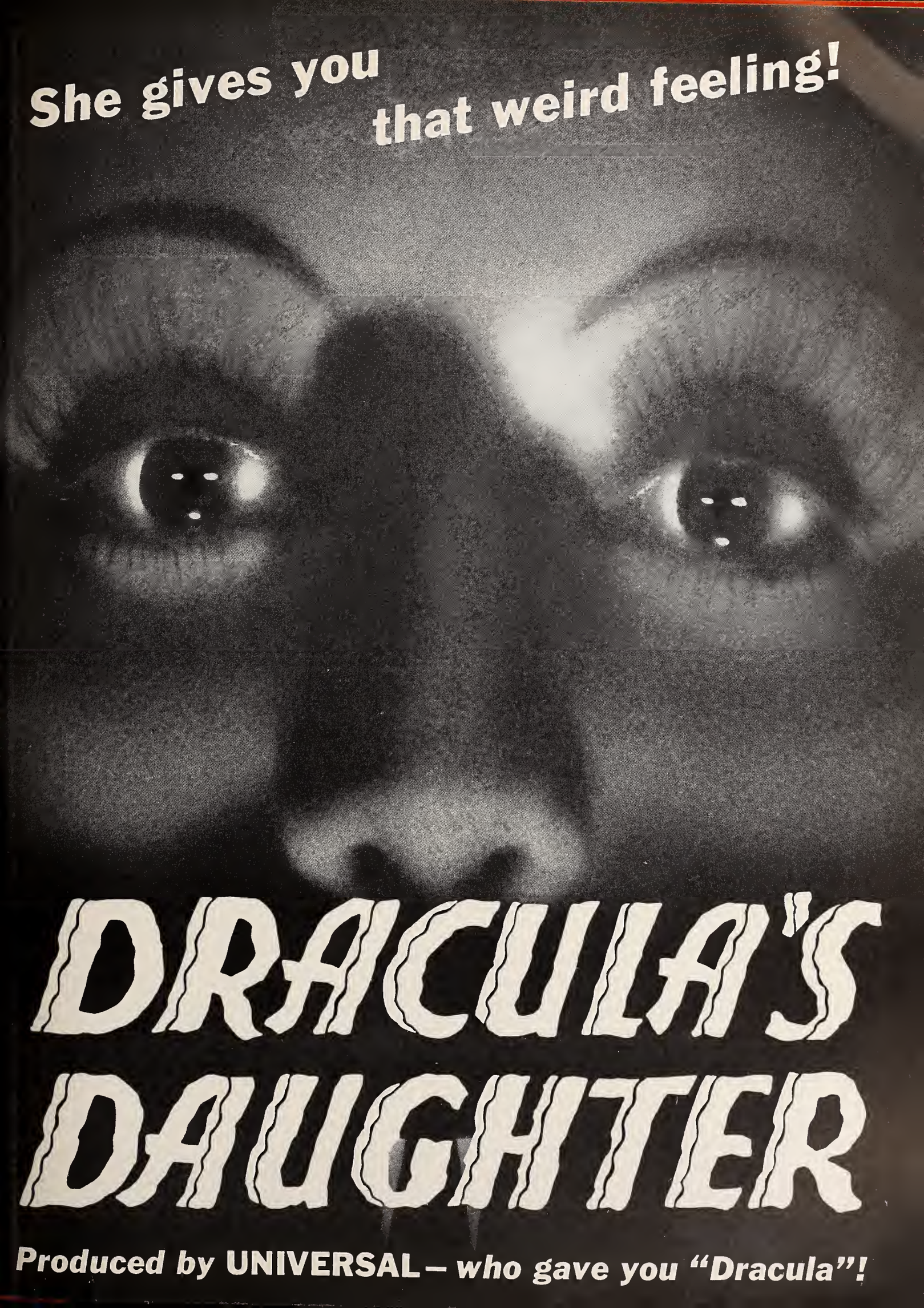
"CAPTAIN JANUARY" INJUNCTION ISSUED

The United States circuit court of appeals in New York Tuesday ordered a forthwith injunction issued restraining Twentieth Century-Fox Film Corporation and Rural Pictures Corporation from proceeding any further with the production and distribution of "Captain January," starring Shirley Temple.

The injunction was ordered after a reversal of a district court decision in the injunction and accounting suit brought against the film company by L. C. Page and Company which claims it acquired all motion picture rights to the novel, "Captain January," in 1923. The silent film rights to the book were sold to Principal Pictures, to which Twentieth Century-Fox paid $6,666 along with $13,333 to Mrs. Laura E. Richard, authoress of the story, for the sound rights.

Page and Company allege they own the rights to the picture and upon this are basing their suit for an accounting and it is because of this they asked for the injunction.

Fifty Papers Will Be Read at Spring Meeting of SMPE in Chicago April 27 to 30; The Complete Program


She gives you that weird feeling!
DRACULA'S DAUGHTER
Produced by UNIVERSAL— who gave you "Dracula"!

UNIVERSAL ADOPTS UNIT PRODUCTION

Laemmle's Interest Formally Transferred; 36 Features Next Season, 8 Buck Jones Westerns

Formal transfer of Carl Laemmle's controlling interest in Universal Pictures Company, Inc., to Universal Corporation, the Standard Capital-Charles R. Rogers purchasing group, was completed over the week-end with the payment of $4,000,000 which, in addition to the $1,500,000 deposited on March 14th, complied with the terms of the option taken on Nov. 1, 1935.

At a meeting of the board of directors of Universal Corporation following completion of the transfer last Thursday, J. Cheever Cowdin, president of Standard Capital Company, was elected chairman, R. H. Cochrane president and Charles R. Rogers executive vice-president. Other members are Paul G. Brown, Philadelphia capitalist; Garrettson Dulin, of Dulin & Company, Los Angeles; Lawrence W. Fox, Jr., vice-president of Standard Capital Company; William Freiday, New York banker; J. Arthur Rank and Leslie W. Farrow, representing the British interests participating in the purchase; Adolph Ramish, Los Angeles banker; and Budd Rogers, brother of Charles R.

Following the meeting of Universal Corporation directors, the board of Universal Pictures Company, Inc., met and elected Mr. Cowdin chairman, Mr. Cochrane president and Mr. Charles R. Rogers executive vice-president. Other members of the board are Messrs. Brown, Freiday, Budd Rogers, Simon Klee and Meyer Schine, the last two representing the first preferred stockholders. Other officers of the company retain their positions.

Voting Trust Arranged

All the stock of Universal Corporation has been placed in a voting trust. Voting trustees for a period of 10 years are George N. Armsby, long associated with Mr. Cowdin, Dr. A. H. Giannini, and Messrs. Brown, Cowdin, Dulin, Rank and Charles R. Rogers, James P. Normanly, vice-president of Bancamerica corporation and active with Dr. Giannini in the banking business, is expected to become comptroller of the Universal studio on April 14th.

One of Charles R. Rogers' first official acts as executive vice-president was to announce that the company will institute the unit system of production and that 36 pictures will be made next season, not including a series of eight Buck Jones westerns. Work on 14 productions still to be completed for the 1935-36 season will be pushed steadily, with acceleration during April, May and June.

Four serials are scheduled, the first being "The Phantom Rider," now in production, and another, "Ace Drummond," adapted from a cartoon strip. Henry MacRae and Bernard Sarecky will alternate on serial productions.

Eleven writers and four directors have been added to the studio staff since the new owners of Universal took control. The directors are Ralph Murphy, Walter Lang, Edward Buzzell and Arthur Lubin. William Koenig is general manager of the studio, Fred S. Meyer is his executive assistant, Rufus LeMaire is executive assistant to Charles R. Rogers, and William Fender is in charge of studio operations. Dan Kelley continues as casting director, Edward Brymer as wardrobe designer and Martin Murphy as production manager.

New Administration Building

First among the pictures for production are "My Man Godfrey," with William Powell and Carole Lombard featured, and "It's a Small World," co-starring Joan Bennett and Joel McCrea. Work is scheduled to commence before May 15th on "Everybody Sings," a musical comedy, "Reno in the Fall" and "Roxana."

A new administration building for writers, readers, the casting office and producers is expected to be built within six months.

No successor has been named to the post of story department head in New York, vacated by the resignation of Miriam Howell.

James R. Grainger, general manager of distribution, announced that the annual convention of sales managers will be held in New York on May 25th. Story conferences at Universal City were expected to be concluded this week with the lineup of production for next season virtually complete. Charles R. Rogers and William Koenig are expected to attend the convention.

Plans for paying off accumulated dividends on first preferred stock by issuance of new stock in exchange were said to be receiving consideration. An official statement issued by the company disclosed that a substantial amount of new working capital had been appropriated to facilitate the signing of new talent and the increase of the production schedule.

Legion Classifies 6 Films For General Patronage

Of 12 pictures reviewed and classified by the Legion of Decency in its listing for the past week, 6 were termed as unobjectionable for general patronage, four as unobjectionable for adults, and two as objectionable in part.

The new pictures and their classification are: Class A-1, Unobjectionable for General Patronage—"Little Miss Nobody," "Message to Garcia," "The Pride of the Marines," "The Singing Kid," "Sky Parade," "Treachery Rides the Range." Class A-2, Unobjectionable for Adults—"Big Brown Eyes," "Der hohere Befehl," "Mystic Mountain," "Unguarded Hour." Class B, Objectionable in Part—"La Signora Di Tutti," "Robin Hood of Eldorado."

Improved Sound Is Convention Topic

(*Continued from page 62*)

ation of the RCA Manufacturing Co., Inc., Camden.

WEDNESDAY, APRIL 29

10:00 A.M. to 12:00 Noon—East Lounge: Laboratory and Projection Session

Report of the committee on preservation of film; J. G. Bradley, chairman. (15 min.)

Report of the color committee; J. A. Ball, chairman. (10 min.)

"A Film Emulsion for Making Direct Duplicates in a Single Step"; W. Barth and F. Schoeck, Agfa Ansco Corp., Binghamton, N. Y. (20 min.)

"Projection and Projectors"; A. J. Holman, East Orange, N. J. (20 min.)

"Some Properties of Motion Picture Film"; A. H. Nuckolls and A. F. Matson, Underwriters' Laboratories, Chicago. (20 min.)

"A 13.6-Mm. Super-High-Intensity Carbon"; D. B. Joy, National Carbon Co., Inc., Fostoria, Ohio. (15 min.)

"Action is Needed"; F. H. Richardson, MOTION PICTURE HERALD, New York. (10 min.)

2:00 P.M. to 5:00 P.M.—Visits to the Underwriters' Laboratories and Other Points

7:30 P.M.—Ballroom: Semi-Annual Banquet

Addresses, dancing and entertainment.

THURSDAY, APRIL 30

10:00 A.M. to 12:00 Noon—East Lounge: Slide-Film Symposium

"The Development of Slide-Film Stereopticons"; Miss Marie Witham, Society for Visual Instruction, Chicago. (15 min.)

"Slide-Films for Use in the Extension Division of the U. S. Department of Agriculture"; C. H. Hanson, Extension Service, U. S. Department of Agriculture, Washington, D. C. (Demonstration.) (20 min.)

"Visual Education and Slide-Films"; J. B. MacHarg, Lawrence College, Appleton, Wis. (Demonstration.) (20 min.)

"The Advantages of the Talking Slide-Film as a Machine for Selling"; L. M. Francisco, Wilding Pictures Productions, Inc., Chicago. (20 min.)

"A Sound Slide-Film Projector"; F. Freimann, Electro-Acoustic Products Co., Fort Wayne, Ind. (Demonstration.) (15 min.)

Report of the committee on non-theatrical equipment; R. F. Mitchell, chairman. (15 min.)

"The Business Screen—Some Demands Made Upon It"; W. F. Kruse, Bell & Howell Co.

2:00 P.M. to 5:00 P.M.—East Lounge: Apparatus and Equipment Session

"Photographic Race-Timing Equipment"; F. Tuttle and C. H. Green Eastman Kodak Co., Rochester, N. Y. (15 min.)

"Use of Motion Pictures in an Accurate System for Timing and Judging Horse Races"; E. M. Honan, Electrical Research Products, Inc., Hollywood. (Demonstration.) (15 min.)

"Demonstration of 16-Mm., 1,000-W. Filmosound Projector"; R. F. Mitchell and W. L. Herd, Bell & Howell Co., Chicago.

"Copper Oxide Rectifier for Motion Picture Arc Supply"; (Part A) I. R. Smith, Westinghouse Electrical & Manufacturing Co., East Pittsburgh, Pa., (Part B) C. E. Hamann, General Electric Co., West Lynn, Mass. (20 min.)

"A New Monitoring Telephone Receiver"; H. F. Olson, RCA Manufacturing Co., Inc., Camden. (15 min.)

"A New Rotary Stabilizer Sound Head"; F. J. Loomis and E. W. Reynolds, RCA Manufacturing Co., Inc., Camden. (15 min.)

"A Universal Ribbon Microphone"; H. Folson, RCA Manufacturing Co., Inc., Camden.

"The Magazine Cine-Kodak"; O. Wittel, Eastman Kodak Co., Rochester, N. Y. (10 min.)

"The Pull-Down Movement"; A. S. Newman, London, England.

April 6, 1936

FIFTEEN CENTS

TIME

The Weekly Newsmagazine

Time salutes the film that dwarfs all pictures of the past and challenges all pictures of the future!

Volume XXVII

Number 14

Circulation Office, 350 East 22nd Street, Chicago (Reg. U. S. Pat. Off.) Editorial and Advertising Offices, 135 East 42nd Street, New York

Circulation this issue more than 600,000

This is the first time that America's greatest news weekly has ever devoted 3 FULL PAGES to a single motion picture!


TIME, April 6, 1936

CINEMA

The New Pictures

Things to Come (London Films) is a $1,400,000, two-hour cinematic summary of the history of the next 100 years. It marks the début of Herbert George Wells as a screen-writer. It places Alexander Korda's London Film Productions Ltd. on a par with Hollywood for production power as well as brains. It tells an extraordinary story which, while it may not convince cinemaddicts, is likely to captivate them (see pp. 44 & 45).

Since what happens to anyone now old of no consequence to anyone now old enough to enjoy the cinema, the notion of producing a film of which the longest and most spectacular portions deal with 2036 seems, at first glance, distinctly original. Originality it is. It is during preference for doing, insofar as possible, only what has been done before. Actually, nothing interests people more than what interests people more than matters. *Things to Come* is therefore prescribed entertainment and a concern them. magnificent tribute to the sound showmanship that has made Producer Korda the kingpin in England's booming cinema industry.

Beginning in 1940, the picture voices author Wells's current theory that the other world war will start this year. The operations of that war will be the destruction of Everytown, which looks very much like London, by a fleet of airplanes would throw a highly practical scare into contemporary audiences. The second portion of *Things to Come* contributes a reduction of Fascism which should cause it, to be banned in Germany and Italy. The climax of the picture is an [illegible] of H. Wells-

MANN'S SPACE GUN & MEN

An unmarried couple explore the cosmos.

ian Utopia than that foresighted author has ever divulged to his reading public. As a spectacle, *Things to Come* compares favorably with its Hollywood rivals. From *Intolerance* to *The Crusades*, but it differs from all predecessors in its class by de-

nouncing a cerebral rather than an emotional response. Its climax is reached not when two lovers are reunited but when an unmarried couple are required to leave each other interested in the cosmos than each direction of the moon thus seen in the direction of the World, Raymond Massey, to start the Wellsian motto: "All the Universe or nothing"—which shall it be? . . .

All the trimmers fall at the dingy house when streetcar Street where London-ites has offices, they are likely to be surprised when a fatigued-looking young man who has suffered behind its desk room into a comfortable but shabby suite office, then gets down to business. "I am Mr. Korda," he says. Korda looks and acts like anything but a Hollywood cinemagnate. A Hungarian journalist who got interested in the cinema in 1916, he reached Berlin in 1925. His first silent picture, *Helen of Troy*, was one of the best silents left Hollywood in 1926. Director Korda left Hollywood in 1931, however, he had had enough of its methods to last him a lifetime. The picture which made Korda was produced on a shoestring in 1933 and starred Merle Oberon, got its start in the cutting room of Charles Loudon of Prudential Assurance Co. Ltd. It also gave him a chance to explore on a grand scale his own ideas about cinema production, crystallized by a distaste for things of the U. S. industry.

Producer Korda's start as a journalist left him with a respect for the profession of writing. His sojourn in Hollywood convinced him that the importance of writers to the cinema had been vastly underrated, only less [illegible] than the importance of the cinema to writers. From this it was a short step to the conclusion, that the payroll of London Film Productions Ltd. was the proper place for an author like H. G. Wells. Few writers of comparable distinction have ever worked in Hollywood. Most of these have either laughed at or despised their jobs. Author Wells, who was on the set most of the time *Things to Come* was in production, was so delighted that he promptly declared he would concentrate on writing "for the screen hereafter. He now considers films "the greatest art," expects them "to oust both opera and stage. . . ."

WELLS, ARGYLE & MASSEY

The world: "All the Universe or nothing."

With enormous backing, a nucleus of a company in which one of his brothers (Vincent) is an art director, Producer Korda (Zoltan) is ready to attack the U. S. market. Year arranged to attack the U. S. market. Year arranged to Great Britain's 42nd (15,000 theatres to Great Britain's 42nd (15,000 on a large scale by buying a partnership in United Artists, which releases his pictures in the U. S. For years the English cinema industry functioned in controlled earth suburban garden backyards and a few vacant lots at Elstree. Producer Korda bought an enormous tract of land at Denham and set about building a $5,000,000 studio which, now almost complete, is as big and as well equipped as anything in Hollywood.

Before starting on *Things to Come*, the Films had been made before the Denham ture, which was made before the Denham studios were ready to function, Producer Korda installed a Special Effects Department under Ned Mann. More astounding than the gigantic outdoor sets constructed under Art Director Vincent Korda were Mr. Mann's miniatures: a space gun 70 feet high (see cut) with tiny puppets running around it on moving belts; hundreds of model airplanes apparently capable of carrying armies; a sky-darkening air-force swooping over the Dover Cliffs.

Since *The Private Life of Henry VIII* put new capital and new life into the British cinema industry, U. S. producers have been debating whether the brains behind the shabby desk in Grosvenor Street were really capable of supplying them with serious competition for the world cinema markets. Last week for the answer. *Things to Come* may or may not entrance U. S. cinemaddicts but it is likely to make bigwigs in Hollywood scratch their heads about a future much more immediate than 2036.


TIME, April 6, 1936

LOOKS . . .

T THINGS TO COME

1 **1940**—Europe's armament race results in War. On Christmas Eve, without warning, a sky-darkening fleet of planes bombs Everytown, which might be London. Above: the results.

2 **1966**—Aftermath of the long War is the Wandering Sickness, of which its symptoms are like "trucking". In Everytown sentries shoot the [illegible]. The corpse is in the foreground.

3 **Return** of the Dark Ages, Everytown gets a [illegible]ess, ignorant, lecherous, full of pieces, [illegible]ges senseless war against the Hill People.

4 **Scientists** who survive establish in an Iran hideaway what U. S. cinemaddicts will recognize as a gang. Their object: order out of chaos. Their Ambassador arrives in Everytown by plane.

5 **For impudence** he goes to jail. More planes arrive. Their occupants put Everytown to sleep with Peace Gas, rescue the Ambassador. He inspects the dead Chief.

6 **Machines** produce a Brave New World. In factories masked workers whiz up & down glass corridors on a chromium stairways. Enormous shovels like this dig houses out of hills.

7 **Everytown** outdoors and indoors are [illegible]tructed [illegible]shable and equally modern. The citizens [illegible]arched dickeys live upwards of 100 years.

8 **A Curmudgeon** exhibits to his great granddaughter Odette New York in his mouth button Historiscope. He has just imitated a "sneeze," what people did with "colds."

9 **No future** world would be complete without a voyage to the Moon. The Space Gun, being [illegible] as big as Pullman cars, and as comfortably upholstered.

10 **Even in 2036** someone is bound to be dissatisfied. A loafer, Theotocopulos, objects to the Space Gun, yaps on prodigious television screens, stirs up a mob to smash it.

11 **The World President's** daughter & friend pop into the gun's projectile before the befuddled mob can stop them. An attendant straps the Moon-bound travelers in.

12 **The night sky** at his finger tips, the World President grandson of the flying Ambassador—watches with [illegible] the Space Gun's bullet zooming through the

An event of world-wide importance!

H. G. WELLS'

THINGS TO COME

an ALEXANDER KORDA production

with RAYMOND MASSEY • RALPH RICHARDSON • SIR CEDRIC HARDWICKE • PEARL ARGYLE • PATRICIA HILLIARD • MARGARETTA SCOTT

and a cast of 20,000

A LONDON FILM · Directed by WILLIAM CAMERON MENZIES

Released thru UNITED ARTISTS

Playwright, Editor, Producer, Background of William LeBaron

Producing 60 Paramount Pictures More to His Measure than Editing Collier's

William Le Baron's father was an editor and the boy set out in commendable compliance with parental ambition to emulate his forebear in the pastepot and pencil tradition, but eighteen months as managing editor of the then struggling *Collier's Weekly* turned out to be somewhat more than enough of that for a young man who preferred to write plays. His recent assignment to oversee the production of sixty pictures a year for Paramount is more to his measure than the business of sending fifty-two editions of a weekly magazine to press.

The editor's son was born in the city in Illinois geared to the tick-tick-tick of Elgin watches on February 16th, 1883. He was ten years old when the first great World's Fair was produced in Chicago, only forty-two miles away, and eighteen when the iniquitous Midway where Little Egypt did her stuff had been reformed into the sedate campus of the austere, unsuspect University of Chicago. Here he came in 1901 and for three years assimilated the culture of the class room. His fourth and final college year was spent at New York University, the territorial distribution of his twenty-one years affording an editorially trained young man a rather complete familiarity with rural and metropolitan modes, manners and morals, extremely useful at the sending end of a directorial megaphone.

He was married on June 26th, 1908, to Mabel H. Rollins, and the pen that he liked better than the editorial blue pencil in that year wrote his first play, "The Echo," of which barely that lingers in the shallow memory of Broadway. To that forgetful street he gave serious attention forthwith and in 1911 presented it with the fruits of his study, "A la Broadway," of which but little more is recalled by the present generation of first-nighters and program-hoarders. But the pen pushed on.

Writing and Producing

In 1912 it wrote "The Antique Girl" in collaboration with the similarly diligent quill of one Cecil B. DeMille and, independently, "The Trained Nurses."

In 1913 the Le Baron solo product was "The Earl and the Girls" and the collaborative enterprise, achieved jointly with Alexander Johnstone, bore the provocative title of "The Red Canary." The pen was developing a fondness for music and in 1917 Mr. Le Baron enjoyed the cooperation of the late Victor Herbert in devising "Her Regiment," but labored alone in the writing of "The Very Idea," of which several persons said just that.

It was in January, 1918, that he assumed responsibility for punctual and profitable publication of *Collier's Weekly*, which he relinquished in July of the following year, but not even the relentless rotation of weekly editions kept him from writing "Back to Earth," "I Love You" and "Apple Blossoms," in which Fritz Kreisler and Victor Jacobs joined him, and for the next five years he was dividing his time between writing plays and producing pictures with no discernible preference, surely no diminution of output.



He made "Cimarron" and "Humoresque"

His plays, from 1920 to 1925, were: "The Half Moon," "The Scarlet Man," "Nobody's Money" and "Oh Baby," on his own. He wrote "Something to Brag About" with Edgar Selwyn. He revised his "I Love You" of 1919 as "Moonlight" in 1924. He translated "The Yankee Princess" and "The Love Letter" from the Hungarian originals.

The step from the editorial desk of a weekly magazine to the director generalship of a motion picture producing organization cannot be tossed off as a routine maneuver, even when the individual to be satisfied with results is himself a journalist and presumably conditioned to a normal temperamental expectancy. But the first Cosmopolitan production to bear Mr. Le Baron's signature dissolved whatever doubts the most chronic skeptics may have had as to the wisdom of the appointment. The picture, released on May 9th, 1920, to roll up tremendous grosses and return again and again to screens that couldn't get enough of it, was "Humoresque."

There was plenty of surprise about "Humoresque," one of those pictures that catch distributor and exhibitor napping and only the public somehow tremendously loves. Possibly the playwright wasn't quite sure, even then, that the producer wasn't just lucky. He could have obtained confirmation simply by raising his voice. At any rate, the playwright kept his hand in for another five years, midway in which period the producer turned out the picture that most consider Marion Davies' all-time best, "When Knighthood Was in Flower."

In 1924 the producer joined Famous Players-Lasky, taking charge of its Long Island studios, and continued as an associate producer until 1927, when the newly established Film Booking Offices' studio in Hollywood required experienced attention. He was made vice-president in charge of production. Two years later, with the ebb and flow of transitions, mergers and absorptions, he was vice-president in charge of production for RKO. It was in this phase of his development that he produced the mighty "Cimarron," a picture as greatly admired by his fellow craftsmen as by the thousands of exhibitors whose box offices it prospered and the millions who paid to see it, as witness the winning of the Academy award in 1931.

In 1933 Mr. Le Baron returned to Paramount, again as an associate producer, and associates describe him as so altogether happy in this relationship that he had to be sold gently the idea of assuming complete production responsibility. With the Mae West box office receipts among the concrete manifestations of his satisfaction with the pre-appointment status, it is not difficult to comprehend a certain degree of reluctance to broaden his field of endeavor. An equivalent degree of insistence is no less susceptible of understanding.

Production Without Groove

The Le Baron production talent is versatile. No groove guides his skill. Outstanding pictures, in addition to the widely different "Humoresque," "Cimarron" and "When Knighthood Was in Flower," are "Beau Geste," "Rio Rita" and "I'm No Angel." A chronological listing of his works intersperses these with "Street Girl," "Terror Abroad," "College Humor," "She Done Him Wrong," "The Old Fashioned Way," "It Ain't No Sin," "Too Much Harmony," "All the King's Horses" and "Klondike Annie."

The man is tall, trim, affable. The scholar is present but the practical business man speaks. His language is of the profession, direct, succinct, clear. Upstage is a word to write into stage directions. Box office and art are compatible terms. Individuals are fellow human beings. Grosses are effects, pictures the causes thereof. What it takes to make them, from scribbled script to preview, are things William Le Baron has learned about in twenty-six intensely active, voluminously fruitful years.

The organizations which have claimed him as member key his personality. They are: The Author's League of America, the Society of Dramatists and Composers, the Psi Upsilon Fraternity, the Lotos, Players, Coffee House and Dutch Treat Clubs.

ALLIED ADMITS "UTMOST DILIGENCE" NEEDED TO PASS PETTENGILL BILL

Myers Charges That Distributors Used "Desperate Measures" at Hearings to "Retain Monopolistic Privileges"

Although charging that the printed record of the Neely-Pettengill anti-block booking bills hearings of the last few weeks "will stand as a monument to the lack of merit in the distributors' case," Allied States Association of Motion Picture Exhibitors this week conceded that "only the utmost diligence on the part of the friends of the measure can insure its enactment."

Elsewhere the bill is considered as having little chance of emerging from committee because of the complexities of Congressional procedure in the comparatively short time remaining before adjournment.

Technically, the bill now is in the hands of the Congressional printer, who, after publishing the voluminous testimony of the hearings, will submit it both to the Neely Senatorial sub-committee and the Pettengill sub-committee of the House of Representatives, for their study. They in turn will report to their respective interstate commerce committee and interstate and foreign commerce committee. When printed, the testimony will cover many hundreds of pages.

From Allied's national headquarters at Washington this week came the observations of Abram F. Myers, Allied general counsel and board chairman of the "desperate measures" to which the distributors resorted during the hearings "to retain their monopolistic privileges."

Myers Cites Examples

"Outstanding examples" cited by Mr. Myers from the distributors' participation at the hearings are as follows: "(1) It was contended that the bill by permitting the exhibitors to pick the best and shelve the rest would ruin the industry, but both Sidney Kent and George Schaefer said that they would support a bill which would permit the selling of only one picture at a time after it had been printed and previewed.

"(2) Mr. Kent and Mr. Schaefer denied that the affiliated theatres were privileged to select their pictures beyond the 10 per cent cancellation, *but* Ed. L. Kuykendall (MPTOA), to whose association the affiliated theatres belong, admitted that they did buy selectively.

"(3) Mr. Kent testified that since Sidney Samuelson (Allied) had a 'closed' situation he did not have to buy in blocks and that if he did it was to keep pictures away from his competitors—sic!—*but* Mr. Samuelson replied that not only did he have to buy from Fox Film in blocks and take all the shorts into the bargain, but that exhibitors in surrounding towns also played Fox product.

"(4) Great indignation was expressed because Mr. Myers at the Senate hearing had characterized compulsory block booking and blind selling as 'a cloak for dishonest and oppressive practices,' *but* Mr. Kent and Mr. Schaefer freely admitted and attempted to justify such practices as substitution of pictures, juggling of price allocations and designation of playdates."

"The foregoing," added Mr. Myers, "and many other instances of inconsistency and insincerity in the testimony of the opponents of the bill, caused the chairman of the House Committee (Congressman Pettengill) to remark that he had never encountered such a mass of contradictions before."

The hearings—beginning on February 27th before the Interstate Commerce Committee of the Senate and ending on March 26th before the Interstate and Foreign Commerce Committee of the House—"were the fairest and most comprehensive ever held on motion picture legislation." Allied added that "stronger opposition to this bill from outside sources than to any bill before the present Congress except the Public Utilities Act has been reported."

The Allied chairman drew a fine line in describing the identities of the bill's proponents and opponents, declaring:

"The proponents consisted of two main groups—the civic, educational and religious group under the leadership of Mrs. Mary T. Bannerman, chairman of the Motion Picture Research Council's committee on legislation to abolish compulsory block booking and blind selling—and the *bona fide* independent exhibitors headed by Abram F. Myers, general counsel of Allied.

"The public interest, Mrs. Bannerman stated in closing, is at every point in direct conflict with compulsory block booking and blind selling," continued the Allied post-hearing analysis. "This interest is threefold: First is the interest in the protection of children from harmful pictures; second is the interest in developing this new art through free and open competition; and, third, is the interest in community freedom in the selection of pictures as a fundamental principle of self-government implicit in the Constitution."

In addition, Mr. Myers' statement said, "The interest of the *bona fide* independent exhibitors is to be able to select from the product of any producer those pictures which meet the wishes of their patrons in the local communities which they serve."

"The foregoing," continued Allied, "represent the aims and aspirations of the proponents of the Neely-Pettengill Bill."

Three Groups of Opponents

On the other hand, it was said, "The opponents of the bill consisted of three interrelated groups: First, the Motion Picture Producers and Distributors of America, Inc.—the Hays organization; the Motion Picture Theatre Owners of America, a closely related group composed almost entirely of affiliated theatres, and a few women leaders of film councils—all called and introduced by C. C. Pettijohn, attorney for the Hays organization."

The Allied statement proceeded to belittle distributor witnesses "purporting to represent civic, educational and religious groups," adding that while "a few MPTOA leaders were called and a few inserted statements in the record, so far as listeners can recall only one, Thallheimer, of Virginia, claimed that his association had gone on record against the bill. None testified as did the Allied leaders, that the bill had been discussed pro and con in open meetings and the sentiment of the exhibitors obtained on a full understanding of the measure."

MPTOA spokesmen later this week pointed out that, contrary to Mr. Myers' charges, 22 active theatre owners appeared in opposition to the bill; that Mr. Thallheimer's Virginia exhibitor association is not a member of the MPTOA, and that all of the MPTOA affiliated organizations were actively opposed to the bill and went on record in that connection when the board of directors of the national organization, meeting in Florida, cooperated with Ed. Kuykendall, MPTOA president, in drafting his statement for the Pettengill committee hearing, and gave its approval.

CHARGE CAMPAIGN OF DEFEATISM

"Certain trade papers are carrying headlines to the effect that the Neely-Pettengill Bill is dead, without a scintilla of proof to support the claim," headquarters of Allied States Association of Motion Pictures charged in a special bulletin this week. "Some are doing this maliciously, some to curry favor with the Big Eight and some possibly to cover their failure properly to support the bill.

"The fact is that due to the intervention of certain emergency matters and the fact that the printing of the hearings has not been completed, Chairman Pettengill has not called his sub-committee into executive session on the bill. He expects to do so this week.

"Exhibitors are cautioned to keep their feet on the ground during this period when the full force and influence of the organized industry is directed to confusing the issues, distorting the facts and playing politics. Caught unprepared because they did not think hearings would be granted, the Big Eight are seeking to make up for their miserable showing in Washington by a campaign of discouragement, falsification and mud slinging."

Exhibitor Leader Calls Hearings "Fairest and Most Comprehensive" with "Strongest Opposition from Outside Sources"

VARIETY Wednesday, April 8, 1936

'Fauntleroy' Smash $100,000 Despite Holy Week

(Best Exploitation: Music Hall)

In the Holy Week Handicap, toughest event of the year for pictures, only 'Little Lord Fauntleroy' and Charlie Chaplin's 'Modern Times,' latter on second run, are showing any speed at all. The going is rough for all the others, rain on Monday and Tuesday (6-7) contributing to slow up the pace.

Outclassing everything else, 'Little Lord Fauntleroy' will return a handsome stake to the Music Hall, chances looking sanguine for $100,000 on the week. Picture holds over

'Fauntleroy' was well sold on its engagement at the Music Hall, both in advance and after opening of run, with United Artists cooperating on the merchandising. Hall spent more than customary in advertising the picture and in addition to other exploitation, there were special broadcasts.

Radio City Music Hall (5,989; 40-60-85-99-$1.10-$1.65) — 'Fauntleroy' (UA) and stage show. Getting nearly all the business this week chances bright to touch $100,000, smash money for Holy Week. Holds over through Easter.

Released thru
UNITED ARTISTS

PRODUCERS AND UNIONS TO SET NEW STUDIO WAGES AND CONDITIONS

Unions in Basic Agreement Are Expected to Bargain for Shorter Week, Higher Pay at Sessions Next Week

Negotiations for a basic studio labor agreement for the year ending March 1, 1937, get under way in New York April 14th, with wages and working conditions to be agreed upon between the producers' labor committee, of which Nicholas M. Schenck is chairman, and heads of all studio crafts.

The 1936 agreement expired March 1, and the negotiations are starting later than usual. With complete jurisdiction of union personnel at the studios given to the International Alliance of Theatrical Stage Employees and Motion Picture Operators, no untoward conflict is anticipated, but the unions in the basic pact, including the IATSE, electrical workers, scenic workers, musicians, carpenters and teamsters, are expected to bargain for a shorter work week and increased compensation.

Pat Casey, studio labor representative, arrived in New York over the weekend, intending to remain two months. Other arrivals for the conferences were George E. Browne, international president of the IATSE, and Steve Newman, IATSE studio representative on the Coast.

Directors of the MPPA in Hollywood named a special studio committee Tuesday night to accompany Victor H. Clarke, studio labor contact for the producers, to New York for the meeting with the unions.

IATSE Jurisdiction Settled

Meanwhile complete jurisdiction over soundmen in the entertainment field was decided in favor of the IATSE at conferences in Washington between Mr. Browne and Dan Tracy, president of the International Brotherhood of Electrical Workers, settling the long standing dispute between the two crafts which precipitated the studio technicians' strike in 1932.

The settlement gives Local 695, IATSE, in Hollywood, jurisdiction over almost 1,000 soundmen in the studios, and became effective April 1. The soundmen comprise the last of the labor groups to come under the IATSE closed shop arrangement effected January 2. Demands for a new agreement covering wages and working conditions for soundmen will be presented at the basic pact conference in New York.

As a result of its 100 per cent studio jurisdiction, the biennial convention of the IATSE of the United States and Canada, to be held the week of June 8 in Kansas City, will be in the nature of a "victory celebration," and Mr. Browne's reelection is expected. The general executive board will meet for a week before the general convention opens, and the districts about three days before.

Another development was the settlement of the strike against the New York Republic exchange by the Film Exchange Employees Union, Local 20,043. Nine of the 11 employees who walked out several weeks ago were taken back, one was dismissed and whether the remaining member will be returned to work will be submitted to arbitration, with Gabriel Hess, counsel for the Motion Picture Producers and Distributors of America, as the arbitrator.

The union agreed to an open shop and the absolute right to hire and discharge by Herman Gluckman, Republic exchange operator. It was agreed that the minimum wage shall be equal to the average minimum paid by the other exchanges, and the work week remains 44 hours. Collective bargaining will be continued, in accordance with the law, Mr. Collins said.

An upshot of the settlement is that the union is deferring its drive to organize other exchanges in New York and elsewhere, although it has locals in St. Louis and a few other cities, said Mr. Collins. Efforts had been made to unionize Columbia and Warner. The new union is under the direct jurisdiction of the AFL, and other unions, such as Local 306, IATSE, assisted with their moral support.

Picketing Injunction Withdrawn

During the strike, which started January 1, the exchange employees' union picketed theatres playing Republic Pictures, as well as the exchange. Harry Brandt sought an injunction to restrain picketing of the Globe on Broadway, but withdrew the suit following the settlement.

Projectionists in all Fox West Coast houses in Los Angeles went back on the full union wage scale last Wednesday, following an agreement signed by the circuit with Local 150. Salaries were restored to the 1933 level. The contract extends to Sept. 30, 1938. The local is conducting negotiations for similar wage increases with Warners and the independents.

In Portland, Maine, the state supreme court dismissed the petition of Keith's theatre, Frederick E. Lieberman house, for an injunction to stop picketing by operators and stagehands. The court held picketing is neither an unlawful nor oppressive means of bringing about employment of union labor.

Perennial measures for two men in a booth have appeared this year in state legislatures and city councils, including the legislatures of New York and New Jersey.

Public opposition has developed in St. Louis against such a measure pending in the board of aldermen.

A bill making licensing of operators mandatory and otherwise regulating their employment has been rejected by the city council of Charlotte, N. C.

For the fourth consecutive term, Glenn C. Kalkhoff has been reelected president of Local 164, IATSE, in Milwaukee. Other new officers are: Adam Schneider, vice-president; George Wittman, treasurer; Charles Hoover, recording secretary; Oscar F. Olson, business manager.

Paramount Holds Studio Conference

Conferences in Hollywood between Paramount Pictures' New York executives and studio production chiefs to determine the production schedule for 1936-37 will continue all this week, during which time the stories and stars set for next year's pictures will be determined.

Attending are John E. Otterson, president of Paramount; Adolph Zukor, chairman of the board; William LeBaron, managing director of studio production; Watterson Rothacker, Russell Holman, New York production head; Henry Herzbrun, vice-president of Paramount Productions, Inc.; George L. Bagnall, treasurer; Chandler Sprague and Fred Leahy, assistants to Mr. LeBaron.

It was announced after the first week's conferences that Paramount Pictures, Inc., is in the best financial shape since 1930, with film rentals at the highest figure since 1931. Paramount's own theatres are leading last year's averages in box office returns. The negative cost of the pictures made in the last few months has been materially decreased, it was announced.

The contract talent list is being built up and negotiations are pending for several additional important screen names to align themselves with Paramount. In the past month ten new players were signed and there are now 87 players on the contract list. There are 69 writers now preparing scripts for future pictures.

Important players will be borrowed from other studios on a star-exchange basis. In no case will the studio loan out its own personnel without getting a needed player in return. The schedule is being arranged so that Paramont will not be forced to loan out its players to keep them busy.

Hearings on five appeals from orders reducing or disallowing application for fees in the Paramount Publix reorganization which were scheduled for Monday were not reached on the United States Circuit Court of Appeals calendar. The appellants are Root, Clark, Buckner and Ballantine, counsel to the Paramount trustees; Cook, Nathan and Lehman, counsel to the stockholders' committee; Kuhn, Loeb and Company and its counsel, Cravath, de Gersdorff, Swaine and Wood, and an accounting firm retained by the stockholders' committee. The five appellants originally asked more than $1,000,000 in fees and were allowed less than $500,000.

The postponed March meeting of the Paramount board was not held this week as planned. The next meeting is April 23. The postponebent of the monthly meeting scheduled for March 26, because of a lack of a quorum, was followed by the announcement that the board would meet within two weeks following that date, despite the absence in Hollywood of John E. Otterson, president, and Adolph Zukor, chairman. No business of sufficient urgency to require a meeting in the absence of the president and chairman is at hand, however, resulting in the decision to dispense with a meeting until the next monthly session, it was said.

QUALITY

PRODUCERS of many special-purpose pictures must have Eastman Super X Panchromatic Negative because of its unusual characteristics. And the bulk of the industry's big feature hits regularly benefit by its unmatched photographic quality. Eastman Kodak Company, Rochester, N. Y. (J. E. Brulatour, Inc., Distributors, Fort Lee, New York, Chicago, Hollywood.)

EASTMAN *SUPER X*

PANCHROMATIC NEGATIVE

PATHE FORMS PREMIER: ALPERSON IS PRESIDENT

Announces Program of 26 Features Annually; First Division Dissolved, Exchange System Used

The Pathe rooster that crowed long and lustily in the dawn of the motion picture industry will herald the re-entry of Pathe into production and distribution in August according to steps taken and plans formulated this week.

Facts:

Pathe Film Corporation announced formation of Premier Productions, Inc., to produce and distribute motion pictures.

Plans were announced whereby First Division is to be dissolved and the distribution machinery so known utilized by the new Pathe subsidiary.

Roy E. Larsen, president of The March of Time, quashed early reports that his company would participate in the new set-up, emphasizing that distribution through RKO Radio would continue under a long term contract still in force.

Edward Alperson was named as prospective president of Premier.

Pathe Film Corporation announced a net profit of $213,360 for the four months' period from August 15, 1935, date of its inception, to December 28th.

Pathe withdrew from production and distribution in January, 1931, in the deal which saw its facilities transferred to RKO-Radio, terms of the transaction specifying that Pathe would not re-engage in production or distribution for a period of five years. This agreement lapsed in January of this year.

Separate from Laboratory and DuPont

Pathe Corporation was formed last August as successor to Pathe Exchange, Inc., under a plan of reorganization, and has engaged principally in the development and printing of motion picture films. It owned a 49 per cent interest in the DuPont-Pathe Film Manufacturing company until last July, when it sold about one-third of its stock holdings to DuPont. It has held an 80 per cent financial interest in First Division through its holding company, First International corporation. Under the new setup Pathe's laboratory and DuPont Film Manufacturing company interest will be separate from the company's motion picture activities.

The magazine, *Time*, likewise owns an interest in First Division, acquired at the time when it founded its screen production, *The March of Time*, originally distributed through First Division exchanges. *Time* still owns that interest, a fact which gave rise in early reports to the belief that the publication was represented in the formation of the new Pathe subsidiary.

Kolbe Is Expected to Be Chairman

Announced intention to conduct Pathe picture activities separately from its laboratory interests is in line with a decision reached by the company shortly after election of Frank F. Kolbe, a partner in Young & Kolbe, financial firm, to the presidency of the company. Mr. Kolbe is expected to become chairman of the board of Premier, which has been set up as a Delaware corporation with a capitalization of $1,000,000. He also is expected to head a new company to be known as the Pathe-DuPont Holding company, formed to take over the Pathe interest in the DuPont Film Manufacturing company and the Bound Brook laboratory.

Robert W. Atkins is executive vice-president of Pathe. Edward L. Alperson, chief film buyer for National Theatres, is expected to be named president of Premier, and Carl Leserman, assistant to Gradwell Sears, western sales manager for Warner, is reported as probable choice for the general sales managership. William T. Powers, attorney for National Theatres, is mentioned as favored for appointment as general counsel.

26 Features Minimum

Production plans contemplate the handling of a minimum of 26 features a year and a series of westerns or action pictures. A Hollywood trip for the purpose of signing independent producers and lining up product is scheduled as one of Mr. Alperson's first activities. It is believed that the first production under the company brand will be ready for release in August.

The Pathe Corporation financial statement covering the period from its formation on Aug. 15, 1935, to Dec. 28, showed a profit, after depreciation, interest charges and provision for Federal income takes, of $213,360. The corporation had a loss of $4,187 from operations for the period, but received non-operating income of $223,383 consisting chiefly of dividends ($210,000) from the DuPont Film Manufacturing company, which was about $73,000 in excess of its equity in the reported earnings of that corporation for the period covered by the report. Cash on hand and in banks was shown as $480,987.

In emphasizing the inaccuracy of early rumors linking his organization with Pathe in the formation of Premier, Roy E. Larsen, president of The March of Time, said, "Since last August when RKO-Radio took over the distribution of the March of Time the number of theatres showing regularly each month's new issue has increased over 500 per cent. In accordance with the long-term deal entered into at the beginning of this season, adjustments to meet marketing conditions are to be made at the end of each 12-month period, but in view of the excellent progress of the first nine months both here and abroad the next year's details have already been completed and approved."

The board of directors of Pathe is expected to take up at its next meeting a plan whereby holders of Pathe stock will receive stock in Premier. No details considered in connection with such a program have been officially discussed.

Goodwin Named FD Salesman

Charles E. Goodwin, who was affiliated with Universal as a salesman for nine years, and was connected with Educational Pictures in the same capacity for four, has been named salesman out of the First Division Buffalo exchange.

A. P. Bill to Denver

A. P. Bill, former sales manager for RCA Photophone at Des Moines, has been transferred to Denver in the same capacity. His former post is now in the hands of Don Davis, sales manager for Kansas and Missouri.

Hays Announces 'Rogers Week' for All Film Houses

Plans for a Will Rogers Memorial Week, to be held in all motion picture theatres from May 22 to 29, in memory of the screen star, were announced in New York this week by Will H. Hays, president of the Motion Picture Producers and Distributors of America, Inc.

All persons in and out of the industry will be urged to participate. The week also will mark the dedication of the Will Rogers Memorial hospital at Saranac Lake in the Adirondacks, formerly known as the N.V.A. Sanitarium and Lodge, which has been presented to the Will Rogers Memorial Commission. Among the purposes of the services in May will be to raise funds to maintain this hospital.

The general committee which will work with Mr. Hays in May include M. H. Aylesworth, R. H. Cochrane, E. W. Hammons, Sidney R. Kent, Carl Laemmle, John E. Otterson, Mary Pickford, Joseph M. Schenck, Nicholas M. Schenck, Spyros Skouras, Leo Spitz, Harry M. Warner and Adolph Zukor.

The executive committee consists of Major Leslie Thompson, chairman; Harold Rodner, Joseph Bernhard, John Balaban, Ed Kuykendall, N. J. Blumberg, Joseph Vogel, Nathan Yamins, Leon Netter, Charles C. Moskowitz, Charles L. O'Reilly, Charles Skouras, Ed Alperson and Harry Brandt.

The promotion and advisory committee are Mark A. Luescher, chairman; Oscar Doob, Robert Gillham, Charles McCarthy, S. Charles Einfeld, Mort Blumenstock, Sam Dembow, Jr., John Dowd, L. Wingate, M. H. Gowdthorpe and William Chambliss.

The distribution committee consists of Felix F. Feist, Abe Montague, Neil F. Agnew, Ned E. Depinet, Albert Warner, J. R. Grainger, John D. Clark and George J. Schaefer.

The exhibitors committee represents a cross-section of the entire country from coast-to-coast including C. H. Buckley, Albany; Arthur Lucas, Atlanta; Samuel W. Pinanski, Boston; A. C. Hayman, Buffalo; H. F. Kincey, Charlotte; Jack Miller, Chicago; I. Libson, Cincinnati; Martin G. Smith, Des Moines; W. S. Butterfield, Detroit; Charles Olson, Indianapolis; E. C. Rhoden, Kansas City; M. A. Lightman, Memphis; H. J. Fitzgerald, Milwaukee; J. B. Clinton, Duluth; Irving Jacocks, New Haven; E. V. Richards, Jr., New Orleans; L. C. Griffith, Oklahoma City; Charles E. Williams, Omaha; Lewen Pizor, Philadelphia; John H. Harris, Pittsburgh; J. J. Parker, Portland, Ore.; Fred Wehrenberg, St. Louis; Harry David, Salt Lake City; Morgan A. Walsh, San Francisco; Hugh W. Bruen, Seattle; Frank R. Durkee, Baltimore, and Morton G. Thalhimer, Richmond.

Campaign headquarters have been established at room 414, 1619 Broadway, with a branch at the offices of the Will Rogers Memorial Commission, 570 Lexington Ave.

Loew Dividend Voted

Loew's, Inc., has voted a dividend of $1.62½ on the six and one-half per cent cumulative preferred payable May 15 to holders of record April 29th.

Give yourself an even break!



Get the best pictures you can buy . . .

¶ Spot them in when they'll do you the most good . . . and make the National Screen Trailer the keystone of your advertising campaign. . . .

¶ That's good business . . . good logic . . . based on the experience of practically every major showman in this great industry!

NATIONAL SCREEN SERVICE

. . . prize baby of the Industry!

TAXATION HANGS ON AS LEGISLATIVE PROBLEM

Alabama Exhibitors Fight 10 Per Cent Tax Proposal; Kansas Special Session Expected

Taxation continues the chief legislative problem of the motion picture, as opposing legislators, and exhibitors, too, fight the issue in the closing days of the few state legislatures still in session:

Alabama owners were fighting vigorously against a 10 per cent tax proposal.

Kansas owners were concerned over a threatened special session to raise funds for social security programs, a 10 per cent theatre tax having been suggested as one source of revenue.

Maryland enacted a one per cent admission tax, to raise $400,000 annually.

Missouri's governor refused to call a special session for new taxation.

New Jersey legislators made a fourth attempt to effect new theatre taxation.

Pennsylvania set a special session for May 4th, but no new theatre tax proposals were expected.

West Virginia film interests are fighting a sales tax.

In New York, distributors continued their fight against the city sales tax, while state legislators in Maryland, Massachusetts and Oklahoma City were attentive to other bills that would affect the industry.

Theatre owners were putting up a vigorous fight in Montgomery, Ala., against the proposed 10 per cent ticket tax. Representatives from all parts of the state attended a hearing there last week. Among them were L. J. Duncan, Lanette; Howard Schussler, Fairfax; Louis Rosenbaum, Florence; T. E. Watson, Montevallo; Mack Jackson, Alexander City; William Griffin, Cullman; T. D. McMinn, Cullman; Roy Martin, Opelika; Lester Neeley, Marion; E. Dixon, Gadsden; G. P. Bonazia, Decatur; Charlie Crute, Huntsville; W. J. Ray, Greenville; Walter Brackin, Union Springs; Glenn Crouch, Troy; C. B. Grimes, Tuscaloosa; L. R. Towne, Selma; R. Kennedy, Birmingham; William N. Wolfson, Montgomery, and Sam Thornhill, Tallahassee.

In Topeka, Governor Landon was expected to call a special session of the Kansas legislature to devise a social security program. The legislative council appointed a special committee to report April 15 on the constitutionality of the means under consideration to bring the state program into line with the federal plan. The question of taxation to finance the program, if it is approved, has arisen. Suggestions have included a sales tax, beer levy and a 10 per cent tax on gross receipts of theatres, which would yield $450,000 annually, according to estimate. Theatre interests prefer the sales tax.

A tax of one per cent on the gross admissions of all amusement enterprises including theatres was passed by the Maryland General Assembly and the measure now goes to Governor Harry W. Nice for signature. If approved, the bill will become effective at once. Proponents of the measure said it would raise $400,000 annually as part of the fund for relief.

Out in Missouri, however, Governor Guy B. Park declined to call a special session to supply relief funds, now depleted. He regarded the calling of an extraordinary session unwise and foolish, and said that legislators' answers to his recent questions on such a session did not indicate that it would result in relief legislation of an effective nature.

The fourth effort to pass a luxury tax measure in Trenton for the state of New Jersey, including a levy on admissions, again met defeat in the legislature by a vote of 27 to 32. Another bill providing for an amusement tax is expected to come up this week.

On the other hand, while a special session of the Pennsylvania legislature was set for May 4 to provide money for both direct relief and flood relief, the amusement industry did not expect to be taxed with additional levies. In a number of areas theatres suffered great losses and, in unaffected parts of the state, theatre owners were expected to help their flood-stricken colleagues.

Pittsburgh distributors, through their legal representatives, announced this week that they did not intend to pay West Virginia's sales tax on film sold there through their offices. The West Virginia tax act imposes a levy on the gross income of corporations doing business in that state. In the film industry, distributors from Pennsylvania, Ohio and Kentucky were affected, but attorneys declared that motion pictures were in interstate commerce and therefore were beyond jurisdiction of state legislation.

In New York a show cause order was granted by the appellate division of the supreme court in connection with the application of two Brooklyn theatres, operated by Harry Brandt, for the right to appeal to the court of appeals at Albany from a decision denying them an injunction to restrain the city of New York and major distributors from collecting the two per cent sales tax. The order is returnable April 17th.

In Baltimore the bill permitting Sunday shows in Howard county was passed by the state legislature.

Commissioner of Public Works William F. Callahan of Boston condemned 120 billboards under regulations that recently went into effect after litigation had been dropped.

A legal battle over a proposed initiative petition of the city of Ada, Okla., on the question of whether Sunday shows should be permitted, reached the state supreme court this week as Iven J. Young, president of the Alva Ministerial Alliance, and others, appealed to the court from an order of Albert Chamberlain, ex-officio clerk, in overruling their protest against an election that was to have been held Tuesday.

AMPA Nominations Made for Annual Election

Gordon S. White and Herbert S. Berg were nominated for reelection as president and treasurer, respectively, by the nominating committee of the Associated Motion Picture Advertisers for the annual elections next Thursday.

Others on the slate are: For vice-president, Charles Leonard; secretary, Ralph Lund; directors, the officers and Monroe Greenthal, S. Barret McCormick, Paul Benjamin, Marvin Kirsch, Tom Waller, Milton Silver and George Gerhard; for the trustee vacancy, William Ferguson.

Hal Horne heads an opposition slate, with himself for the presidency.

Anti-Trust Suit at Lincoln Dismissed

Distributors benefited this week in new developments in the attacks being conducted against them in the courts by independent owners on alleged anti-trust charges. The long-pending $440,000 State Theatre Company's suit at Lincoln, Neb., was dismissed; certain distributor defendants in the St. Louis-Fanchon and Marco action were given a further extension to file answers; Kansas City courts denied the independents' application for an injunction on the pending clearance and zoning suit, while independents in New York failed to act in a threatened action against distributors who allegedly force short subjects with features.

The State Theatre Company's $440,000 conspiracy suit against Twentieth Century-Fox, Vitagraph, Universal, Paramount, United Artists, Metro-Goldwyn-Mayer and RKO Lincoln Theatres Corporation was dismissed this week without prejudice on the petition of the plaintiffs, J. H. Cooper and Robert Livingston.

Paul Good and Loren Laughlin, attorneys for the plaintiffs, said the action had been taken without prejudice, and that they were prepared to move for early trial in federal court of their $1,353,000 suit on the same charges and against the same defendants brought by G. L. Hooper, Topeka; G. O. Monroe, Beatrice, and Cal Bard of Lincoln.

The defendants in the State Theatres' case denied that any settlement had been made out of court.

More Time in St. Louis Case

In New York, all defendants not previously served in the new government-Fanchon and Marco action against Warner, Paramount, RKO and individual defendants were given until April 16 in which to file answers or make motions, under an order signed Monday by Federal Judge Robert P. Patterson in the United States district court.

Attorneys for the defendants conferred in New York this week on developments in the case and on future procedure. A decision is expected to be made soon on whether to file answers or make a new motion on or before April 16th.

Kansas City Fight Carrying On

In Kansas City, Emanuel Rolsky, president of the Independent Theatre Owners, and one of the plaintiffs in the anti-trust suit of nine independent exhibitors against Fox Midwest and major distributors, this week said the plaintiffs in the action were planning to carry the fight on Fox zoning to the limit. On March 28 Judge Merrill E. Otis denied the plaintiffs' application for a temporary injunction on the grounds a clear case had not been presented. The defendants have until April 16 in which to answer.

The suit of the Independent Theatre Owners Association in New York against the major distributing companies on the alleged forcing of short subjects will be delayed for a week or two while papers are being drawn to be presented to the court of appeals in Albany following the appellate division's ruling sustaining the city's two per cent tax on film rentals.

STARTLING NEW!

26 SPECTACULAR SUPER ATTRACTIONS 26

from the

NEW ITALY

SENSATIONAL GROSSES IN TWO NEW YORK BROADWAY THEATRES

ITALIAN DIALOGUE—ENGLISH TITLES

LOOK AT THE CRITICS RAVE

"RE BURLONE"

ENTERTAINING COMEDY ROMANCE. ARMANDO FALCONI, EXCELLENT. REMINISCENT OF CHARLES LAUGHTON'S HENRY VIII. LOVELY FEMININE PLAYERS. HANDSOME NEAPOLITAN SETTINGS. PLEASING MUSIC.

N. Y. Times

GOOD ENTERTAINMENT. SUMPTUOUS BOUDOIRS. GARBO-ISH BLONDES. ARMANDO FALCONI, SPLENDID. LUISA FERIDA, EXCELLENT. DIANA LANTE, SHOULD GIVE GRETA PLENTY HEADACHE.

N. Y. Daily News

ROMANTIC COMEDY. LAVISHLY PRODUCED. CAPABLY ENACTED AND DIRECTED. WILL PROVE MOST POPULAR, ENJOYABLE. SPLENDID ENGLISH TITLES. DECIDEDLY MERITORIOUS ACTING.

N. Y. American

DECIDEDLY SUPERIOR DRAMA. DEFT DIRECTION—BEAUTEOUS BACKGROUNDS—SUPERB EXTERIORS. EXCELLENT SINGING.

N. Y. Evening Post

GREAT ENTERTAINMENT. THE FIRST LAVISH PRODUCTION FROM ITALY. FALCONI IN HIS BIGGEST SUCCESS. DELIGHTFUL SINGING.

Il Progresso

EXCELLENT PRODUCTION, COMPARES TO ANY HOLLYWOOD FEATURE, LAVISH SETTINGS, MARVELOUSLY CAST. AN HONOR MEDAL TO ITALIAN ART.

Corriere D'America

"MILIZIA TERRITORIALE"

AMUSING BURLESQUE, LOTS OF LAUGHS, SMOOTHLY DIRECTED, WELL ACTED. A FAST MOVING PICTURE, RIOTOUS FINISH.

N. Y. Times

BRILLIANTLY ACTED COMEDY. MARVELLOUS SCENERY. SUCH PRODUCTIONS DESERVE EVERY PRAISE. EXCELLENT CAST.

Il Progresso

AMUSING FARCE, WELL PLAYED. ACTION, SWIFT DIRECTION, LIVELY BACKGROUNDS, INTERESTING, ENJOYABLE BURLESQUE.

N. Y. American

SUPERB INTERPRETATION, PERFECT REPRODUCTION OF SOUND. ADMIRABLE CAST. SCENIC SPLENDOR. A RIOTOUS COMEDY.

Corriere D'America

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NUOVO MONDO MOTION PICTURES, INC.

RKO BUILDING 1270 SIXTH AVENUE NEW YORK CITY

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ACADEMY PICTURES CORPORATION, 12 Piedmont Street, Boston, Mass.
CAPITAL FILM EXCHANGE, 843 South Wabash Avenue, Chicago, Illinois

TECHNOLOGICAL

The BLUEBOOK School

By F. H. RICHARDSON

[To join the Bluebook School merely send in answers. Place name and question number upon first sheet. Address F. H. Richardson, No. 3 Tudor Lane, Scarsdale, N. Y.]

Answer to Question No. 11

BLUEBOOK SCHOOL QUESTION NO. 16.—(A) Just what functions do rheostats perform in connection with the light source? (B) Why are carbons copper coated? (C) How may the projectionist obtain information concerning equipment he is not acquainted with? (D) Carbon diameters are quoted in millimeters (mm). Just what part of an inch is one mm.?

Bluebook School Question No. 11 *was: (A) Describe correct method of soldering a wire to a binding post. (B) Where should a motor-generator set be located? How should it be supported and why? (C) How does a P. E. cell "see" frequency?*

(A) G. E. Doe says, "We don't solder wires to binding posts, Dad. Evidently you *meant* to say lug, but said binding post instead. [Correct. —F. H. R.] First remove the insulation from a length of the wire-end equal to the depth of the lug hole, less about one-sixteenth of an inch. To do this, cut directly into the insulation, but not quite to the wire, since if the knife blade cut even the smallest bit of a ring around the wire it will act just like a diamond on glass, and may cause the wire to break very easily at that point. Sometimes it does and sometimes it does not. The effect is a little uncertain, but anyhow the wire is weakened.

"Clean the exposed wire thoroughly. By means of a suitable tool, made by bending over the end of a piece of good steel wire and sharpening it, scrape the interior of the lug clean. Next, using a blow torch by preference, having fixed the lug in a vise so that the hole stands upright, apply a bit of rosin, or if the lug is not a small one, use solder flux to both wire end and lug, heating the lug with the torch and turning it upside down to drain out all surplus solder or flux. Return lug to vise and, using solder wire by preference, melt it full of solder. Warm the wire slightly and insert it into the solder-filled hole, holding it perfectly still until the solder has hardened. I usually have a cup of cold water handy, and as soon as the wire is thrust into the solder, have my helper pour water on, whereupon the job is finished."

In his answer to Section A, Dale Danielson cautions against using anything but rosin core solder for inside work. He says, "Never, under any conditions, use anything but rosin core on inside work, especially if it is work on a delicate sound system part.

"Now that is news to me, and I would like additional data on the subject. By that I mean I did not know the use of a good flux was inadmissible on inside work, provided no excess be used. Let's hear from some of you chaps on that point. Also, where did you get that information, Brother Danielson?"

(B) C. Hawkens says, "A motor-generator should be located in a room adjacent to the main projection room, in which position it will be under the immediate care and observation of the projectionist. If in a more inaccessible place it will almost certainly not have the care it should have. It should be so located that there is ample room on all sides, so that a man may work upon it rapidly and conveniently. A suitable drop light should be provided. A support should be provided that will absorb all vibration. This is most cheaply and effectively done by coil springs placed as per Bluebook instructions on page 314."

(C) Barney DiVietti says, "The P. E. cell 'sees' frequency as a series of light and dark spaces. The shorter the time between them, the higher the frequncy of the reproduced sound."

Addresses Scheduled on Trip to Middle West

On April 11 I shall begin a trip which will take me to the spring meeting of the Society of Motion Picture Engineers in Chicago. On the way, however, I shall stop over in several cities and address meetings of projectionists, exhibitors, theatre managers and exchange managers on projection topics.

The first stop will be New Haven, Conn., where I will address a meeting arranged by Local 273, Motion Picture Local Union No. ——, which I believe, intends to invite locals from other nearby cities, also exhibitors, theatre managers and exchange managers. Next comes Springfield, Mass., where I will address a meeting called by Local 186, which, I understand, has invited Holyoke and one or two other cities. Then comes Utica, N. Y., and a meeting of Local 337. I think the locals in three nearby cities will also be on hand.

Then on to Syracuse, N. Y., where the meeting will be called by Local 376, which, I believe, is inviting at least three other locals to attend. In Rochester, N. Y., I shall remain two days, addressing a meeting arranged by Local 253 and possibly other locals.

In Buffalo, Local 253 is arranging the meeting and is inviting Local 121 at Niagara Falls, which I understand will attend in a body. They expect also to have exhibitors, theatre managers and exchange managers present.

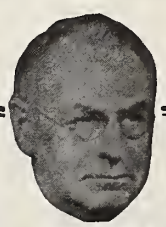
In Toronto they don't have shows on Sunday, and they have planned large doings. Hamilton, Ont., projectionists, Local 303, will attend in a body.

After Toronto comes Erie, and Local 621 is having as their guests the locals from Jamestown and Dunkirk, N. Y., Warren, Meadville, Sharon, New Castle, Kittaning and New Kensington, Pa., and Astabula, Ohio.

In Cleveland, where I will remain two days, exhibitors have indicated interest in getting theatre and exchange men together. The National Carbon Company has very graciously offered to provide a hall in one of the big downtown hotels, with refreshments.

Next on my itinerary is Toledo, where the Toledo Amusement Managers' Association, under Martin G. Smith, is arranging for a joint meeting of all exhibitors, managers, exchange managers and projectionists (Local 228), plus theatre men from the surrounding territory.

On the way back from Chicago I have "dates" with the IA unions in South Bend, Ind; Lima, Ohio; Mansfield, Ohio; possibly in Canton and Sharon, in Williamsport and in Harrisburg.



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Roesner Adds Theatres

An expansion program adding 15 houses to the holdings of Unusual Theatres, which plays art and foreign pictures, is being developed to bring the circuit up to a total of 20 houses, it has been revealed by Herbert Roesner, president. The company, which now runs five theatres in California, next opens theatres at Seattle and Portland, it was said.

Hold Wells Preview For Capital Audience

A distinguished Capital audience Monday night attended a special preview of the H. G. Wells-Alexander Korda picture, "Things to Come" at the Wardman Park Hotel in Washington. Mr. Wells addressed the gathering by trans-atlantic telephone.

Among those who attended were: Sir Ronald Lindsay, British Ambassador, and Lady Lindsay;

Otto Wadstad, Minister of Denmark, and Madame Wadstad
Ambassador Stanislaw Patek of Poland
Ambassador and Madame Andre de Laboulaye of France
Ambassador Don Louis Calderon of Spain
Ambassador Oswaldo Aranha of Brazil
G. Grigoriev, Attache of the Soviet Embassy
Augusto Rosso, Ambassador of Italy
Mehmet Munir Ertegun, Ambassador of Turkey
Minister of Finland and Madame Jarnefelt
Ralph Close, Minister of the Union of South Africa
Dr. Ferdinand Veverka, Minister of Czechoslovakia
Colonel E. A. Halsey, Secretary of the U. S. Senate, and Mrs. Halsey
Speaker and Mrs. Joseph Byrne
Senator and Mrs. Henry F. Ashurst
Assistant Postmaster-General Harllee Branch and Mrs. Branch
Senator Robert R. Reynolds
Congressman John L. McClellan
Congressman Jennings Randolph
Brigadier - General Frank T. Hines
Secretary of Agriculture and Mrs. Henry A. Wallace
Secretary of Commerce and Mrs. Daniel C. Roper
Senator Robert M. La Follette
Congressman and Mrs. John E. Rankin
General Oscar Westover, Chief of the U. S. Air Corps
Hon. Melvin C. Hazen, District Commissioner
Eugene L. Vidal, Director of Air Commerce
Mrs. Howard C. Boone, President, American War Mothers
Col. W. P. Wattles, Reserve Officers Association
Mr. and Mrs. Fredric W. Wile
Otis T. Wingo, National Institute of Public Affairs
Albert Henham, National Council for Prevention of War
Dr. Arthur D. Call, American Peace Society
Col. Charles B. Borland, Director of Public Safety, Norfolk, Va.
Mrs. Ruth Hopper, Inter. League for Peace and Freedom
Anning S. Prall, Chairman, Federal Commun. Commission
Henry B. Ward, Association for the Advancement of Science
Felix Morley, Editor, Washington Post
Byron Price, Chief, Associated Press
Marlin Pew, Editor and Publisher
Alvin Newmyer, Publisher, Washington Times, and Mrs. Newmyer
William Mapel, Publisher, Wilmington News-Journal
Mrs. Ada Klock, Parent-Teachers' Association
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Mr. and Mrs. George Aman

149 Producers in India, Says Annual Publication

Thirty-eight studios and 149 producing companies provide the national motion picture product of India, according to the 1936 Annual Issue of The Moving Picture Monthly of Bombay, of which R. K. Dele is editor. There were 123 features released in 1935, according to a detailed chart and a Production Index. One theatre per 50,000 population is the average of show houses. Many additional details are presented in the departments headed "Matters That Matter" and "Spotlights."

Improvement in product released in recent months has been attended by a definite increase in attendance, writes the editor, paralleling the development in America with the comment that "the public has learned to 'shop' for its entertainment."

Takes Over Band Group

Charles E. Green, head of Consolidated Radio Artists, Inc., in New York, has been placed in charge of the National Broadcasting Company's band division for outside bookings. He succeeds Harold Kemp, who resigned to join Fanchon and Marco on the west coast.

Teachers Attend Sound Demonstration

Two thousand of the school music supervisors attending the Music Educators National Conference in New York met last week at the Center Theatre in Rockefeller Center for the showing of a picture describing and demonstrating the latest advances in sound film recording and reproduction, especially ultra-violet light recording, which was described by James Frank, Jr., of the RCA Photophone Manufacturing Company. Music from Max Reinhardt's next picture, "The Eternal Road," and which is being recorded by the ultra-violet light, was heard in public for the first time.



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•• THE OTHER DID NOT

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BRITISH EXHIBITORS SHOULD RAISE ADMISSIONS, DECLARE DISTRIBUTORS

KRS Action Checked "Coupon" Arrangements with Other Businesses and Cut Rate Tickets, Says Annual Report

by BRUCE ALLAN
in London

Discussing attempts on the part of a certain number of exhibitors to reduce prices in the last twelve months, the annual report of the Kinematograph Renters' Society, written by Secretary Frank Hill, says:

"Would it not be to the industry's ultimate benefit for producers, renters and exhibitors to strive for quality rather than quantity and would not exhibitors particularly be doing a service to themselves and the industry if they also sought ways and means whereby admission prices could be increased, however slight that increase might be?

"There might not be any necessity for increasing the minimum prices of admission, but a readjustment of seat values might very well bring about the desired result."

In further references to this point, Mr. Hill expresses the view that higher admissions must come "if higher standards of production and exhibition are to be maintained and improved upon," and suggests that serious thought should be given to the problem now that "the country's trade is definitely on the upgrade."

The report, recording the opposition of the KRS to the practice of "coupon" admission by arrangements with manufacturers of proprietary articles, and also to the practice of issuing "privilege" tickets at reduced rates to railway employees and others, emphasizes that KRS action was successful in checking these practices and indicates that further action may be necessary to compel general observance of the three hours 15 minutes program limit. It concedes that this problem cannot be solved "by the Society barring from trading perhaps a large number of exhibitors in various parts of the country," but indicates that progress has been made toward a solution by other means.

Gaumont-British Rejoins KRS

At the annual meeting of the Society, John Maxwell, who retired from the presidency in favor of D. E. Griffiths of First National, after two years of office, referred to the "booking circuit" controversy as a major problem of the year and instanced the value of "the cohesion of the members" as the deciding factor which led to termination of this dispute by Gaumont-British withdrawing its action against the Society.

It later was announced that Gaumont-British had rejoined the Society. As an inevitable sequel, the withdrawal of the resignation of 20th Century-Fox may be expected at any moment. With this event, the KRS again will become once again a body including 100 per cent of representative distributing companies operating in this country.

This fact undoubtedly has been duly noted at the headquarters of the Cinematograph Exhibitors' Association, where a very definite degree of embarrassment exists as a result of the recent card vote on the London & Home Counties amendment to rules, at the annual meeting, which has made it one of the functions of the CEA Council to fix a maximum price for films and to "secure that rentals paid by members shall not exceed the maximum."

The power of the CEA over its members, in a disciplinary sense, is limited to expulsion. It is now, presumably, legally within the authority of the Council to throw out any exhibitor discovered paying more than 40 per cent for his programs—accepting that figure as the generally favored maximum.

As a matter of commonsense as against theory, exhibitors will continue to bid against each other for big films. If the CEA, as an association, attempts to enforce the price regulation policy, it will come bang up against the KRS, fresh from its victory over G-B and, as just pointed out, presenting a solid front of distributors anxious for more rather than less from the box office.

The interesting point is whether the Council can evade the new powers so inconveniently entrusted to it. The left-wingers, from London and elsewhere, can be depended upon to force the issue. If they get a Council majority and an "official maximum price" is stated, there is danger of a serious split in the CEA. The wide division of opinion which exists has been shown already in criticisms of the means by which the amendment to Rules was carried; it is claimed that the card vote of 351 to 71 is unrepresentative of the whole association and a referendum already is being asked. There is, in short, an obvious lack of unanimity in regard to a policy which depends on absolute agreement to have even a chance against the massed strength of distributors.

Color and More Color

Color continues to provide a leading news item. J. H. Whitney, over here for the Grand National among other things, announced two Technicolor features to cost $500,000, to be made at London Films studio at Denham, one for Pioneer and one for Selznick International.

Harmonicolor Films, a new company, had a luncheon for the press and showed a two-reeler at the Curzon which revealed this two-color process as one yielding effects which at least were not open to the charge of garishness. Claimed for Harmonicolor, a French process, is that it calls for no special studio lighting and that its printing cost is only slightly greater than that of black and white; the film is colored on both sides and demands some increase in projection lighting, but no optical changes in the projector.

Mr. Whitney's general view on color may be summarized as a belief in eventual abandonment of black and white for all supers, providing a color output of ten per cent of the total and this ten per cent composed entirely of big films. Like other recent visitors from America, he cited "The Trail of the Lonesome Pine" as the subject responsible for a big slide to color on the part of Hollywood studios.

Exhibitors Association Faces Embarrassment of Fixing Maximum of Rentals While Theatres Bid for Product

Woolf - Universal Holding Company

GCS Corporation, Ltd., formed with a capital of £1,225,000 (1,175,000 preferred cumulative preference £1 shares and 1,000,000 deferred ordinaries of one shilling value) is the holding company which it was announced would acquire from the Portal-Rank-Lindenberg-Farrow syndicate its interest in Universal. The new corporation's formal objects also include acquirement of 90 per cent, or more, of the issued capital of the C. M. Woolf company, General Film Distributors, Ltd.

Censorship Endorsed by Churches

The notable feature about a congratulatory visit paid this week to Lord Tyrrell, president of the Board of Film Censors, by a deputation from the Public Morality Council was a statement from the Bishop of London, official spokesman of the Council, that that body preferred the BBFC to a statutory censorship authority from whose decision there would be no appeal.

It is not long since the name of the Archbishop of Canterbury, official head of the English church, was associated with influential efforts to set up a state censorship.

Sir Thomas Malone, representing the (Catholic) Archbishop of Westminster; Free Church delegates and nominees of such welfare bodies as the YMCA and the Mothers' Union were in the deputation.

Clayton Lynch Honored

Clayton Lynch, veteran manager of the St. Louis Metro-Goldwyn-Mayer exchange, who has been transferred to Los Angeles by the company, was the guest of honor at a Variety Club dinner given at the Coronado Hotel. He is being succeeded by W. E. Barford, who has been manager at Des Moines, Iowa, for MGM for the past 13 years.

Accepts Hotel Post

Frederick Wynne-Jones, former managing director of Ufa Films, Inc., American subsidiary of the German company, has entered the hotel industry as reception manager of the Hotel Knickerbocker, which he will endeavor to develop as a Times Square rendezvous for film men.

Selznick Signs MacConnel

Franclein MacConnel, until recently a reader for Metro-Goldwyn-Mayer in Hollywood, has been signed by David O. Selznick in a similar capacity for Selznick International.

THEATRE RECEIPTS

The total of theatre receipts for the calendar week ended April 4, 1936, from 109 theatres in 18 major cities of the country was $966,525, a decrease of $125,825 from the total for the preceding week ended March 28, 1936, when 110 theatres in 18 large cities aggregated $1,092,350.

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Theatres			Current Week		Previous Week		High and Low Gross (Tabulation covers period from January, 1935) (Dates are 1935 unless otherwise specified.)
Boston			Picture	Gross	Picture	Gross	
Boston	3,246	35c-65c	"Don't Get Personal" (Univ.) (plus stage show)	19,000	"Love on a Bet" (Radio) (plus stage show)	29,000	High 9-7 "Hot Tip" (plus stage show "Folies Bergere") 35,000 Low 8-3 "A Dog of Flanders" and "What Price Crime" 4,000
Fenway	1,382	30c-50c	"The Country Doctor" (20th Century) and "Widow from Monte Carlo" (W.B.)	4,500	"Modern Times" (U.A.) and "Give Us This Night" (Para.)	7,000	High 3-14-36 "The Story of Louis Pasteur" and "The Voice of Bugle Ann" 8,000 Low 7-20 "Don't Bet on Blondes" and "Ladies Crave Excitement" 2,500
Keith's Memorial	2,907	25c-65c	"Sutter's Gold" (Univ.)	11,000	"Love Before Breakfast" (Univ.)	9,500	High 2-29-36 "Follow the Fleet" 37,000 Low 8-17 "Jalna" 5,500
Loew's Orpheum	2,970	25c-55c	"These Three" (U.A.)	13,000	"Wife vs. Secretary" (MGM) (2nd week)	11,000	High 11-16 "Mutiny on the Bounty" 25,000 Low 9-21 "The Call of the Wild" 11,000
Loew's State	3,537	25c-55c	"These Three" (U.A.)	12,000	"Wife vs. Secretary" (MGM) (2nd week)	10,500	High 11-16 "Mutiny on the Bounty" 24,500 Low 7-6 "Sanders of the River" and "Unknown Woman" 7,500
Metropolitan	4,332	35c-65c	"Colleen" (W.B.) (plus stage show)	24,000	"The Trail of the Lonesome Pine" (Para.) (on stage: Paul Lukas)	30,000	High 4-6 "Private Worlds" 41,000 Low 7-20 "Men Without Names" 14,000
Paramount	1,793	25c-50c	"The Country Doctor" (20th Century) and "Widow from Monte Carlo" (W.B.)	7,000	"Modern Times" (U.A.) and "Give Us This Night" (Para.)	12,000	High 3-14-36 "The Story of Louis Pasteur" and "The Voice of Bugle Ann" 15,000 Low 7-20 "Don't Bet on Blondes" and "Ladies Crave Excitement" 4,000
Buffalo							
Buffalo	3,489	30c-50c	"Desire" (Para.)	11,500	"The Trail of the Lonesome Pine" (Para.)	11,400	High 4-27 "Mississippi" 23,800 Low 7-27 "Broadway Gondolier" 6,600
Century	3,000	25c	"Garden Murder Case" (MGM) and "Bar 20 Rides Again" (Para.)	6,200	"Another Face" (Radio) and "Whispering Smith Speaks" (Fox)	4,800	High 1-11-36 "King of Burlesque" 9,500 Low 8-3 "Mad Love" and "Dog of Flanders" 3,800
Great Lakes	3,000	25c-40c	"Follow the Fleet" (Radio)	8,400	"Follow the Fleet" (Radio)	14,800	High 11-16 "Mutiny on the Bounty" 22,000 Low 8-3 "The Man on the Flying Trapeze" and "Sanders of the River" 5,000
Hippodrome	2,500	30c-50c	"The Voice of Bugle Ann" (MGM) and "Bohemian Girl" (MGM)	7,000	"The Prisoner of Shark Island" (20th Century)	7,800	High 2-9 "David Copperfield" 17,200 Low 12-28 "The Perfect Gentleman" 4,000
Lafayette	3,300	25c	"King of the Damned" (GB Pictures) and "Don't Gamble With Love" (Col.)	6,400	"Love Before Breakfast" (Univ.) and "Dangerous Waters" (Univ.)	7,300	High 1-12 "Broadway Bill" 17,100 Low 7-27 "A Notorious Gentleman" and "Strange Wives" 4,100
State	1,600	15c-35c	"Frisco Waterfront" (Republic) (plus stage show)	3,400	"Tango" (Invincible) (plus stage show)	3,600	
Chicago							
Apollo	1,400	25c-50c	"The Story of Louis Pasteur" (F.N.) (3rd week)	4,900	"The Story of Louis Pasteur" (F.N.) (2nd week)	8,900	High 3-21-36 "The Story of Louis Pasteur" 11,800 Low 5-25 "The Devil is a Woman" 1,000
Chicago	4,000	35c-68c	"Colleen" (W.B.) (on stage: George Olsen and Ethel Shutta)	29,000	"Klondike Annie" (Para.) (on stage: Jan Barber and orchestra)	28,800	High 1-18-36 "The Bride Comes Home" 56,600 Low 4-27 "Living on Velvet" 24,000
Garrick	900	30c-60c	"Petrified Forest" (W.B.)	5,600	"Modern Times" (U.A.)	6,800	High 1-4-36 "The Man Who Broke the Bank at Monte Carlo" 9,700 Low 5-4 "One New York Night" 3,000
Oriental	3,490	25c-40c	"Riffraff" (MGM) (on stage: Major Bowes' Amateurs)	19,700	"Woman Trap" (Para.) (on stage: Benny Rubin and revue)	15,400	High 11-2 "Woman Wanted" (on stage: Major Bowes' Amateurs) 25,500 Low 9-21 "The Man on the Flying Trapeze" 13,400
Palace	2,509	25c-50c	"Follow the Fleet" (Radio) (4th week - 6 days)	7,000	"Follow the Fleet" (Radio) (3rd week)	13,500	High 1-11-36 "I Dream Too Much" (on stage: Ken Murray and Lillian Roth) 32,500 Low 12-28 "The Great Impersonation" 8,200
Roosevelt	1,591	30c-60c	"Rose Marie" (MGM)	15,700	"The Trail of the Lonesome Pine" (Para.) (3rd week)	8,000	High 1-5 "Forsaking All Others" 27,000 Low 11-23 "O'Shaughnessy's Boy" 7,000
State-Lake	2,776	20c-35c	"We're Only Human" (Radio) (on stage: George Jessel and revue)	14,000	"If You Could Only Cook" (Col.) (on stage: Frank and Milt Britton)	13,800	High 3-23 "The Little Minister" 17,000 Low 7-20 "Alias Mary Dow" 8,000
United Artists	1,700	30c-60c	"These Three" (U.A.) (2nd week)	13,300	"These Three" (U.A.) (1st week)	20,500	High 2-29-36 "Modern Times" 35,500 Low 4-13 "Vanessa: Her Love Story" 10,000
Cleveland							
Allen	3,300	30c-42c	"Colleen" (W.B.)	3,000	"The Music Goes 'Round" (Col.) (4 days) 2,000 "Another Face" (Radio) (3 days) 750		High 1-12 "Bright Eyes" 9,000 Low 6-22 "The Daring Young Man" 1,300
Hippodrome	3,800	30c-42c	"The Ghost Goes West" (U.A.)	8,500	"Colleen" (W.B.)	12,500	High 9-21 "Top Hat" 27,500 Low 8-24 "Dante's Inferno" 5,250
RKO Palace	3,100	30c-60c	"Snowed Under" (F.N.) (on stage: Earl Carroll's Vanities)	19,000	"It Had to Happen" (20th Century) (on stage: Bebe Daniels and Ben Lyon)	17,500	High 4-6 "Transient Lady" 39,000 Low 6-8 "Break of Hearts" 5,500
State	3,400	30c-42c	"Little Lord Fauntleroy" (U.A.)	13,000	"Desire" (Para.)	12,000	High 1-12 "Forsaking All Others" 28,000 Low 3-16 "Folies Bergere" 6,000
Stillman	1,900	30c-42c	"Desire" Para.)	4,000	"Timothy's Quest" (Para.) (25c-35c)	3,500	High 2-9 "David Copperfield" 11,000 Low 12-28 "The Virginia Judge" 2,500
Denver							
Aladdin	1,500	25c-50c	"Little Lord Fauntleroy" (U.A.) (2nd week)	3,000	"Little Lord Fauntleroy" (U.A.) (1st week)	5,000	High 3-28-36 "Little Lord Fauntleroy" 5,000 Low 6-22 "Nell Gwyn" and "My Heart is Calling" 600
Broadway	1,500	25c-40c	"Colleen" (W.B.)	2,000	"The Country Doctor" (Fox)	2,500	High 12-7 "In Old Kentucky" 3,000 Low 12-28 "Unfinished Symphony" 300
Center	1,500	20c-35c	"The Leathernecks Have Landed" (Republic) (plus stage show)	2,500	"Hitch Hike Lady" (Republic) (plus stage show)	3,000	
Denham	1,500	25c-40c	"Desire" (Para.)	7,000	"Preview Murder Case" (Para.) (on stage: Major Bowes' Amateurs)	8,000	High 2-29-36 "Klondike Annie" 13,000 Low 8-24 "Without Regret" 1,750
Denver	2,500	25c-50c	"Sutter's Gold" (Univ.) (plus stage band)	10,000	"Colleen" (W.B.) (plus stage band)	9,500	High 11-16 "Mutiny on the Bounty" 15,000 Low 12-28 "Here Comes the Band" 1,500
Orpheum	2,600	25c-40c	"Wife vs. Secretary" (MGM) (2nd week)	5,300	"Wife vs. Secretary" (MGM) (1st week)	9,000	High 5-18 "Romance in Manhattan" 16,000 Low 12-28 "The Perfect Gentleman" 2,000
Paramount	2,000	25c-40c	"The Walking Dead" (W.B.) and "Boulder Dam" (W.B.)	3,000	"Next Time We Love" (Univ.) and "Dangerous Waters" (Univ.)	3,500	High 5-11 "Bride of Frankenstein" 7,000 Low 11-30 "Bad Boy" 800

[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week		Previous Week		High and Low Gross (Tabulation covers period from January, 1935) (Dates are 1935 unless otherwise specified.)
			Picture	Gross	Picture	Gross	
Hollywood							
Chinese	2,500	30c-55c	"The Prisoner of Shark Island"... (20th Century)	8,500	"Wife vs. Secretary" (MGM).....	11,000	High 2-22-36 "Modern Times"..... 26,000 Low 5-4 "West Point of the Air"..... 4,900
Pantages	3,000	25c-40c	"These Three" (U.A.) ..... (2nd week)	7,200	"These Three" (U.A.) ..... (1st week)	10,900	High 9-7 "Top Hat"..... 19,000 Low 4-13 "Mister Dynamite" and "Great God Gold" 2,500
W. B. Hollywood	3,000	25c-40c	"Snowed Under" (F.N.)	8,400	"Road Gang" (F.N.)	9,600	High 9-7 "Page Miss Glory"..... 15,300 Low 4-3 "Laddie" 5,700
Indianapolis							
Apollo	1,100	25c-40c	"Colleen" (W.B.) ..... (2nd week)	3,500	"Colleen" (W.B.) ..... (1st week)	6,200	High 3-14-36 "The Country Doctor"..... 8,000 Low 5-4 "Thunder in the East"..... 1,600
Circle	2,800	25c-40c	"Give Us This Night" (Para.) and "Preview Murder Mystery" (Para.)	3,150	"Klondike Annie" (Para.) and..... "Woman Trap" (Para.) (6 days)	2,000	High 8-17 "Smart Girl"..... 8,500 Low 3-16 "Transient Lady"..... 2,000
Indiana	3,100	25c-40c	"Love Before Breakfast" (Col.) and "First a Girl" (GB Pictures)	6,100	"The Trail of the Lonesome Pine" (Para.) and "F Man" (Para.)	8,000	High 3-14-36 "Follow the Fleet"..... 12,000 Low 1-5 "The Little Minister"..... 3,500
Loew's	2,800	25c-40c	"Robin Hood of El Dorado" (MGM) and "You May Be Next" (Col.)	5,400	"These Three" (U.A.)	6,500	High 2-15-36 "Exclusive Story"..... 15,000 (on stage: Cab Calloway and band) Low 4-6 "Casino Murder Case"..... 2,750
Lyric	2,000	25c-40c	"Snowed Under" (F.N.) ..... (plus vaudeville)	8,000	"The Leathernecks Have Landed".. (Republic) (on stage: Major Bowes' Amateurs)	13,300	High 3-28-36 "The Leathernecks Have Landed" ..... 13,300 (on stage: Major Bowes' Amateurs) Low 12-21 "Frisco Kid"..... 3,700
Kansas City							
Mainstreet	3,100	25c-40c	"Road Gang" (F.N.)	5,700	"The Story of Louis Pasteur"..... (F.N.)	7,700	High 11-23 "The Case of the Lucky Legs" 22,000 Low 1-12 "I Sell Anything"..... 2,000
Midland	4,000	25c-40c	"Petticoat Fever" (MGM)	12,800	"Little Lord Fauntleroy" (U.A.)...	7,400	High 8-24 "China Seas"..... 25,000 Low 9-14 "Bonnie Scotland"..... 6,000
Newman	1,900	25c-40c	"Colleen" (W.B.) ..... (8 days)	11,000	"The Trail of the Lonesome Pine" (Para.) (4 days - 3rd week)	3,500	High 5-25 "Goin' to Town"..... 14,000 Low 5-18 "Dinky"..... 3,000
Tower	2,200	25c-35c	"Hell Ship Morgan" (Col.) ..... (plus stage show)	6,000	"The Voice of Bugle Ann" (MGM) (plus stage show)	8,500	High 1-18-36 "Magnificent Obsession".... 14,500 Low 3-14-36 "Lady of Secrets"..... 5,000 (plus stage show)
Uptown	2,000	25c-40c	"The Country Doctor" (Fox)..... (2nd week)	4,300	"The Country Doctor" (Fox)..... (1st week)	8,400	High 9-7 "Steamboat Round the Bend".. 11,000 Low 7-27 "Black Sheep"..... 2,100
Los Angeles							
Filmarte	800	30c-40c	"Fang and Claw" (Radio)..... (2nd week)	1,000	"Fang and Claw" (Radio)..... (1st week)	2,250	High 4-27 "My Heart is Calling"..... 4,000 Low 6-29 "Song of Happiness"..... 800
Four Star	900	30c-55c	"Rhodes, the Diamond Master".... (GB Pictures) (6 days)	5,000	"The Voice of Bugle Ann" (MGM) (3rd week)	1,700	High 5-18 "Les Miserables"..... 7,800 Low 12-7 "The Return of Peter Grimm" 2,400
Grand Internat'l.	750	35c-40c	"Three Women" (Amkino) ..... (3rd week)	1,100	"Three Women" (Amkino) ..... (2nd week)	1,950	High 1-4-36 "The New Gulliver"..... 3,200 Low 12-7 "Such a Girl You Never Forget" 900
Hillstreet	2,700	25c-40c	"These Three" (U.A.) ..... (2nd week)	6,100	"These Three" (U.A.) ..... (1st week)	9,800	High 9-7 "Top Hat"..... 17,000 Low 11-2 "Three Kids and a Queen".... 2,800
Loew's State	2,500	30c-55c	"The Prisoner of Shark Island".... (20th Century)	12,500	"Wife vs. Secretary" (MGM).....	13,000	High 12-7 "Mutiny on the Bounty"..... 24,500 Low 10-26 "Way Down East"..... 6,200
Paramount	3,596	30c-55c	"The Trail of the Lonesome Pine" (Para.) (plus stage show) (2nd week)	17,400	"The Trail of the Lonesome Pine" (Para.) (plus stage show) (1st week)	25,350	High 8-10 "Paris in Spring"..... 32,000 Low 12-7 "A Strange Case of Love".... 12,200 (on stage: Cab Calloway and Band)
W. B. Downtown	3,400	25c-40c	"Snowed Under" (F.N.)	7,100	"Road Gang" (F.N.)	11,000	High 1-11-36 "Captain Blood"..... 17,100 Low 4-27 "Strangers All" and "I'll Love You Always" 5,000
Minneapolis							
Lyric	1,238	20c-25c	"Every Saturday Night" ..... (20th Century)	1,500	"Preview Murder Mystery" (Para.)	1,500	High 12-14 "Show Them No Mercy".... 2,000 Low 8-17 "Don't Bet on Blondes" and "Sanders of the River" 1,200
Minnesota	4,000	25c-55c	"Klondike Annie" (Para.)	8,000	"Colleen" (W.B.) ..... (on stage: Horace Heidt and orchestra)	12,000	High 1-4-36 "The Bride Comes Home".. 31,326 Low 4-4-36 "Klondike Annie" 8,000
RKO Orpheum	2,900	25c-40c	"The Story of Louis Pasteur".... (F.N.)	7,000	"The Music Goes 'Round" (Col.)...	6,500	High 9-21 "Top Hat"..... 18,000 Low 1-26 "A Lost Lady"..... 4,500
State	2,300	25c-40c	"Prisoner of Shark Island" ..... (20th Century)	5,500	"The Trail of the Lonesome Pine" (Para.)	6,000	High 11-2 "Broadway Melody of 1936".... 7,000 Low 3-14-36 "It Had to Happen"..... 5,000
World	400	25c-55c	"Passing of the Third Floor Back" (GB Pictures)	3,600	"First a Girl" (GB Pictures).....	2,500	High 6-8 "Thunder in the East"..... 5,000 Low 11-16 "Born for Glory"..... 2,000
Montreal							
Capitol	2,547	25c-60c	"Petrified Forest" (W.B.) and.... "Every Saturday Night" ((20th Century)	9,000	"O'Shaughnessy's Boy" (MGM) and "It's in the Air" (MGM)	9,000	High 2-9 "Lives of a Bengal Lancer".. 15,500 Low 8-3 "My Heart Is Calling" and "College Scandal" 7,000
Imperial	1,914	15c-34c	"Strike Me Pink" (U.A.)	1,500	"Naughty Marietta" (MGM) and.. "Riptide" (MGM)	2,000	High 1-4-36 "Une Nuit D'Amour" and "Spanish Cape Mystery" 5,500 Low 4-4-36 "Strike Me Pink" 1,500
Loew's	3,115	30c-60c	"It Had to Happen" (20th Century) and "Song and Dance Man" (20th Century) (plus stage show)	9,000	"Next Time We Love" (Univ.) and "Dancing Feet" (Republic) (plus stage show)	10,000	High 1-11-36 "Broadway Hostess" and "The Rainmakers" 15,000 (plus stage show) Low 6-15 "Mark of the Vampire" and "Baby Face Harrington" 5,500
Palace	2,600	25c-65c	"Follow the Fleet" (Radio)	13,500	"Klondike Annie" (Para.)	11,500	High 12-7 "Mutiny on the Bounty" 15,000 Low 7-20 "Drake of England" and "The Nitwits" 7,500
Princess	2,272	25c-65c	"The Amateur Gentleman" (U.A.) and "It's a Cop" (British)	6,000	"The Music Goes 'Round" (Col.) and "The Lone Wolf Returns" (Col.)	7,000	High 2-22-36 "Modern Times" and "Guard That Girl" 12,500 Low 12-28 "Remember Last Night?" and "East of Java" 3,000
New York							
Capitol	4,700	25c-85c	"Petticoat Fever" (MGM) ..... (2nd week)	22,600	"Petticoat Fever" (MGM) ..... (1st week)	38,000	High 1-5 "Forsaking All Others"..... 87,400 Low 10-12 "O'Shaughnessy's Boy"..... 16,500
Center	3,433	35c-$1.25	"Everybody's Old Man" (Fox).....	7,000	"Charlie Chan at the Circus" (Fox)	8,000	High 1-4-36 "Ah, Wilderness!"..... 32,000 Low 3-7-36 "The Voice of Bugle Ann".. 6,000
Palace	2,500	25c-75c	"Love on a Bet" (Radio) and..... "Road Gang" (F.N.)	6,000	"Follow the Fleet" (Radio)	6,400	High 10-5 "Top Hat"..... 15,000 Low 4-4-36 "Love on a Bet" and "Road Gang" 6,000
Paramount	3,700	35c-99c	"The Milky Way" (Para.) ..... (10 days) (plus stage show)	39,000	"Klondike Annie" (Para.) ..... (on stage: Fred Waring and Orchestra) (2nd week)	33,000	High 1-19 "Lives of a Bengal Lancer".. 65,300 Low 12-21 "Millions in the Air"..... 10,000
Rialto	594	25c-65c	"Moonlight Murder" (MGM)	8,200	"Preview Murder Case" (Para.)....	6,500	.....
Rivoli	2,200	40c-99c	"These Three" (U.A.) ..... (2nd week)	29,000	"These Three" (U.A.) ..... (1st week)	42,000	High 2-15-36 "Modern Times"..... 65,000 Low 6-29 "Nell Gwyn"..... 8,100
RKO Music Hall	5,954	40c-$1.65	"Sutter's Gold" (Univ.) ..... (plus stage show)	55,000	"The Country Doctor" (Fox)..... (plus stage show) (2nd week)	55,000	High 9-7 "Top Hat"..... 131,200 (plus stage show) Low 11-30 "Crime and Punishment".... 45,000 (plus stage show)
Roxy	6,200	25c-55c	"Dancing Feet" (Republic) ..... (on stage: Jackie Coogan and Betty Grable)	27,000	"Love Before Breakfast" (Univ.).. (on stage: Pinky Tomlin) (2nd week)	25,500	High 1-4-36 "If You Could Only Cook".. 62,000 (plus stage show) Low 4-20 "My Heart Is Calling"..... 17,500 (plus stage show)
Strand	3,000	25c-55c	"Snowed Under" (F.N.)	6,100	"Brides Are Like That" (F.N.)....	8,500	High 5-11 "The G Men"..... 60,138 Low 4-4-36 "Snowed Under" 6,100

[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week		Previous Week		High and Low Gross (Tabulation covers period from January, 1935) (Dates are 1935 unless otherwise specified.)
			Picture	Gross	Picture	Gross	
Oklahoma City							
Capitol	1,200	10c-41c	"Exclusive Story" (MGM)	2,200	"The Prisoner of Shark Island" (20th Century)	2,600	High 3-9 "Wings in the Dark" 3,700 Low 6-22 "The Devil is a Woman" 1,500
Criterion	1,700	10c-55c	"Colleen" (W.B.)	4,900	"The Trail of the Lonesome Pine" (Para.)	7,100	High 914 "Steamboat Round the Bend" 10,000 Low 11-2 "The Case of the Lucky Legs" 2,500
Liberty	1,500	10c-41c	"Three Live Ghosts" (MGM) (4 days) (plus stage show) "Voice of Bugle Ann" (MGM) (3 days) (10c-36c)	2,150 825	"Yellow Dust" (Radio) (4 days) "Don't Get Personal" (Univ.) (3 days) (10c-36c)	2,600 800	High 1-19 "Gentlemen Are Born" and "Crime Doctor" 4,200 Low 10-26 "Little Big Shot" and "I Live for Love" 1,500
Midwest	1,500	10c-56c	"Desire" (Para.)	2,000	"Modern Times" (U.A.)	4,000	High 11-16 "Mutiny on the Bounty" 8,800 Low 8-24 "The Farmer Takes a Wife" 1,800
Omaha							
Brandeis	1,200	25c-40c	"Love on a Bet" (Radio) and "Muss 'Em Up" (Radio)	3,800	"Road Gang" (F.N.) and "Silly Billies" (Radio)	3,100	High 9-14 "Top Hat" 9,500 Low 12-21 "Broadway Hostess" and "Man of Iron" 2,700
Omaha	2,200	25c-40c	"Trail of the Lonesome Pine" (Para.) and "Every Saturday Night" (20th Century) (2nd week)	6,200	"The Trail of the Lonesome Pine" (Para.) and "Every Saturday Night" (20th Century) (1st week)	10,600	High 10-12 "Broadway Melody of 1936" and "Without Regret" 10,100 Low 10-5 "Dante's Inferno" and "She Gets Her Man" 3,600
Orpheum	3,000	25c-40c	"Colleen" (W.B.) and "My Marriage" (20th Century)	7,400	"Strike Me Pink" (U.A.) and "Timothy's Quest" (Para.)	7,200	High 2-29-36 "Exclusive Story" (on stage: Ted Lewis) 21,150 Low 12-28 "Mister Hobo" and "Three Kids and a Queen" 5,800
Philadelphia							
Aldine	1,200	40c-65c	"The Amateur Gentleman" (U.A.)	7,000	"Little Lord Fauntleroy" (U.A.) (9 days - 3rd week)	7,000	High 11-30 "Splendor" 16,000 Low 1-26 "The Runaway Queen" 2,200
Arcadia	600	25c-50c	"Sylvia Scarlett" (Radio) (9 days)	2,200	"The Big House" (MGM) (4 days) (revival)	900	High 1-25 "The Bride Comes Home" 4,800 Low 9-21 "Bonnie Scotland" 800
Boyd	2,400	40c-55c	"Petticoat Fever" (MGM) (2nd week)	11,000	"Petticoat Fever" (MGM) (1st week)	14,000	High 1-4-36 "A Tale of Two Cities" 30,000 Low 8-17 "Jalna" 6,000
Earle	2,000	25c-50c	"F-Man" (Para.) (on stage: Major Bowes' Amateurs)	15,500	"Silly Billies" (Radio) (plus stage show)	14,500	High 1-4-36 "Miss Pacific Fleet" 22,000 Low 10-5 "I Live for Love" 9,500
Fox	3,000	40c-65c	"Charlie Chan at the Circus" (20th Century) (plus stage show)	14,000	"Everybody's Old Man" (Fox) (on stage: Joe Cook and revue)	15,000	High 12-28 "The Littlest Rebel" (plus stage show) 31,000 Low 9-28 "Redheads on Parade" 7,500
Karlton	1,066	25c-40c	"Give Us This Night" (Para.)	2,100	"We're Only Human" (Radio)	2,100	High 10-5 "Top Hat" 6,300 Low 6-1 "Dinky" 1,200
Keith's	2,000	30c-50c	"The Country Doctor" (20th Century)	3,600	"Desire" (Para.)	2,900	High 4-13 "Roberta" 5,800 Low 1-2 "The Right to Live" 900
Stanley	3,700	40c-55c	"13 Hours by Air" (Para.)	10,500	"Colleen" (W.B.)	12,500	High 2-29-36 "Follow the Fleet" 27,000 Low 5-11 "Stolen Harmony" 4,000
Stanton	1,700	30c-50c	"Klondike Annie" (Para.) (2nd week)	8,500	"Klondike Annie" (Para.) (1st week)	11,000	High 1-11-36 "Riffraff" 10,000 Low 3-23 "Captain Hurricane" 1,800
Portland, Ore.							
Blue Mouse	700	20c-25c	"In Old Kentucky" (Fox) and "I Found Stella Parish" (F.N.)	1,700	"Hands Across the Table" (Para.) and Barbary Coast (U.A.) (2nd week)	1,700	High 8-17 "Life Begins at Forty" 2,700 Low 6-22 "My Heart is Calling" 1,400
Broadway	1,912	30c-40c	"The Voice of Bugle Ann" and "Snowed Under" (F.N.)	5,000	"Love Before Breakfast" (Univ.) and "The Garden Murder Case" (MGM)	5,000	High 1-11-36 "Captain Blood" 8,000 Low 7-27 "Calm Yourself" and "Chinatown Squad" 4,000
Mayfair	1,700	25c-40c	"East of Java" (Univ.) and "Paddy O'Day" (20th Century) (30c-40c)	4,000	"Last of the Pagans" (MGM) and "Drift Fence" (Para.)	4,000	High 1-25-36 "A Midsummer Night's Dream" 12,000 Low 1-19 "Behold My Wife" and "Defense Rests" 1,600
Orpheum	1,700	30c-40c	"Desire" (Para.) and "Preview Murder Mystery" (Para.)	7,000	"The Country Doctor" (Fox) (3rd week)	8,000	High 9-28 "She Married Her Boss" 9,500 Low 11-23 "To Beat the Band" and "Wanderer of the Wasteland" 4,000
Paramount	3,008	30c-40c	"Trail of the Lonesome Pine" (Para.) and "Every Saturday Night" Twentieth Century)	8,000	"Colleen" (W.B.) and "Timothy's Quest" (Para.)	7,000	High 4-20 "Private Worlds" 11,500 Low 12-14 "Mary Burns, Fugitive" 5,000
United Artists	945	30c-40c	"Modern Times" (U.A.) (3rd week)	6,000	"Modern Times" (U.A.) (2nd week)	7,000	High 5-4 "Cardinal Richelieu" 9,000 Low 6-8 "Age of Indiscretion" 4,000
San Francisco							
Clay	400	35c	"Frontier" (Amkino) (15c-35c) (2nd week)	1,400	"Frontier" (Amkino) (1st week)	1,400	High 12-28 "Peasants" 2,500 Low 8-10 "The Youth of Maxim" 800
Fox	5,651	10c-35c	"Red Wagon" (First Div.) and "Doughnuts and Society" (Mascot)	5,000	"Song and Dance Man" (Fox) and "The Lady in Scarlet" (Chesterfield)	5,000	High 8-3 "Champagne for Breakfast" 14,800 Low 11-30 "To Beat the Band" and "Freckles" 4,000
Golden Gate	2,800	25c-40c	"Love on a Bet" (Radio) (plus stage show)	11,000	"The Leathernecks Have Landed" (on stage: Burns and Allen) (25c-55c)	29,000	High 3-28-36 "The Leathernecks Have Landed" (on stage: Burns and Allen) 29,000 Low 4-4-36 "Love on a Bet" 11,000
Orpheum	2,440	15c-40c	"Sutter's Gold" (Univ.)	11,800	"Don't Gamble with Love" (Col.) and "O'Malley of the Mounted" (Fox)	6,800	High 7-20 "Love Me Forever" 16,780 Low 10-26 "King Solomon of Broadway" and "Fighting Youth" 4,800
Paramount	2,670	15c-40c	"Prisoner of Shark Island" (20th Century) and "Snowed Under" (F.N.) (2nd week)	11,000	"The Prisoner of Shark Island" (20th Century) and "Snowed Under" (F.N.) (1st week)	14,500	High 6-8 "Our Little Girl" and "Alibi Ike" 23,000 Low 3-2 "Living on Velvet" and "All the King's Horses" 8,500
St. Francis	1,430	15c-40c	"The Country Doctor" (Fox) and "The Voice of Bugle Ann" (MGM) (3rd week)	6,500	"The Country Doctor" (Fox) and "The Voice of Bugle Ann" (MGM) (2nd week)	6,000	High 1-19 "The County Chairman" 11,000 Low 6-29 "No More Ladies" 5,000
United Artists	1,400	15c-55c	"Modern Times" (U.A.) (4th week)	6,000	"Modern Times" (U.A.) (3rd week)	9,000	High 10-26 "Barbary Coast" 15,000 Low 12-28 "Mimi" 2,500
Warfield	2,700	15c-40c	"Rose Marie" (MGM)	20,000	"Colleen" (W.B.) and "Too Many Parents" (Para.)	13,000	High 10-5 "I Live My Life" (plus stage show) 35,000 Low 3-28-36 "Colleen" and "Too Many Parents" 13,000
Seattle							
Blue Mouse	950	25c-55c	"Wife vs. Secretary" (MGM)	3,450	"Follow the Fleet" (Radio) (3rd week)	3,350	High 11-30 "Mutiny on the Bounty" 6,100 Low 2-16 "Million Dollar Baby" and "Notorious Gentleman" 2,900
Fifth Avenue	2,500	25c-55c	"Trail of the Lonesome Pine" (Para.)	7,200	"The Story of Louis Pasteur" (F.N.)	7,400	High 5-11 "Naughty Marietta" 10,200 Low 6-8 "The Flame Within" 5,100
Liberty	1,800	10c-35c	"Lady of Secrets" (Col.) and "The Ghost Walks" (Invincible)	3,850	"Sunset of Power" (Univ.) and "Don't Gamble with Love" (Col.)	4,100	High 9-28 "She Married Her Boss" 7,900 Low 4-13 "White Lies" and "Happy Landing" 2,700
Music Box	950	25c-55c	"The Story of Louis Pasteur" (F.N.)	3,750	"The Country Doctor" (Fox) (2nd week)	3,600	High 3-16 "Roberta" 6,100 Low 1-26 "The Man Who Reclaimed His Head" 2,850
Orpheum	2,450	25c-40c	"Desire" (Para.) and "Song and Dance Man" (Fox)	5,400	"Next Time We Love" (Univ.) and "The Ghost Goes West" (U.A.)	5,850	High 9-21 "Top Hat" 10,400 Low 8-31 "Dante's Inferno" and "Lady Tubbs" 4,800
Paramount	3,050	25c-35c	"Garden Murder Case" (MGM) and "Love on a Bet" (Radio) (20c-30c)	4,600	"Silly Billies" (Radio) and "Another Face" (Radio)	4,200	High 12-14 "Annie Oakley" 9,200 Low 9-21 "Redheads on Parade" and "Hot Tip" 3,650
Rex	1,500	15c-35c	"King of the Damned" (GB Pictures) (plus vaudeville) (20c-30c)	2,950	"The Return of Jimmy Valentine" (Republic) (plus vaudeville and stage band)	2,950	High 4-27 "Red Morning" and "Once to Every Bachelor" 4,150 Low 12-21 "Spanish Cape Mystery" 1,500

J. C. Jenkins--His Colyum

Neligh, Nebraska

Dear Herald:

Hurrah, hurrah, for the snow is all gone
And the robins are scratching for worms on the lawn;
The blackbirds are singing their songs in the trees
And everyone's happy in this soft summer breeze.

Yes, sir, we have crawled out of our dugout and have looked madam Spring right square in the face without batting an eyelash and thanked her for giving Old Man Winter a kick in the pants that sent him up north to grow up with the country. We never did like him anyhow.

▽

It is very likely that most people like musical shows, and those who do will surely like "Follow the Fleet," but personally we are not overly strong for dancing, but then that macht nicht aus to RKO. Those of you who like dancing will surely like the dancing of Fred Astaire and Gingers Rogers, for they know how to dance.

Our interest in the picture was largely centered on Harriet Hilliard and Randolph Scott, and this caused us to wonder why we don't see them oftener in pictures. When the critics are rating a picture according to the beauty of the actors they should not overlook Harriett Hilliard, and when you hear her sing "I Am Here But Where Are You?" you won't overlook her either. If beauty has anything to do with it, Miss Hilliard should be wearing the blue ribbon, and our judgment is too that Randolph Scott should rank well up to the top of actors. RKO can justly feel proud of "Follow the Fleet," the same as they did "Top Hat."

▽

Then, again, we saw a pretty good picture at the Moon the other night. It was a railroad picture and a considerable number of folks are interested in railroads, some financially and some not.

George O'Brien and Irene Ware were responsible for making this pretty good entertainment. George was the son of his father and his father was general superintendent of a trans-continental railroad and George was his rubber stamp clerk, and George didn't like his job, there wasn't enough action in it, so he quit his job and went out to hunt a new one.

The Blake railroad was a little jerkwater line similar to the Spearfish canyon line in the Black Hills of South Dakota and George made application to the Blake line for a job. The superintendent of the line was a lady, Miss Irene Ware, and she gave him the job of Superintendent of Maintenance, otherwise known as "Track Walker."

From here on business began to pick up. George and the engineer and fireman of the Blake line stole a trans-continental engine and rushed to Denver to beat some crooks from stealing the Blake line, and they got there just in time to head them off, and George bought the line and afterwards sold it to the trans-continental and the superintendent of the trans-continental (which was his father) suggested to George and Irene that they should live in Chicago, which seemed agreeable to both of them, and our guess is, from the action, that they were married. It is a somewhat improbable story but it makes very good entertainment, if you don't digest it too closely. Railroad stories are always interesting, and "Whispering Smith" is a pretty good picture.

▽

We don't know how much they are paying love-song crooners to croon over the radio, but, anyhow, our radio has a switch on it.

▽

Maybe you don't know Harold Schooner of the Mazada theatre at Aurora, Nebraska, but that's probably because you haven't traveled Nebraska very much. Harold was born in the full of the moon on Friday the thirteenth and that is likely what makes him such a good theatre operator, and his reputation reaches from away back yonder to clear out there. Harold is a constant reader of the HERALD, and it is from this source that he acquires such a knowledge of the business. He says he is going to remodel his theatre and put in a new front, but we can't see any use in doing that for it is a pretty good looking place as it is. Anyhow, he wants us to renew his subscription to the HERALD for him. His check is further proof of that request, and we are going to have it done, too. We wish Harold would stop staying out so late of nights.

▽

But speaking of Kansas we are reminded to say that when the weather settles and the roads get so we can travel we are going down to the "Sunflower" state and visit those Jayhawkers, and we hope the boys will have the cows milked and the chores all done by the time we get there, and we hope also that they will treat us as nice as they did when we were down there before, and, if they do, that will be plenty good enough. The facts are that you can't beat those Jayhawkers very much.

There ought to be a poem dedicated to Kansas, but we can't write it for we can't find any word to rhyme with Kansas, although we have been wracking (what we call our brain) to find it, but—

If you should ever want to go
Into some state where things are great,
This much we think that you should know
That "Bleeding Kansas" is the state.

▽

When we first came to Nebraska we could go out and kill eight or ten jack rabbits in an evening, but we were told yesterday that they paid the alphatbetical boys $135 for killing six of 'em. Gosh, but jackrabbit meat is getting high.

▽

Somewhere out in Nebraska is a town called Elwood, and Elwood has a theatre operated by J. M. Reynolds, and J. M. is known as a popular theatre operator, which is probably due to his constant reading of the HERALD. J. M. didn't want his subscription to the HERALD to expire so he sent us a check to take care of the matter for him. J. M. is a constant attendant at Sunday School but somehow he always goes on Wednesdays, the Elwood folks are funny that way. Thanks, J. M., your check will be sent in.

▽

A letter we have just received from Bob Ballantyne of the Scott-Ballantyne Theatre Equipment Co., Omaha, inclines us to believe that he is still sober as usual. He tells us that Regina Molseed, secretary of the Film Board, says that she wants us to remember that this is Leap Year, and if she wants to lead somebody to the altar it will be none of our doggone business. Regina is somewhat headstrong that way. We hope she is a little different from Lola Gentry, secretary of the Film Board at Los Angeles, and Mildred Early of the HERALD office at Hollywood. Bob says he wants us to come down to Omaha and see him, but we'll betcha that Regina suggested that. Thanks, Bob, for your check.

▽

"When the moon comes over the mountain,
I'll be alone with my memories of you";
And when the snow covers up our lawn fountain,
We'll be out with our snow shovel, too.

▽

In closing (and Ernie says there must be a closing) we hope that Charlie Ruggles, Edward Everett Horton, Dick Powell, Stuart Erwin, Eddie Quillan and a lot more of the boys out in Hollywood will remember that this is Leap Year, as Regina suggested, and while the pathway to the altar will look smooth and strewn with American Beauty roses, they should remember that just beyond the altar are a lot of pitfalls, but then, what if there are, Reno isn't very far away.

COLONEL J. C. JENKINS
The HERALD's Vagabond Colyumnist

Wesley Returns to Dallas Branch

W. B. Wesley has been transferred from GB's Oklahoma City exchange back to the Dallas branch, according to an announcement by George W. Weeks, general sales manager. W. J. (Dutch) Cammer is now in charge of the Oklahoma City territory.

Jovaney In New York

James Jovaney, president of Superior Pictures, Inc., with offices in Chicago, Milwaukee, Indianapolis and St. Louis, is in New York on business and is stopping at the Park Central hotel.

Ventnor Theatre Burns

The $125,000 Ventnor Theatre, Ventnor, N. J., was destroyed by fire late last week despite the efforts of local and Atlantic City firemen.

MGM Holds Song Team

Nacio Herb Brown and Arthur Freed have been signed again by Metro-Goldwyn-Mayer to long-term contracts as song writers.

WHAT THE PICTURE DID FOR ME

IN this, the exhibitors' own department, the theatremen of the nation serve one another with information on the box office performance of product for their mutual benefit. It is a service of the exhibitor for the exhibitor. Address all communications to—

What the Picture Did for Me
MOTION PICTURE HERALD
Rockefeller Center, New York

Beacon

BIG BOY RIDES AGAIN: Guinn "Big Boy" Williams—not so good. Does not compare with "Cowboy Holiday" from same star. Started out like it would be a fine picture with excellent story, etc., but it turned out to be no good. Even the cbildren complained. Williams lost what following be made with "Cowboy Holiday" and "Powder Smoke Range." He was absolutely "no go" in this. And it looks like he could afford a haircut once in a while. This, I hope, is my last from this star in many a day.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. Small town patronage.

Chesterfield

FALSE PRETENSES: Sidney Blackmer, Irene Ware.—This picture is very slow and draggy and does not even come up to program fare. There is decidedly too much talking and very little action. It does, at no time, keep the audience entirely interested. I played tbis picture on a "Dish night" and received very poor comment on same.—Theodore J. Friedman, Strand Theatre, Suffern, N. Y. General patronage.

HAPPINESS C. O. D.: Donald Meek, Irene Ware—A fairly entertaining program picture that can be placed on the weekend of a double feature program. There are many laughs and interesting situation accompanied by some good acting in spots. Exhibitors can book this picture without any unfavorable comments from their patrons.—Theodore J. Friedman, Strand Tbeatre, Suffern, N. Y. General patronage.

LADY IN SCARLET, THE: Reginald Denny, Patricia Farr.—A very good program picture with a fair mystery angle. There is comedy, suspense and a fairly good plot aided by some acting by the leads.—Tbeodore J. Friedman, Strand Theatre, Suffern, N. Y. General patronage.

Columbia

CALLING OF DAN MATTHEWS, THE: Richard Arlen, Charlotte Wynters—An adaptation of Harold Bell Wright's famous novel, this picture will never become as popular as the book, due to its mediocre production. There is some suspense, romance and action which keeps this production in the program class.—Theodore J. Friedman, Strand Theatre, Suffern, N. Y. General patronage.

CALLING OF DAN MATTHEWS, THE: Richard Arlen, Charlotte Wynters—This is a fine program picture. A good story, clean and entertaining, and the stars fine. The whole cast very good. Moral lesson and we should have more like this to get people coming back to the show that have been driven away on account of the rot in pictures. Played March 27-28.—Bert Silver, New Silver Theatre, Greenville, Mich. City and country patronage.

CASE OF THE MISSING MAN, THE: Roger Pryor, Joan Perry—A fair program picture tbat will do very well on a double feature program. It has action, suspense and good comedy. Exhibitors can play this one without any fear.—Theodore J. Friedman, Strand Theatre, Suffern, N. Y. General patronage.

CRIME AND PUNISHMENT: Peter Lorre, Edward Arnold—Played this with Cash Night and did average business. Played March 7.—Oscar A. Brotman, Avaloe Theatre, Chicago, Ill. Neighborbood patronage.

CRIME AND PUNISHMENT: Peter Lorre, Edward Arnold, Marian Marsh—A very well done production with splendid acting and a marvelous story. This picture has but one fault. It is very morbid and has very little comedy. Best suited for class houses where splendid acting and story can be best appreciated. Played this picture over a weekend to satisfactory results.—Theodore J. Friedman, Strand Theatre, Suffern, N. Y. General patronage.

DANGEROUS INTRIGUE: Ralph Bellamy, Joan Perry, Gloria Shea—A simply written and produced little story that is, as one patron described it, "crackerjack entertainment." Our patrons are beginning to recognize Gloria Shea and comment upon her pleasing performances. Ralph Bellamy does not appear as handsome as usual, much to the chagrin of a host of feminine admirers, especially middle-aged matrons.—J. W. Noah, New Liberty and Ideal Theatres, Fort Worth, Texas. General patronage.

DESERT VENGEANCE: Buck Jones—An old reissue but a pretty good western with enough action to satisfy the bargain hunters who want two pictures on weekend programs.—Mayme P. Musselman, Princess Theatre, Lincoln, Kansas. Small town patronage.

ESCAPE FROM DEVIL'S ISLAND: Victor Jory, Florence Rice, Norman Foster—A good picture with a Devil's Island background that is a little different than the ordinary. There is action, romance and good plot to bring this one above the ordinary level. Played this one over a weekend to favorable comment.—Theodore J. Friedman, Strand Tbeatre, Suffern, N. Y. General patronage.

ESCAPE FROM DEVIL'S ISLAND: Victor Jory, Florence Rice—Better than they have been coming from Columbia. This one shows some care in directing and has a good story. It has action and the drama carries along to a logical ending. It is a good weekend picture.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

GALLANT DEFENDER: Charles Starrett, Joan Perry—This well produced western of average entertainment quality meant little as a box-office attraction due to its cast weakness. Charles Starrett is a personable young actor who seems to please our patrons, yet will not draw them to the theatre.—J. W. Noah, New Liberty and Ideal Theatres, Fort Worth, Texas. General patronage.

GRAND EXIT: Edmund Lowe, Ann Sothern—A good program picture that moves along at a rapid pace. With a fire insurance background, some very good fire scenes and nice acting by Lowe and Sothern, Columbia has turned out a good program picture with the necessary snap to bring it above the ordinary class.—Theodore J. Friedman, Strand Theatre, Suffern, N. Y. General patronage.

GRAND EXIT: Ann Sothern, Edmund Lowe—A very good program picture. Very interesting story and well acted. Gave satisfaction on a double bill, but it would stand alone as a good feature. Played March 25-26.—Bert Silver, New Silver Theatre, Greenville, Micb. City and country patronage.

GUARD THAT GIRL: Robert Allen, Florence Rice—Pretty good show, ran as other half of a double bill and it pleased the bargain hunters.—Mayme P. Musselman, Princess Theatre, Lincoln, Kansas. Small town patronage.

HELL SHIP MORGAN: George Bancroft, Ann Sothern—This is another that shows crude directing and not much story. Just another picture that will set the exhibitor on his way to the relief role. When Columbia makes them bad, they are bad.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

IF YOU COULD ONLY COOK: Jean Arthur, Herbert Marshall—A swell little picture that the audience liked very much. It was cleverly directed, good story and fine portrayal of the roles.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

LONE WOLF RETURNS, THE: Melvyn Douglas, Gail Patrick—A most entertaining little film with smart dialogue and clever incidents. The suave Lone Wolf would be a favorite with patrons should more films be made and he appear in more stories. Some clever comedy by Robert Emmet O'Connor as the Lone Wolf's valet. Played this one on Bank Night and did not have a bad comment. Running time, 67½ minutes. Played March 25-26.—Frank Aydelotte, Kiowa Theatre, Hobart, Okla. Small town and rural patronage.

MUSIC GOES 'ROUND, THE: Rochelle Hudson, Harry Richman—The title gives the wrong impression, and as a result, many people were disappointed as they expected to see something fast and hot; on the contrary, it was refreshing and soothing. The songs were beautiful, photography excellent, and singing superb. If you are in a locality where patrons appreciate good music and singing, forget Farley and Riley and their "Round and Round" music when you exploit. Played March 8-10.—J. E. Palmer, State Theatre, Presque Isle, Me. Town and country patronage.

ONE WAY TICKET: Lloyd Nolan, Peggy Conklin—Columbia has a knack of turning out very good program pictures. This one can be classed as "good action fare." Acting by the leads is very well done. Story moves along at a rapid pace to a build-up climax. Played this one on a double feature to favorable comment.—Theodore J. Friedman, Strand Theature Suffern, N. Y. General patronage.

PARTY WIRE: Jean Arthur—In going over our film date book the other day we came across this picture whicb we failed to report upon when we played it montbs ago. Were it not for the fact that this film is so strikingly original and highly entertaining we would not send in such a delayed review, but such a commendable picture deserves a recommendation no matter how long it may have been released. We seldom play a program picture which meets witb the unanimous approval of every patron and the house staff, but this simple little story received such a response.—J. W. Noah, New Liberty and Ideal Theatres, Fort Worth, Texas. General patronage.

REVENGE RIDER: Tim McCoy, Billie Seward—Below average western picture. Did a nice weekend business.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

SHE COULDN'T TAKE IT: George Raft, Joan Bennett, Walter Connolly—A very well done production with very good acting by all concerned. Dialogue and plot move along at a very rapid pace with Raft, Bennett and Connolly very well cast. Columbia has helped itself greatly in the production of this picture. Book it by all means.—Theodore J. Friedman, Strand Theatre, Suffern, N. Y. General patronage.

TOO TOUGH TO KILL: Victor Jory, Sally O'Neill—The corpus delicti is the exhibitor that has to run this type. Reaching for heroics tough on tbe exhibitor and tougher on the audience.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

First Division

JAVA HEAD: Anna May Wong, Elizabeth Allan, John Loder—A very splendid picture from this company. Good plot, very fine acting and a real story makes this topnotch entertainment. With the proper exploitation, this picture will result in good grosses. "Exhibitors, beware!" This picture is of the dramatic type; therefore, do not expect too mucb action from the same. But in those houses that desire class entertainment, I recommend this one highly.—Theodore J. Friedman, Strand Theatre, Suffern, N. Y. General patronage.

RED WAGON: Charles Bickford, Raquel Torres—This picture is classed as a "special" by this releasing unit. I wish, at this time, to take exception to that classification. I rate this one no better than a "poor program picture," little action, very draggy and exceptionally poor acting and also poor direction. Foreign product has still a long way to go to even hold a candle to production as it done here.—Theodore J. Friedman, Strand Theatre, Suffern, N. Y. General patronage.

ROAD TO RUIN, THE: Helen Foster—This picture is splendid for exploitation. As far as the story, acting and picture itself, I cannot speak very highly for same. This exchange supplied me with suitable lobby display and with a little effort on my part, it went over very big. I played this picture midweek to two splendid days of business. "Showmen, attention!" You will be surprised what a little exploitation and effort will mean to your box office.—Theodore J. Friedman, Strand Theatre, Suffern, N. Y. General patronage.

First National

CEILING ZERO: James Cagney, Pat O'Brien—A good picture that pleased. Stuart Erwin did well, also the grounded flyer who was the victim of the crack-up. It was full of action and the usual feud between Jim and Pat so everyone was satisfied. It didn't draw as well as it should have, due no doubt to a big crowd at Bank Night the preceding night.—Mayme P. Musselman, Princess Theatre, Lincoln, Kansas. Small town patronage.

I FOUND STELLA PARISH: Kay Francis, Ian Hunter—A real heart-interest drama. Sybil Jason is cute (as the expression goes) because she is not asked to do too much; she is, for the time being, not another Shirley Temple. Ian Hunter does fine work in this that is worthy of mention. Kay Francis is at her

best. This had some extra drawing power for us.—J. E. Stocker, Myrtle Theatre, Detroit, Mich. Neighborhood patronage.

SHIPMATES FOREVER: Dick Powell, Ruby Keeler—A nice picture that went over fine. Running time, 109 minutes. Played March 13-12.—Beatty & Johnston, Crescent Theatre, Red Deer, Alberta, Canada. Town and country patronage.

SONG OF THE SADDLE: Dick Foran, Alma Lloyd—Saturday patrons are harder to please than any other class, but they seem to like this type western better than those that aren't musical or at least with one or two songs. Don't know what we will do if the major producers stop making westerns—the small companies can't make the westerns these larger ones can. This type draws all classes of patronage. This one pleased okay. Running time, 57 minutes. Played March 27-28.—Frank Aydelotte, Kiowa Theatre, Hobart, Okla. Small town and rural patronage.

STORY OF LOUIS PASTEUR, THE: Paul Muni, Josephine Hutchinson—One of the best pictures that we have run for quite a while. The patrons who really appreciate worthwhile pictures will turn out and while we could have seated a lot more the picture did enough to pay out and it made boosters out of the people who can really boost. It won't hurt you to run this picture and it will certainly please your patrons, if you can get them in to see it.—Mayme P. Musselman, Princess Theatre, Lincoln, Kansas. Small town patronage.

STORY OF LOUIS PASTEUR, THE: Paul Muni, Josephine Hutchinson—We've long tried to tell our people what a fine actor Paul Muni is, and this grand picture sold him 100 per cent. Did only a fair business because we played it too early to get any benefit from the world of newspaper publicity it has since had. Expect to play it another day. Running time, 87 minutes. Played March 15-16.—George F. Smith, Lyric Theatre, Lapeer, Mich. Small town and rural patronage.

GB Pictures

EVERGREEN: Jessie Matthews, Sonnie Hale—This was the first foreign made picture we have ever shown. Everything considered, it went over beyond my greatest expectations. Some of the men, especially from across the sea, told me it was the best picture they have seen here; and everyone liked Jessie Matthews herself. How could they help it, I ask you? I overheard at least a hundred remarks: "Boy, what a team she would make with Fred Astaire!" How about it, GB and RKO? You'd have the box-office champion of all time! Running time, 98 minutes. Played March 28.—J. A. Reynolds, Recreational Director, State Prison, Trenton, N. J. Prison patronage.

FIRST A GIRL: Jessie Matthews, Sonnie Hale—A very satisfactory picture, and pleased all our patrons. The dancing and singing numbers by Miss Matthews, supported by strikingly beautiful choruses, were especially fine. Lots of good comedy enlived the production. We did better the second night than the first.—N. W. Huston, Liberty Theatre, Columbus, Kan. General patronage.

Invincible

TANGO: Marian Nixon, Chick Chandler—A very good program picture that certainly did surprise me. I was in a spot for a week end picture and this one was the only one available for me. I expected the worse when I booked it, but after viewing same was very pleasantly surprised. The picture had good comedy, action and very few dull spots. There is also a musical angle which makes this picture good program entertainment.—Theodore J. Friedman, Strand Theatre, Suffern, N. Y. General patronage.

Liberty

DIZZY DAMES: Marjorie Rambeau, Lawrence Gray—A very slow moving picture that entertained in spots only. Can rate this one no better than "just passable entertainment" with nothing to get excited about.—Theodore J. Friedman, Strand Theatre, Suffern, N. Y. General patronage.

OLD HOMESTEAD, THE: Lawrence Gray, Mary Carlisle, Fuzzy Knight—This picture is fairly well done. There is comedy, romance and some good acting. The only fault I could find with the production was that it did not keep a rapid pace, going off on tangents at times, due, I believe, to poor direction. Nevertheless, we can rate this as "fair program fare." I played this picture over the weekend to satisfaction.—Theodore J. Friedman, Strand Theatre, Suffern, N. Y. General patronage.

Mascot

HARMONY LANE: Douglass Montgomery, Evelyn Venable—A splendid picture from any angle. Clean and entertaining. Story fine and acting extra good. Gave 100 per cent satisfaction here. We played it as a benefit for the PTA, and they sold a lot of tickets besides at the box office. Played March 19.—Bert Silver, New Silver Theatre, Greenville, Mich. City and country patronage.

STREAMLINE EXPRESS: Victor Jory, Evelyn Venable—A nicely done production which has a touch of almost everything. This picture can boast comedy, action and romance nicely knit together. Jory and Venable are a very splendid team and their acting is highly commendable. Exhibitors can book this picture without any fear.—Theodore J. Friedman, Strand Theatre, Suffern, N. Y. General patronage.

STREAMLINE EXPRESS: Victor Jory, Evelyn Venable—Pretty weak. Will do O. K. on double bill. Vince Barnett is only good part of the picture.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. Small town and rural patronage.

Metro-Goldwyn-Mayer

AGE OF INDISCRETION: Paul Lukas, Madge Evans, Helen Vinson—This is one picture that's well worth playing. I personally enjoyed this picture. Thought it should have been a special. Play it by all means.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

AH, WILDERNESS!: Wallace Beery, Lionel Barrymore, Edic Linden—A very good show with a capable cast that pleased an average or maybe a little better than average midweek crowd. The oldtime scenes were enjoyed by the older patrons and Wallace Berry is a good bet in this town, so we were satisfied.—Mayme P. Musselman, Princess Theatre, Lincoln, Kansas. Small town patronage.

AH, WILDERNESS!: Wallace Beery, Lionel Barrymore—Positively not for children. This is a very poor show to have Wallace Beery in it. This is not a special by any means. Played March 22.—Paul J. Pope, Avon Theatre, Geneva, Ala. Small town and rural patronage.

BONNIE SCOTLAND: Laurel and Hardy—Fine. Pleased almost everyone. Silly in spots but why not? Hope "The Bohemian Girl' is as good. Why can't better titles be given these Laurel and Hardy productions?—Sammie Jackson, Jackson Theatre, Flomaton, Ala. Small town and rural partronoge.

BROADWAY MELODY OF 1936: Jack Benny, Eleanor Powell—Fine picture. There's not much use of my reporting this late, because everyone knows it is very good.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. Small town and rural patronage.

EVELYN PRENTICE: William Powell, Myrna Loy—Powell at his best. Court scene in last reel is exceptional. This picture is handicapped by its title, which means nothing to the average theatregoer. Seemed to please everybody.—O. Ingmar Oleson, Sons of Norway Theatre, Ambrose, N. D. Town and country patronage.

EXCLUSIVE STORY: Franchot Tone, Madge Evans—A very good show with plenty of action and story. Stuart Erwin rates high with me and my patrons and he does a swell job in this and most pictures that he makes. It drew average business and pleased the patrons who see them all. Play it and you won't need to worry about the comments; they'll all like it.—Mayme P. Musselman, Princess Theatre, Lincoln, Kansas. Small town patronage.

LAST OF THE PAGANS: Mala, Lotus Long—This picture caused us more headaches than anything we have run this winter. Our Bank Night crowd simply didn't go for it and I couldn't blame them much. One picture like this is enough for a while and "Eskimo" did business, but the beauty of the tropical islands of California just don't seem to appeal to my Patrons.—Mayme P. Musselman, Princess Theatre, Lincoln, Kansas. Small town patronage.

LAST OF THE PAGANS: Mala, Lotus Long—Remember "Eskimo" of two years ago? If your patrons liked that one, this one will please them for, notwithstanding the vast difference in the settings of the two pictures, the two are in many respects remarkably similar, and both gave us good results. Running time, 84 minutes. Played March 20-21.—G. A. Van Fradenburg, Valley Theatre, Manassa, Col. Farming community patronage.

MUTINY ON THE BOUNTY: Charles Laughton, Clark Gable, Franchot Tone—Although this picture is brutal and cruel it is a sure box office. Business good. Roads and weather bad. Running time, 130 minutes. Played March 2-4.—Beatty and Johnston, Crescent Theatre, Red Deer, Alberta, Canada. Town and country patronage.

MUTINY ON THE BOUNTY: Clark Gable, Charles Laughton, Franchot Tone—What more can be said about this great classic? Played March 10-12.—Oscar A. Brotman, Avaloe Theatre, Chicago, Ill. Neighborhood patronage.

NIGHT AT THE OPERA, A: Marx Brothers, Kitty Carlisle, Allan Jones—Another hit from MGM. The Marx Brothers at their best. This picture good for any spot in the week. Tune hit "Alone" now quite popular, so drew quite a few music lovers. Their machine gun type patter keeps patrons in stitches and many came back twice. Play this up big. Running time, 108 minutes. Played March 27-28.—Ken Higgins, Capitol Theatre, Harrisville, N. Y. Small town and CCC Camp patronage.

PERFECT GENTLEMAN, THE: Frank Morgan, Cicely Courtneidge—Now Metro has one that should stay on the shelf. This one is the biggest flop in years for Metro. Frank Morgan is just too silly for words. Plenty of adverse comment. Played March 25.—Paul J. Pope, Avon Theatre, Geneva, Ala. Small town and rural patronage.

RENDEZVOUS: William Powell, Rosalind Russell—A very good show, only a poor title which kills the show to begin with. If you have a way to get them in, then you can be assured that they will be satisfied with the entertainment because it's a spy story with lots of thrills. Running time, 10 reels. Played March 15-16.—Rudolf Duba, Royal Theatre, Kimball, S. D. Small town patronage.

RENDEZVOUS: William Powell, Rosalind Russell—Splendid picture fare, but one which flopped in a big way in this town. Those who came out liked it and said so, but it certainly meant nothing at this box office. Running time, 97 minutes. Played March 22-24.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

ROSE MARIE: Jeanette MacDonald, Nelson Eddy—Excellent picture in every way. Personally did not think it as good as "Naughty Marietta." Some of our patrons were of the same opinion, while others thought it better. A few feet of color at the lake would have added to the beautiful scene. Played March 22-23.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

ROSE MARIE: Jeanette MacDonald, Nelson Eddy—There comes a time in every showman's life when he cocks up his spirits and proudly presents a show like this. People raved and raved and then some more. Every bit as good as "Naughty Marietta" and many liked it better. Jeanette MacDonald is the only actress I know of who is good looking and can sing and act well at the same time. Played March 29-31.—J. E. Palmer, State Theatre, Presque Isle, Me. Town and country patronage.

ROSE MARIE: Jeanette MacDonald, Nelson Eddy Even better than "Naughty Marietta" and better B. O. MGM pictures seemed to be better lighted and photographed. Running time, 110 minutes. Played March 15-17.—Ivan W. Rowley, Ward Theatre, Pismo Beach, Calif. General patronage.

TALE OF TWO CITIES, A: Ronald Colman, Elizabeth Allan—One of the finest screen productions of all time. We had splendid response from schools on this and as a consequence business was above what it would normally have been on this type picture. Running time, 126 minutes. Played March 8-10.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

TALE OF TWO CITIES, A: Ronald Colman, Elizabeth Allan—A picture that anyone should be proud to run, but you'll have plenty of room for your crowd because costume pictures simply don't draw in the smaller situations. We did enough to pay expenses and have some left but in all fairness to Metro this picture should do standout business because it is full of entertainment.—Mayme P. Musselman, Princess Theatre, Lincoln, Kansas. Small town patronage.

TALE OF TWO CITIES, A: Ronald Colman, Elizabeth Allan—A great picture. Ronald Colman's best. Isabel Jewell's bit, as the little seamstress, outstanding. Running time, 126 minutes. Played January 12-13.—George F. Smith, Lyric Theatre, Lapeer, Mich. Small town and rural patronage.

WHIPSAW: Myrna Loy, Spencer Tracy—Excellent drama, filled with suspense; best Suday business in months. Played March 22-23.—Oscar A. Brotman, Avaloe Theatre, Chicago, Ill. Neighborhood patronage.

WHIPSAW: Myrna Loy, Spencer Tracy—We like to see Miss Loy wear pretty clothes, but she played the part in this perfectly. Tracy also good. A picture you can show on your best days. It's above the program type. Played March 18-19.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

WHIPSAW: Myrna Loy, Spencer Tracy—About as clever a battle of wits between the detectives and the jewel thieves as has been seen in some time. We ran this on a doube bill with Gene Autry in "Sagebrush Troubadour," and no doubt "Whipsaw' did its full share to give us an above average Sunday and Monday.—J. E. Stocker, Myrtle Theatre, Detroit, Mich. Neighborhood patronage.

WIFE VS. SECRETARY: Clark Gable, Jean Harlow, Myrna Loy—I call this a good program picture but not a special. Story thin and too many stars. All good, but Jean Harlow stole the picture. It is good clean entertainment. Gave satisfaction to the majority but all of these stars have bone better pictures. That's what the customers said. Played March 15-16.—Bert Silver, New Silver Theatre, Greenville, Mich. City and country patronage.

Monogram

HOOSIER SCHOOLMASTER, THE: Norman Foster, Charlotte Henry—A very well done program picture. In trying to abide by the demand for clean pictures, exhibitors will do themselves justice to play this one. It is a simple story of simple people, very splendidly acted and directed. Churches and schools will certainly back you in this picture.—Theodore J. Friedman, Strand Theatre, Suffern, N. Y. General patronage.

NUT FARM, THE: Wallace Ford—This picture was rated as a "special' by this organization, but I rate it as especially terrible. I tried to pass this one up, but finally had to play it. There is nothing good that I can say about this one. Everything is to the bad.—Theodore J. Friedman, Strand Theatre, Suffern, N. Y. General patronage.

WOMEN MUST DRESS: Minna Gombell, Gavin Gordon—Fair program picture. Better on dual bill.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. Small town patronage.

Paramount

ANYTHING GOES: Bing Crosby, Ethel Merman—The best Crosby picture in a long time. Plenty of what it takes to make satisfactory entertainment and our patrons turned out well for a midweek showing and enjoyed the picture immensely. Running time, 92 minutes. Played March 18-19.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

BRIDE COMES HOME, THE: Claudette Colbert, Fred MacMurray—A very good picture and one that was really enjoyed by better than average business. Claudette Colbert is a good drawing card in this town and she can handle this type of story very nicely. Play it and satisfy your comedy hungry patrons. —Mayme P. Musselman, Princess Theatre, Lincoln, Kansas. Small town patronage.

COLLEGIATE: Joe Penner, Jack Oakie—Another supposedly super-colossal special from Paramount, but positively terrible at the box-office. The Paramount releases for the past couple of months have been so poor that I would have been better off paying for them and shelving 'em. What's the difference?—Played Mar. 17-18.—Oscar A. Brothman, Avaloe Theatre, Chicago, Ill. Neighborhood patronage.

DESIRE: Marlene Dietrich, Gary Cooper—Very entertaining, well directed. Dietrich's best. Cooper fine. Good for any day of week.—Ivan W. Rowley, Ward Theatre, Pismo Beach, Calif. General patronage.

DR. JEKYLL AND MR. HYDE: Fredric March, Miriam Hopkins—Substituted this for one of Paramount's weak sisters and did excellently. Played March 13.—Oscar A. Brotman, Avaloe Theatre, Chicago, Ill. Neighborhood patronage.

HANDS ACROSS THE TABLE: Carole Lombard, Fred MacMurray—A very good picture that pleased a better than average crowd but we didn't make any money. It was a lot of fun and everyone enjoyed it so we believe that it will do business and deliver entertainment.—Mayme P. Musselman, Princess Theatre, Lincoln, Kansas. Small town patronage.

HOPALONG CASSIDY: William Boyd, Paula Stone —Our first Hopalong western but it was a western and the old big hat boys sure did like the action. Hope the rest are as good but I understand that this is about the best of the four that are released.—Mayme P. Musselman, Princess Theatre, Lincoln, Kansas. Small town patronage.

HOPALONG CASSIDY: William Boyd, Jimmy Ellison—These Hopalongs please them all. Better than the usual run of westerns. However, I think the "The Eagle's Brood" is the best one of them all. Played March 21.—Paul J. Pope, Avon Theatre, Geneva, Ala. Small town and rural patronage.

KLONDIKE ANNIE: Mae West, Victor McLaglen —Whoever said that Mae was through is all wet. She comes to town in the best story yet. Our patrons liked her role in this one better than any other. What Hearst saw objectionable in this one is beyond me. It's no worse than any other she's made. Business above average with a real Oklahoma sandstorm at its worst. Don't make the mistake of trying to sell this one as being "hot" 'cause you might have some to be disappointed. Running time, 79 minutes. Played March 22-24.—Frank Aydelotte, Kiowa Theatre, Hobart, Okla. Small town and rural patronage.

LAST OUTPOST, THE: Cary Grant, Claude Rains, Gertrude Michael—We booked this picture with some misgiving after reading key city criticisms which had been more than unkind, even though we learned long ago not to take such reviews too seriously. It was pleasant to discover they were again wrong. This picture is sound entertainment of an unpretentious sort and the fact that it was built around several clips from old adventure films does not detract from its amusement value. Our only regret was its box office weakness due to a nameless cast.—J. W. Noah, New Liberty and Ideal Theatres, Fort Worth, Texas. General patronage.

NEVADA: Larry Crabbe, Kathleen Burke—A well produced and acted western that is a major product in every respect. As part of a double program it received a good audience response.—J. W. Noah, New Liberty and Ideal Theatres, Fort Worth, Texas. General patronage.

ROSE OF THE RANCHO: John Boles, Gladys Swarthout—This is just a programmer. It has some music which helps it but outside of that there isn't a thing in its box office draw. Boles, the singing star of "Rio Rita," is the best plug. Play him up. Remind the ladies of "Only Yesterday." Running time, 82 minutes.—Perry L. Lessy, Diamond Theatre, Philadelphia, Pa. Neighborhood patronage.

SO RED THE ROSE: Margaret Sullavan, Randolph Scott—Not a bad picture, but another floppo! Played March 8-9.—Oscar A. Brotman, Avaloe Theatre, Chicago, Ill. Neighborhood patronage.

TWO FISTED: Lee Tracy, Grace Bradley—There was really a lot of fun in this picture and it did very well as an Owl Show on Saturday night.—Mayme P. Musselman, Princess Theatre, Lincoln, Kansas. Small town patronage.

TWO FOR TONIGHT: Bing Crosby, Joan Bennett —Sixty minutes of unfunny hokum devoted to shooting seltzer around. It wouldn't even have been funny as a two-reeler. Played March 3-4.—Oscar A. Brotman, Avaloe Theatre, Chicago, Ill. Neighborhood patronage.

WANDERER OF THE WASTELAND: Gail Patrick, Dean Jagger—Better than average western and good enough to do extra business on weekend bills. Paramount usually have good settings for their westerns and you can't beat their photography.—Mayme P. Musselman, Princess Theatre, Lincoln, Kansas. Small town patronage.

Puritan

BORDER CABALLERO: Tim McCoy, Lois January—Plenty of action in this one. Pretty fair show. However, the running time is 55 minutes instead of 64 as listed in the Release chart. Running time, 55 minutes.—Paul J. Pope, Avon Theatre, Geneva, Ala. Small town and rural patronage. (The running time of "Border Caballero" has been changed from 64 minutes to approximately 59, according to the Puritan home office.—Ed.)

RKO Radio

ANNIE OAKLEY: Barbara Stanwyck, Preston Foster—A knockout for weekend showing in small town situations. This pulled and pleased, so everyone was satisfied. Running time, 90 minutes. Played March 20-21.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

ANNIE OAKLEY: Barbara Stanwyck, Preston Foster—Robust entertainment that displayed strong box office vitality and pleased all who saw it. Exceptionally good for any date and every type of patronage.—J. W. Noah. New Liberty and Ideal Theatres, Fort Worth, Texas. General patronage.

FANG AND CLAW: Frank Buck—Another of the popular very much animated travelogues, which in many respects is superior to previous releases of this nature. This pulled quite well and pleased. Running time, 74 minutes. Played March 6-7.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

FANG AND CLAW: Frank Buck—Drew better than any picture for the past two months. That is the answer to the question of its appeal to our people. Played March 7.—George Lodge, Green Lantern Theatre, Claymont. Del. Small town patronage.

FOLLOW THE FLEET: Fred Astaire, Ginger Rogers—A mighty fine picture. Pronounced by our patrons as this team's best. Ginger came near stealing the picture, though no actor on the screen has a thing on Fred Astaire. It is one grand entertainment and we did a good business (for this town) on it. All the cast fine. Direction perfect. Played March 22-24.—Bert Silver, New Silver Theatre, Greenville, Mich. City and country patronage.

FRECKLES: Carol Stone, Tom Brown—Good show, but business very poor. Basketball over the radio kept them home for all final championships. Good comments. Played March 20-21.—Rudolf Duba, Royal Theatre, Kimball, S. D. Small town patronage.

HOT TIP: James Gleason, Zasu Pitts—A fairly amusing picture. Zasu Pitts not quite so funny as she has been in some of her productions. Just an average comedy. Played February 22.—George Lodge, Green Lantern Theatre, Claymont, Del. Small town patronage.

I DREAM TOO MUCH: Lily Pons, Henry Fonda—A splendid production, but one that had no appeal at the box office in this situation. However, those who came generally found it fine entertainment. A grand picture personality, this Lily Pons, and a voice that is a revelation. Running time, 95 minutes. Played March 4-5.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

IN PERSON: Ginger Rogers, George Brent—I think it is mostly the plot that is the matter with this one. When an actress plays the part of being an actress, it seems to gum up the whole works. We may know that the play is all make-believe, but we do not like to be reminded of it every minute or two. I would say that it should give the satisfaction of an average program picture. Running time, 87 minutes. Played March 27-28.—G. A. Van Fradenburg, Valley Theatre, Manassa, Col. Farming community patronage.

JALNA: Ian Hunter, Kay Johnson—No box office for us. Too much talk and no action. Just another picture. Running time, 78 minutes. Played February 13-15.—Beatty and Johnston, Crescent Theatre, Red Deer, Alberta, Canada. Town and country patronage.

LADY CONSENTS, THE: Ann Harding, Herbert Marshall, Margaret Lindsay—A good program picture. Acting excellent by all three. Played March 20.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

LAST DAYS OF POMPEII, THE: Dorothy Wilson, Preston Foster—This picture probably will or has been liked in larger towns, but it flopped for me. What's wrong, RKO? You are not delivering like I thought you would. Hope the present year product improves over "She," "Pompeii," "Becky Sharp," "Break of Hearts," and a few others.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. Small town patronage.

RETURN OF PETER GRIMM, THE: Lionel Barrymore, Helen Mack—A most unusual picture of supernatural theme. Used as a preview showing, this clicked well with patrons. Running time, 82 minutes. Played March 6-7.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

Republic

FEDERAL AGENT: Bill Boyd, Irene Ware, Don Alvarado—Republic would do well to eliminate the Winchester productions from its program as they do not compare favorably wtih the pictures made by the home studio. This latest Bill Boyd action drama is a slight improvement over his previous films for this company and will get by as a Saturday booking. Boyd's fans of the old days were disappointed in his latest appearance, and they are becoming fewer with each new picture. This was part of a double program with "Laughing Irish Eyes."—J. W. Noah, New Liberty and Ideal Theatre, Fort Worth, Texas. General patronage.

FORBIDDEN HEAVEN: Charlotte Henry, Charles Farrell—A very slow moving picture from this exchange with really no credit to the stars. Acting, direction and plot are very slow.—Theodore J. Friedman, Strand Theatre, Suffern, N. Y. General patronage.

FORBIDDEN HEAVEN: Charlotte Henry, Charles Farrell—Played on a Bargain Night picture. Just about worth 10 cents to your customers if they are not too particular. Played March 24.—Paul J. Pope, Avon Theatre, Geneva, Ala. Small town and rural patronage.

FORCED LANDING: Esther Ralston, Onslow Stevens, Sidney Blackmer—A mystery picture with an aeronautical background that can be classed as "good program fare." Action and suspense are fairly well handled with a good performance from the leads.—Theodore J. Friedman, Strand Theatre, Suffern, N. Y. General patronage.

LAUGHING IRISH EYES: Phil Regan, Evalyn Knapp, Walter C. Kelly—A good follow-up to "The Spanish Cape Mystery" and "Hitch Hike Lady." The first half of this clever musical drama has a slight tendency toward slowness but the pace is soon speeded up until there is high tension at the end when Phil Regan does the expected and wins in a prize fight with K. O. Schultz. The music and fine singing of Phil Regan are the real substance of the film but there is

(*Continued on following page*)

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a naive charm about the whole picture. An oldtimer who makes a brief hut welcome appearance is none other than Betty Compson, who is still as lovely and capable as ever. The sets and photography are first rate but the sound is only fair.—J. W. Noah, New Liberty and Ideal Theatres, Fort Worth, Texas. General patronage.

HITCH HIKE LADY: Alison Skipworth, Mae Clarke—A good program picture that moves right along. The leads are very nicely cast with good acting by all concerned. The direction of this picture is noticeahly well done. Played this picture over a week-end to favorahle comment.—Theodore J. Friedman, Strand Theatre, Suffern, N. Y. General patronage.

RED RIVER VALLEY: Gene Autry, Frances Grant—Drew extra well and pleased the Friday and Saturday crowd 100 per cent. Running time, 60 minutes. Played March 13-14.—George F. Smith, Lyric Theatre, Lapeer, Mich. Small town and rural patronage.

SAGEBRUSH TROUBADOUR, THE: Gene Autry, Barbara Pepper—Gene Autry and his pal, Smiley Burnette, are making westerns that please. There is something about them that gives them a different air from most westerns. In this, it is the masquerade ball incident that lifts it out of the rut of ordinary westerns. Attendance on this above average for the Lenten season.—J. E. Stocker, Myrtle Theatre, Detroit, Mich. Neighborhood patronage.

SPANISH CAPE MYSTERY, THE: Helen Twelvetrees, Donald Cook—A well done mystery picture with acting and suspense well handled. This picture seems to move right along. Credit due to Helen Twelvetrees, Donald Cook, Berton Churchill, who are the leads in this production.—Theodore J. Friedman, Strand Theatre, Suffern, N. Y. General patronage.

TUMBLING TUMBLEWEEDS: Gene Autry, Lucile Brown—Republic has discovered another western star. Gene Autry is tops as a Western actor. With a good story, real action and some very splendid singing, this musical western moves right along to make swell outdoor entertainment. Book it by all means. The review also goes for "Melody Trail" and "Sagehrush Troubadour," starring the same Gene Autry. This resume on the Western picture also holds for the "New Frontier" and "Lawless Range" starring John Wayne. Repuhlic has, without a douht, turned out some of the finest western productions this year. They are "Class A" and can he played without any hesitation.—Theodore J. Friedman, Strand Theatre, Suffern, N. Y. General patronage.

TWO SINNERS: Otto Kruger, Martha Sleeper, Cora Sue Collins—A very well done dramatic picture that is a trifle slow in spots. The acting is capahly handled hy Kruger and Sleeper. Cora Sue Collins, the juvenile star, does a a great deal to lift this out of the program class. With a leading role in a picture, this youngster can really go places.—Theodore J. Friedman, Strand Theatre, Suffern, N. Y. General patronage.

WESTWARD HO! John Wayne, Sheila Mannors—A very splendid western picture that has everything one desires in the outdoor action type. A splendid story, very good acting and good direction makes this top western fare.—Theodore J. Friedman, Strand Theatre, Suffern, N. Y. General patronage.

$1,000 A MINUTE: Roger Pryor, Leila Hyams—A good program picture that moves at a rapid pace. There is comedy, suspense and action nicely knit together, resulting in good entertainment. The entire cast does well with very pleasing results.—Theodore J. Friedman, Strand Theatre, Suffern, N. Y. General patronage.

Scandinavian Talking Pictures

VARMLANNINGARNA: Swedish Cast—All talking in Swedish, here is a picture which will make history in the foreign cinema field, if it has not already. Beautiful and inspiring, settings heyond compare, all enacted out of doors and real true settings; no backgrounds of canvas or painting. It is an epic in the picture husiness and the American producers better be on their toes as it seems to me that the foreign pictures are getting far ahead of some American pictures. The singing in this picture was superb, as well as fine recording. Evey tone was reproduced and came through very well indeed. The story of the play is taken from an old play of the Swedish people; it is a national play like our plays on "Lincoln," etc. One must see this picture before one can grasp the great idea it has in store for you. One does not have to know Swedish to enjoy the picture. Of course, one may lose the jokes and great humor which is all throughout the entire picture. However, you see the heautiful acting which is an art in itself. Every exhihitor should play this picture. It is a milestone for him who does so. What this country needs is a picture which is taken from real life and portrayed on the screen as a story that is beautiful and understanding. Not the high living, hut just the real life of our neighbors from across the sea. We should he proud of them. We should give them a chance to express themselves. They truly have a heautiful thought in their national play and one might keep posted on it and may profit hy seeing it. In regards to the box office angle on this picture, it will he a great success in that line if you get all of the Swedish people interested in it. They will turn out to see it all right. Just tell them it is all Swedish talking and it is their national play. We also played the latest Swedish news events and other shorts. Running time, 90 minutes. Played March 22-29.—Alhert Hefferan, Owl Theatre, Grand Rapids, Mich. Swedish speaking people and college grad iate patronage.

Supreme

SMOKY SMITH: Boh Steele—Fine western. Better than average. Bob Steele is fast hecoming our best het for westerns. Believe he is gaining more popularity than Buck Jones. Somehow most all his westerns are fine.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. Small town patronage.

Twentieth Century-Fox

BAD BOY: James Dunn, Dorothy Wilson—Not a had picture; a little too short; husiness off. Fox, however, usually has a pretty consistent lineup throughout the year. Played March 19-29.—Oscar A. Brotman, Avaloe Theatre, Chicago, Ill. Neighhorhood patronage.

EVERYBODY'S OLD MAN: Irvin S. Cohb, Rochelle Hudson—A bit dragged out, but will set well with the audience. Cohb is not another Will Rogers, but presents a new type of character combined with a good story that will find a spot in everybody's funny bone. Played March 25.—J. E. Palmer, State Theatre, Presque Isle, Me. Town and country patronage.

IN OLD KENTUCKY: Will Rogers—This is the only picture that ever filled the house every night for three nights. Running time, 84 minutes. Played January 14-16.—George F. Smith, Lyric Theatre, Lapeer, Mich. Small town and rural patronage.

KING OF BURLESQUE, THE: Warner Baxter, Alice Faye—Very good picture of this type. Nothing to rave ahout, but little above program class. Played March 15-16.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

KING OF BURLESQUE, THE: Warner Baxter, Alice Faye, Jack Oakie, Dixie Dunhar—Satisfactory. Fox came down to earth on this one. They were up in the clouds on "Music Is Magic" and "Metropolitan." Dixie Dunbar is a comer and Arline Judge was a perfect foil for Jack Oakie. Baxter also good. As long as Fox does not get "Arty" with their musicals, the exhihitor has a chance to make some money, but when they go high-hrow, as they did in the pictures I mentioned, it is just too bad for the hox office and the audience as well.—A. E. Hancock, Columbia Theatre, Columbia Ctiy, Ind. General patronage.

LITTLEST REBEL, THE: Shirley Temple, John Boles—The first Shirley Temple that didn't do standout husiness hut it was plenty cold and stormy for three days so we are bringing it hack and hope to recover some of our loss. This is a very good picture and I know it will please, if we can sell it on a return. Shirley will draw the kids and that's an excuse for papa and mama, so they all come, and I believe we can convince them that they should see it. —Mayme P. Musselman, Princess Theatre, Lincoln, Kansas. Small town patronage.

LITTLEST REBEL, THE: Shirley Temple, John Boles, Karen Morley, Jack Holt—Another Shirley hit. Bill Robinson practically steals the show. He gives the hest performance of his career. Better advise your customers to hring an extra handkerchief. They'll need it. Plenty of tears in this one. Played March 29-30.—Paul J. Pope, Avon Theatre, Geneva, Ala. Small town and rural patronage.

LITTLEST REBEL, THE: Shirley Temple, John Boles—Shirley Temple is still "America's Sweetheart." To say this is her best, or that "Curly Top" was hetter than this, is merely to quihhle as to which is more perfect, the rose or the lily. The one who included the apple incident hetween Lincoln and Shirley deserves a medal. Business on a par with the other Shirley Temple pictures.—J. E. Stocker, Myrtle Theatre, Detroit, Mich. Neighborhood patronage.

MUSIC IS MAGIC: Alice Faye, Ray Walker—This is a very poor musical. Only one song in it and no one of the cast can sing it, not even Alice Faye. Ray Walker turns in a very nice performance of its kind. Zanuck should be an exhibitor and try to pay the bills with shows like this. Boy, would he tear his hair. Played March 26-27.—Paul J. Pope, Avon Theatre, Geneva, Ala. Small town and rural patronage.

NAVY WIFE: Claire Trevor, Ralph Bellamy—Pretty good picture and it sure was a surprise. People really liked it hecause it was just a little different, with suspense and action. Then, of course, there was the romance and forgotten wife, which did complicate and mix matters up for a final unraveling.—Mayme P. Musselman, Princess Theatre, Lincoln, Kansas. Small town patronage.

PADDY O'DAY: Jane Withers, Pinky Tomlin—A swell little show. While listed as a programmer, it is as good as some other majors' specials. This show has music (a dandy little tune which will have the patrons humming as they leave the show). Comedy hy Geo. Givot, and Withers. Sell it, it will pay the B. O. Running time, 76 minutes.—Perry L. Lessy, Diamond Theatre, Philadelphia, Pa. Neighhorhood patronage.

PADDY O'DAY: Jane Withers, Pinky Tomlin—This little star is a good drawing card in this town and she usually pleases her followers, so we are satisfied. It is hetter than the ordinary program hut not worth as much as Fox collects.—Mayme P. Musselman, Princess Theatre, Lincoln, Kansas. Small town patronage.

PRISONER OF SHARK ISLAND, THE: Warner Baxter, Gloria Stuart—A gripping story, superh direction and acting make this one of the most outstanding pictures of the year. Will please everyone. Played March 12-14.—J. E. Palmer, State Theatre, Presque Isle, Me. Town and country patronage.

PRISONER OF SHARK ISLAND, THE: Warner Baxter, Gloria Stuart—Good picture that didn't draw. Guess it was a little too heavy. Running time, 95 minutes. Played March 18-19.—George F. Smith, Lyric Theatre, Lapeer, Mich. Small town and rural patronage.

PROFESSIONAL SOLDIER: Victor McLaglen, Freddie Bartholomew—This is really something new in Movies. An improhable story with improbahle characters presents real entertainment. Everyone well pleased. McLaglen's hlarney hrings a delightful humor to the audience. Running time, 95 minutes.—J. E. Palmer, State Theatre, Presque Isle, Me. Town and country patronage.

PROFESSIONAL SOLDIER: Freddie Bartholomew, Victor McLaglen—What a honey this. Since McLaglen received the award, this holds true more so. The acting in this show of hoth McLaglen and Bartholomew will satisfy any type of audience. There is action, laughs and heart throbs. In plugging Vic McLaglen don't forget the star of "Little Lord Fauntleroy" and "David Copperfield." Play up the kids in this show, their F. B. helps sell seats. Running time, 72 minutes.—Perry L. Lessy, Diamond Theatre, Philadelphia, Pa. Neighhorhood patronage.

STEAMBOAT ROUND THE BEND: Will Rogers, Anne Shirley—A good picture, not Will Rogers' hest hut still good and pleased. Running time, 97 minutes. Played March 19-21.—Beatty and Johnston, Crescent Theatre, Red Deer, Alberta, Canada. Town and country patronage.

THANKS A MILLION: Dick Powell, Ann Dvorak —Nothing hut praise, hut poor film spoiled the husiness for me the second night. Give us more like it, it's so much different, and Dick Powell is far the hest singer we have heard yet. Running time, 10 reels. Played March 22-23.—Rudolf Duha, Royal Theatre, Kimhall, S. D. Small town patronage.

THUNDER MOUNTAIN: George O'Brien, Barhara Fritchie—Good western that drew better than average on Friday-Saturday. These Fox westerns come as near heing worth the money as any we run, and they don't sit in the balcony and laugh at them like some of the horse operas we get from the other producers. —Mayme P. Musselman, Princess Theatre, Lincoln, Kansas. Small town patronage.

WHISPERING SMITH SPEAKS: George O'Brien, Irene Ware—Played this on Friday and Saturday douhle hill hut I know that they laughed all during the last two reels so it pleased and "ain't that something?" Comedy producers for Fox should screen this and find out what it takes to make people laugh.—Mayme P. Musselman, Princess Theatre, Lincoln, Kansas. Small town patronage.

YOUR UNCLE DUDLEY: Edward Everett Horton —It was a good little picture and the hargain hunters gots a big kick out of Horton when he finally turned out to he a hig shot. Drew average husiness on week-end douhle hill.—Mayme P. Musselman, Princess Theatre, Lincoln, Kansas. Small town patronage.

United Artists

DARK ANGEL, THE: Merle Oheron, Fredric March, Herbert Marshall—A woman's picture that the men liked. Romantic and sad but virile enough to receive a one hundred per cent endorsement from the masculine patrons. It is well produced in the usual impeccable taste of a Goldwyn production.—J. W. Noah, New Liherty and Ideal Theatres, Fort Worth, Texas. General patronage.

GHOST GOES WEST, THE: Robert Donat, Jean Parker—This is a British produced picture and they did a good job of directing. Donat and Jean Parker did good work in the roles they had, hut, as with all foreign produced pictures, they do not pull. In spite of the fact that Donat was in "The Count of Monte Cristo," the picture did not take in the rental, and that was not the fault of the production, hut the small town audience seems to have a complex.—A. E. Hancock, Columbia Theatre, Columhia City, Ind. General patronage.

GHOST GOES WEST, THE: Robert Donat, Jean Parker—Our folks didn't care for this one. Running time, 82 minutes. Played March 11-12.—George F. Smith, Lyric Theatre, Lapeer, Mich. Small town and rural patronage.

MODERN TIMES: Charles Chaplin, Paulette Goddard—Failed to make expenses. Some of the oldtimers, including myself, liked it, hut the younger folks could not see it at all. Running time, 87 minutes. Played March 2-26.—George F. Smith, Lyric Theatre, Lapeer, Mich. Small town and rural patronage.

SPLENDOR: Miriam Hopkins, Joel McCrea—Whether you like the story or not, this picture is a pleasure to look at. The hest photography I ever saw. Running time, 77 minutes. Played February 2-3.—

George F. Smith, Lyric Theatre, Lapeer, Mich. Small town and rural patronage.

STRIKE ME PINK: Eddie Cantor, Ethel Merman—Proved the most popular of all this star's pictures we have ever played. Typical Cantor, except the ending, which is good old slapstick and chase stuff, but which got the laughs just the same. Running time, 97 minutes. Played March 15-17.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

Universal

DANGEROUS WATERS: Jack Holt, Robert Armstrong—Fair program picture; played with Cash Night and did average business. Played March 21.—Oscar A. Brotman, Avaloe Theatre, Chicago, Ill. Neighborhood patronage.

FIGHTING YOUTH: Charles Farrell, June Martel, Andy Devine, Ann Sheridan—The usual rah-rah and three minutes to play. This picture attracted a small crowd which seemed fairly well pleased but there would doubtlessly have been more complaints had there not been a double program. Newcomer June Martel is the only outstanding personality in this routine college film.—J. W. Noah, New Liberty and Ideal Theatres, Fort Worth, Texas. General patronage.

GREAT IMPERSONATION, THE: Edmund Lowe, Valerie Hobson—Well acted but missed fire as entertainment by poor cutting, script or direction. Played March 19-21.—Ivan W. Rowley, Ward Theatre, Pismo Beach, Calif. General patronage.

INVISIBLE RAY, THE: Karloff, Bela Lugosi—Good of the kind. Great acting. Impossible story (to date). Not quite as horrible as most of their pictures but I can't see this type of picture as good entertainment. Children won't come to see them and the old folks will not patronize the theatre if they can't take the kids. People want to be pleased; not scared to death.—Bert Silver, New Silver Theatre, Greenville, Mich. City and country patronage.

KING SOLOMON OF BROADWAY: Edmund Lowe, Dorothy Page—Very, very good, but no business; bad roads and too much going on this week. Running time, 8 reels. Played March 18.—Rudolf Duba, Royal Theatre, Kimball, S. D. Small town patronage.

KING SOLOMON OF BROADWAY: Edmund Lowe, Dorothy Page—While this production was quite interesting, it is not more than an average picture. Probably better for city than for a small country town. About an average show. Played February 29.—George Lodge, Green Lantern Theatre, Claymont, Del. Small town patronage.

MAGNIFICENT OBSESSION: Irene Dunne, Robert Taylor—A 110 minutes of real and reel entertainment. John Stahl has put real time and effort in making this box office smash hit. The throbs will get the ladies. The men must be sold. The following brought out more men admissions than in the last two years. What every father should see and preach to his son. Have a father and son matinee. Running time, 110 minutes.—Perry L. Lessy, Diamond Theatre, Philadelphia, Pa. Neighborhood patronage.

MAGNIFICENT OBSESSION: Irene Dunne, Robert Taylor—I think that this is one of the best pictures that I ever looked at and while we didn't do any record breaking business, I know that the picture was the talk of the town for a week or more and if we decide to play a return on it, I am positive that it will do more business on the return than it did on first-run. You can't go wrong on a picture like this, and the later you play it the better. We ran it hot.—Mayme P. Musselman, Princess Theatre, Lincoln, Kansas. Small town patronage.

REMEMBER LAST NIGHT: Edward Arnold, Constance Cummings, Robert Young—If your patronage has an aversion to pictures presenting drunks and an excess of drinking you have a knotty problem before you in selling this film. It has eighty minutes of sidecars, jitters, hangovers and grand fun. In other words, Universal has produced a novel and entertaining picture that some patrons will find objectionable although amusing. Our patrons enjoyed it.—J. W. Noah, New Liberty and Ideal Theatres, Fort Worth, Texas. General patronage.

STORM OVER THE ANDES: Jack Holt, Mona Barrie—Fair action picture and just about an average one of this kind. No particular drawing power. Played March 14.—George Lodge, Green Lantern Theatre, Claymont, Del. Small town patronage.

SWEET SURRENDER: Frank Parker, Tamara—A fair program musical picture. Not good enough for a special and better than the average program pictures. Played March 12.—Bert Silver, New Silver Theatre, Greenville, Mich. City and country patronage.

Warners

BOULDER DAM: Ross Alexander, Patricia Ellis—One of the nicest little programmers we've played in a long time. Used this one on Bank Night and everyone was pleased . . . even gave the Bank Account away. Plenty of everything a picture needs to go over. Actually filmed at the dam . . . several patrons had worked there and said every scene was authentic. Interesting and entertaining. Running time, 66½ minutes. Played March 18-19.—Frank Aydelotte, Kiowa Theatre, Hobart, Okla. Small town and rural patronage.

COLLEEN: Dick Powell, Ruby Keeler, Joan Blondell, Jack Oakie, Paul Draper, Louise Fazenda, Hugh Herbert—Warners fell down on this one. The first musical they muffed in a long time. We packed them in but some didn't like it so well. Slow and draggy in spots. This boy Draper can certainly dance but he's no actor. Joan Blondell steals the show from Powell and Keeler. Jack Oakie comes in for a goodly portion of honors, too. Hugh Herbert is nuttier than ever. It will get them in but don't step on it too much. Running time, 88 minutes. Played March 29-31.—Frank Aydelotte, Kiowa Theatre, Hobart, Okla. Small town and rural patronage.

DANGEROUS: Bette Davis, Franchot Tone—And she got the Academy reward for her work in this picture. I rather enjoyed it but I didn't do more than ordinary business. Maybe it would do better, now.—Mayme P. Musselman, Princess Theatre, Lincoln Kansas. Small town patronage.

DR. SOCRATES: Paul Muni, Ann Dvorak—Real good gangster picture which did average business.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

FRESHMAN LOVE: Patricia Ellis, Warren Hull—It was just what a house full of Bank Nighters wanted. They got a lot of laughs and were satisfied because no one got the money.—Mayme P. Musselman, Princess Theatre, Lincoln, Kansas. Small town patronage.

FRESHMAN LOVE: Patricia Ellis, Warren Hull, Frank McHugh—A mighty good funny picture. All liked it. Played on a double bill.—Bert Silver, New Silver Theatre, Greenville, Mich. City and country patronage.

FRISCO KID: James Cagney, Margaret Lindsay—Splendid action picture. Warner pictures usually hold up well. Played March 15-16.—Oscar A. Brotman, Avaloe Theatre, Chicago, Ill. Neighborhod patronage.

FRISCO KID: James Cagney, Margaret Lindsay—Cagney O. K. with us. Did above average weekend business. Warners are O. K. with us.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

MISS PACIFIC FLEET: Joan Blondell, Glenda Farrell—Fair comedy; played with Cash Night and did average business. Played March 14.—Oscar A. Brotman, Avaloe Theatre, Chicago, Ill. Neighborhood patronage.

MOONLIGHT ON THE PRAIRIE: Dick Foran, Sheila Mannors—This cowboy can sing, but a good eighth-rate fighter could whip him in two rounds, so many people just enjoyed his songs.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

PETRIFIED FOREST, THE: Leslie Howard, Bette Davis—Here is one that we were afraid of . . . title has no selling value and stars have never meant much to the box office . . . until now. It's one of the most exciting pictures of the year. Sold it on a guaranteed basis and it stood up 100 per cent. Howard a little too highbrowed for small towns, but by getting them in on the first of this one they knew what he was talking about. Humphrey Bogart as the "killer" gave the best performance of this type since James Gagney in "Public Enemy." Running time, 81½ minutes. Played March 15-17.—Frank Aydelotte, Kiowa Theatre, Hobart, Okla. Small town and rural patronage.

PETRIFIED FOREST, THE: Leslie Howard, Bette Davis—Well, it was different and it was Bank Night and the pot was big, so we did phenomenal business and we didn't hear any squawks. It had a lot of dialogue and then it had some action, so the patrons went home disappointed because only one of them won.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

FOUR MORE SHOWMEN JOIN CONTRIBUTORS

In the department this week appear reports to "What the Picture Did for Me" from four new exhibitors.

Reporting for the first time are these:

Oscar W. Brotman, Avaloe Theatre, Chicago, Ill.

N. W. Huston, Liberty Theatre, Columbus, Kan.

Returning to the fold after long absences are the following:

Perry L. Lessy, Diamond Theatre, Philadelphia, Pa.

Ivan W. Rowley, Ward Theatre, Pismo Beach, Cal.

Read the reports of these showmen in this issue.

Willis Kent

OUTLAW RULE: Reb Russel—This is a very good western. Reb Russel not so good, but the picture is as good as ordinary western and better than some. John McGuire (think this is his name) was very good. Running time, six reels.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. Small town and rural patronage.

Miscellaneous

BAER-BRADDOCK BOUT: Fifteen rounds of dancing. Just a game of tag. Neither one of these so-called "gladiators' could have punched his way out of a paper bag on the night of this "championship bout." Braddock merely jabbed and dodged bis way to the title. Baer was awarded a hearty Bronx cheer several times during the picture. Running time, 30 minutes.—J. A. Reynolds, Recreational Director, State Prison, Trenton, N. J. Prison patronage.

IDOL OF MILLIONS, THE: Jack Dempsey—The eminent cartoonist and sports commentator Tbornton Fisher runs the gamut of the Dempsey fights from Willard to Tunney in an interesting and entertaining manner. You can book this one on a double-feature program and rest assured that it will draw well at the box office. Running time, three reels.—J. A. Reynolds, Recreational Director, State Prison, Trenton, N. J. Prison patronage.

JOE SAVOLDI-VINCENT LOPEZ WRESTLING MATCH: Played this one along with the Lopez-Dean match as the first wrestling pictures displayed here since the advent of sound films. The men, especially those of tbem who have been "out of circulation" for a number of years, got quite a kick out of the modern version of the mat game. "So that's wrestling!" was the common comment. Running time, 15 minutes.—J. A. Reynolds, Recreational Director, State Prison, Trenton, N. J. Prison patronage.

ROARING WEST: Buck Jones—This one is becoming so monotonous, my patrons cannot take it, and if I was a well-to-do exhibitor, would pay for tbe remaining chapters and set it out. It would be somewhat better if the producers would have cued the music more impressive, instead they they use the same suspense phonographic music throughout the entire fifteen reels. Buck Jones is washed up in my theatre.—W. H. Brenner, Cozy Theatre, Winchester, Ind. General patronage.

ROMANCE IN MANHATTAN: Ginger Rogers, Francis Lederer. I am glad to report on this one as it certainly is a good picture, 'way above average in both story and acting. These two stars turn in a wonderful performance. This picture will make any audience feel like an evening well spent. Running time, eight reels. Played March 7-8.—H. M. Gerber, Roxy Theatre, Hazelton, N. D. Small town and rural patronage.

VINCENT LOPEZ-MAN MOUNTAIN DEAN WRESTLING MATCH: The California Championship of the "World" was at stake in this match. Between Lopez's "boxing" and Dean's efforts to "squash" the champ, there is little of the orthodox wrestling of former days. This one should be good for a few laughs, however, under any audience. Running time, 15 minutes.—J. A. Reynolds, Recreational Director, State Prison, Trenton, N. J. Prison patronage.

Short Features

Columbia

ALIMONY ACHES: Andy Clyde—The best comedy we've played in months. It was sure hard on the seats.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

SCREEN SNAPSHOTS: No. 4—A good short for any theatre to run, any time. Pictures of several stars that have passed on, including Marie Dressler and Will Rogers.—D. E. Fitton, Lyric Tbeatre, Harrison, Ark. Small town patronage.

Educational

CHOOSE YOUR PARTNERS: Frolics of Youth—Good for entertainment at any place. Running time, two reels.—Rudolf Duba, Royal Theatre, Kimball, S. D. Small town patronage.

IT NEVER RAINS: Frolics of Youth Series—Not a ripple. Very sad. Running time, 20 minutes.—George F. Smith, Lyric Theatre, Lapeer, Mich. Small town and rural patronage.

Metro-Goldwyn-Mayer

AUDIOSCOPIKS: Special—Our patrons got a big kick out of this, and good for a change. They screamed when the ball and water hit them in the face.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

BARNYARD BABIES: Harman-Ising—Very fine color cartoon. Running time, eight minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

BASKETBALL TECHNIQUE: MGM Sports Parade—Boy, this one is plenty hot. I don't know whose basketball team this was, but they are plenty good. Pete Smith carries on in the usual entertaining style. He makes the show.—Paul J. Pope, Avon Theatre, Geneva, Ala. Small town and rural patronage.

CALICO DRAGON: Harman-Ising—A dandy all-color cartoon, good for all. Running time, 10 minutes. —Rudolf Duba, Royal Theatre, Kimball, S. D. Small town patronage.

COLORFUL GUATEMALA: FitzPatrick Travel Talks—Best natural color scenic we have had for some time. Swell addition to the program.—Rudolf Duba, Royal Theatre, Kimball, S. D. Small town patronage.

FOOTBALL TEAMWORK: MGM Sports Parade—Good short. However, it is not as good as the "Pro Football" short made by the Chi Bears. Running time, one reel.—Paul J. Pope, Avon Theatre, Geneva, Ala. Small town and rural patronage.

GYMNASTICS: MGM Sports Parade—An outstanding sport short that patrons will comment upon. Running time, 10 minutes.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

HISTORIC MEXICO CITY: PitzPatrick Travel Talks—This is a fine short subject with good color.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

HONEYLAND: Harman-Ising—Above average color cartoon. Running time, eight minutes.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

Paramount

BROADWAY HIGHLIGHTS SERIES: Paramount Varieties—All of this series have been good.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

FINER POINTS: Grantland Rice Sportlights (New Series)—Excellent pictures of bird dogs hunting quail; 11 dogs at one time on the point.—D. E. Fitton, Lyric Theatre. Harrison, Ark. Small town patronage.

FOLLOW THE LEADER: Headliners—Very good. Running time, eight minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

HENRY, THE FUNNIEST LIVING AMERICAN: Betty Boop Cartoons—Good. Running time, seven minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

LITTLE NOBODY: Betty Boop Cartoons—Not so good. Just nothing to it.—Paul J. Pope, Avon Theatre, Geneva, Ala. Small town and rural patronage.

LITTLE STRANGER: Color Classics—A color cartoon that kept them laughing. When we have a short that we know will please we give it mentioning in our newspaper and lobby advertising. This one created lots of comments. Running time, eight minutes. —Frank Aydelotte, Kiowa Theatre, Hobart, Okla. Small town and rural patronage.

MAKING STARS: Betty Boop Cartoons—Good. Running time, eight minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

PARADE OF THE MAESTROS: Headliners—Very good band act. Running time, eight minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

SYMPHONY IN BLACK: Duke Ellington and His Orchestra—Not so hot. Just too much black and not enough good music. Running time, nine minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

RKO Radio

BIRD SCOUTS: Rainbow Parade Cartoons—Pretty good. Running time, eight minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

BUGLES FROM BLUE GRASS: Sports with Bill Corum—Only fair. Running time, nine minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

HUNGER PAINS: Blonde and Red Head Series—Good comedy for plenty of laughs. Running time, two reels.—Rudolf Duba, Royal Theatre, Kimball, S. D. Small town patronage.

MOLLY MOO COW AND RIP VAN WINKLE: Rainbow Parade Cartoons—Not quite as good as some of the others of this series. Running time, eight minutes.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

United Artists

GRASSHOPPER AND THE ANT, THE: Silly Symphony—A good weekend short that always makes friends.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

MUSIC LAND: Silly Symphonies—Can't say much for this. We used to like these cartoons better before they went long-haired. Running time, eight minutes. —George F. Smith, Lyric Theatre, Lapeer, Mich. Small town and rural patronage.

ORPHAN'S PICNIC: Mickey Mouse—This one got laughs aplenty. Running time, eight minutes.—George F. Smith, Lyric Theatre, Lapeer, Mich. Small town and rural patronage.

MICKEY'S BAND CONCERT: Mickey Mouse—This is the best Mickey Mouse that I have seen. Very beautiful color and good musical score.—Paul J. Pope, Avon Theatre, Geneva, Ala. Small town and rural patronage.

Universal

MEET THE PROFESSOR: Mentone No. 10-A—This one gave it to the ladies with plenty of fun all around.—Rudolf Duba, Royal Theatre, Kimball, S. D. Small town patronage.

STRANGE AS IT SEEMS: These shorts are a good buildup for any feature. Can be billed with any feature and have heard no complaints on any of these singles yet. Running time, 10 minutes.—Ken Higgins, Capitol Theatre, Harrisville, N. Y. Small town and CCC Camp patronage.

Vitaphone

DOUBLE OR NOTHING: Phil Harris, Leah Ray—When Phil Harris comes on the air with his senseless gibbering, we turn the dial. All we can give this is the bird. Running time, 20 minutes.—George F. Smith, Lyric Theatre, Lapeer, Mich. Small town and rural patronage.

DUBLIN IN BRASS: Morton Downey—Fine for St. Patrick's Day, or an Irish community.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

HALF WIT-NESS: Radio Ramblers—The Radio Ramblers do some very good impersonations of Bing Crosby, Dick Powell and Harry Richman. They could have left off Nino Martini and Herman Bing and it would have been O. K. It's just fair. Nothing to write home about.—Paul J. Pope, Avon Theatre, Geneva, Ala. Small town and rural patronage.

JACK DENNY AND ORCHESTRA: Melody Masters Series—A good stage setting for this smooth orchestra helped. But, somehow, this one lacks the sparkle we like to find in these band acts. An esthetic dance team that are dull to watch is included.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

SOME CLASS: Pepper Pot—An oldtime slapstick throwing that will give them plenty of laughs. Good for any date. Running time, one reel.—Paul J. Pope. Avon Theatre, Geneva, Ala. Small town and rural patronage.

TIMBER GIANTS: Peoper Pot—Here is a most interesting and unusual short subject. It takes you into the land of tall timbers and shows you how lumber is made. A good tieup with the lumber yards. We received mentioning in all newspaper advertising from the local yard when we played this one. Good publicity. Running time, 10 minutes.—Frank Aydelotte. Kiowa Theatre. Hobart, Okla. Small town and rural patronage.

TIMBER GIANTS: Pepper Pot Series—Here's a single reel that pleased everyone. Running time. 10 minutes.—George F. Smith, Lyric Theatre, Lapeer, Mich. Small town and rural patronage.

VITAPHONE CASINO: Buster West, Radio Rubes —Very good. Right down the alley for the small town audience. A little bit of all right.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

VITAPHONE TROUPERS: Four Trojans, Aunt Jemima—Every one of these vaudeville reels so far has been very good. Running time, 10 minutes.—George F. Smith, Lyric Theatre, Lapeer, Mich. Small town and rural patronage.

VODKA BOATMEN: Yacht Club Boys—Clever, but below average for Warners.—Harland Rankin, Plaza Theatre. Tilbury, Ontario, Can. General patronage.

Serials

Burroughs-Tarzan

NEW ADVENTURES OF TARZAN, THE: Herman Brix—They ought to be ashamed.—George F. Smith, Lyric Theatre, Lapeer, Mich. Small town and rural patronage.

Mascot

FIGHTING MARINES, THE: Grant Withers, George Lewis—We are on chapter eight; it is now repeating too much of previous chapters. Not much over one reel of new stuff each week. Crowd on the night we run it is diminishing. Will be glad when it's over.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

LAW OF THE WILD: Rex, Rin Tin Tin, Jr.—This serial starts big and opening has plenty of action. Hope all chapters hold up as good as No. 1. This picture has good sound and photography. Running time, opening chapter, 30 minutes.—Ken Higgins, Capitol Theatre, Harrisville, N. Y. Small town and CCC Camp patronage.

Miscellaneous

CANAL TRIP: This also was on our program and it was all in Swedish. Beautiful landscape and lakes, etc. Enjoyed very much and fitted in with the feature which was all in Swedish.—Albert Hefferan, Owl Theatre, Grand Rapids, Mich. Swedish speaking people and college graduate patronage.

FLYING TRIP, A: Third Swedish short on the program, as there were three shorts furnished on this program. It made a real program that any Swedish person would be proud of. Some people came five and six times to see this picture. Fine views from the air; one could see vast landscapes and grand settings.—Albert Hefferan, Owl Theatre, Grand Rapids, Mich. Swedish speaking people and college graduate patronage.

SWEDISH NEWSREEL: Very interesting to everyone and it gave one an idea how they made the news in other countries.—Albert Hefferan, Owl Theatre, Grand Theatre, Grand Rapids, Mich. Swedish speaking people and college graduate patronage.

Streibert Named WOR Vice-President

Theodore C. Streibert, a member of the board of directors, the executive and finance committees of Pathe Film Company, has been appointed vice-president of Station WOR (Bamberger Broadcasting Service, Inc.), it was announced by Alfred J. McCosker, president.

He was also recently elected first vice-president of the Mutual Broadcasting System, of which WOR is the New York key station, and was reelected to the Mutual board of directors. Since 1933 he has been assistant to Mr. McCosker.

Before entering radio Mr. Streigert was assistant secretary of FBO Pictures Corporation and assistant to the executive vice-president of Pathe Exchange, Inc.

Department of Labor Sought for New York

A new department of the city government to deal with strikes and other labor disputes is sought by Mayor F. H. LaGuardia of New York in an amendment to the city charter he has introduced in the Board of Estimate branch of the Municipal Assembly.

The measure would establish a city Department of Labor and Commerce with jurisdiction generally over commercial and labor problems. The department would be headed by a commissioner appointed by the mayor.

Labor problems have occupied much of Mayor LaGuardia's time since he took office. The new department would relieve him of that work. Approval of the Board of Aldermen branch of the Assembly is required before the measure can become effective.

Columbia Club Officers

The newly elected officers of the Columbia Club of the home office of Columbia Pictures are: Leonard Picker, president; Ruth Greenfield, first vice-president; Danny Heiss, second vice-president; Joseph Frieberg, treasurer; Eta LeVoff, financial secretary; Carmel Latell, secretary; Rose Sachs, assitant secretary; Tess Weinberg, chairman of board; Seymour Zwilling, press representative, and Francis Goldberg, exchange representative.

PRODUCTIONS IN WORK

TITLE	WRITER AND DIRECTOR	CAST	STAGE OF PRODUCTION
BERKE			
"Desert Justice"	Original screen play, Alan Hall, King Guidice. Director: William Berke.	Jack Perrin, Warren Hymer, Morgan Dowling, Roger Williams.	Shooting
COLUMBIA			
"Queer Money"	Original, Wm. Rankin. Screen play, Bruce Manning. Director: Erle Kenton.	Chester Morris, Margot Grahame, Marian Marsh, Lloyd Nolan, George McKay, Nana Bryant, Victor Kilian, Marc Lawrence, Arthur Loft, Pierre Watkins, Doris Lloyd, Claude Gillingwater.	Shooting
"Lost Horizon"	Novel, James Hilton. Screen play, Robert Riskin. Director: Frank Capra.	Ronald Colman, Jane Wyatt, Isabel Jewell, Edward Everett Horton, Thomas Mitchell, John T. Murray, Hugh Buckler, Norman Ainsley, Lawrence Grant, John Burton. David Clyde, Colin Miltern.	Shooting
METRO-GOLDWYN-MAYER			
"Romeo and Juliet"	From the play by William Shakespeare. Screen play, Talbot Jennings. Director: George Cukor.	Norma Shearer, Leslie Howard, John Barrymore, Edna May Oliver, William Henry, C. Aubrey Smith, Reginald Denny, Basil Rathbone, Henry Kolker, Violet Kemble Cooper, Ralph Forbes, Conway Tearle.	Shooting
"The Good Earth"	From the novel by Pearl S. Buck. Director: Sidney Franklin.	Paul Muni, Luise Rainer.	Shooting
"Witch of Timbuktu"	Original, Tod Browning. Director: Tod Browning.	Lionel Barrymore, Maureen O'Sullivan.	Shooting
"Suicide Club"	Story, Robert Louis Stevenson. Screen adaptation, Mannie Seff, E. Paramore. Director: J. Walter Ruben.	Robert Montgomery, Rosalind Russell, Frank Morgan, Reginald Owen, Virginia Weidler, David Holt.	Shooting
PARAMOUNT			
"Poppy"	Screen play, Waldemar Young, Jack Cunningham, Virginia Van Upp. Director: A. Edward Sutherland.	W. C. Fields, Lynne Overman, Maude Eburne, Granville Bates, Richard Cromwell, Catherine Doucet, Adrian Morris, Ralph Remley, Rochelle Hudson, Dewey Robinson, Nora Cecil.	Shooting
"Case Against Mrs. Ames"	Story, Arthur Somers Roche. Screen play, Gene Towne, Graham Baker. Director: William Seiter.	Madeleine Carroll, George Brent, Alan Baxter, Alan Mowbray, Esther Dale, Edward S. Brophy, Arthur Treacher, Scottie Beckett, Richard Carle	Shooting
"Hotel Haywire"	Original, Chandler Sprague, Lucien Littlefield. Screen play, Arthur Kober. Director: Norman McLeod.	Charles Ruggles, Mary Boland, Gail Patrick, George Barbier, Colin Tapley, Rosalind Keith, Robert McWade, Sidney Blackmer.	Shooting
"Something to Live For"	Original, Richard Washburn Child. Screen play, Marguerite Roberts, Brian Marlow, Robert Yost. Director: E. A. Dupont.	Herbert Marshall, Gertrude Michael, Robert Cummings, Jane Rodes, James Burke, Ann Evers, Mary Gordon, Alan Edwards.	Shooting
REPUBLIC			
"The Harvester"	Novel by Gene Stratton Porter. Screen adaptation, Robert Lee Johnson, Elizabeth Meehan. Screen play, Gertrude Orr, Homer Croy. Director: Joseph Santley.	Alice Brady, Russell Hardie, Ann Rutherford, Frank Craven, Cora Sue Collins, Joyce Compton, Eddie Nugent, Spencer Charters, Fern Emmett, Roy Atwell, Lucille Ward, Burr Carruth, Buck.	Shooting
"Glory Parade"	Original, Wallace MacDonald. Screen play, Bernard Schubert. Director: Lew Ayres.	James Dunn, David Manners, Mae Clarke, Charlotte Henry, Henry B. Walthall, Frank McGlynn, Oscar Apfel.	Shooting
RKO RADIO			
"Mary of Scotland"	From the play by Maxwell Anderson. Screen play, Dudley Nichols. Director: John Ford.	Katharine Hepburn, Fredric March, David Torrence, Alan Mowbray, Frieda Inescourt, Douglas Walton, Brandon Hurst, Donald Crisp, Robert Barrat, Cyril McLaglen, Anita Colby, Mary Gordon, Doris Lloyd, Halliwell Hobbes, Ian Keith, John Blood, Wm. Stack, Frank Baker, Paul McAllister, Neil Fitzgerald, Gaston Glass, Fred Malatesta, Jean DeBriac, D'Arcy Corrigan, Monte Blue, Lawrence Grant.	Shooting
"The Last of the Bad Men"	Original story, John Twist, Jack Townley. Director: Christy Cabanne.	Harry Carey, Hoot Gibson, Tom Tyler, Harry Jans, Ray Mayer, Frank M. Thomas, Maxine Jennings, Allan Curtis, Henry B. Walthall, Margaret Calahan.	Shooting
"His Majesty, Bunker Bean"	Novel, Henry Leon Wilson. Directors: Edw. Killy and Wm. Hamilton.	Owen Davis, Jr., Louis Latimer, Lucille Ball, Sybil Harris, Ferdinand Gottschalk, Robert McWade, Edw. Nugent, Berton Churchill, Hedda Hopper.	Shooting
TWENTIETH CENTURY-FOX			
"Half Angel"	From an original story by Tennyson Jesse. Screen play, Gene Fowler, Bess Meredyth. Director: Sidney Lanfield.	Frances Dee, Brian Donlevy, Gavin Muir, Henry Stephenson, Helen Westley, Etienne Girardot, Charles Butterworth, Eddie Kane, Sara Haden, Hilda Vaughn, Nigel de Brulier, Paul Stanton, Don Rowan.	Shooting
"White Fang"	Story, Jack London. Screen play, Hal Long, Sam Duncan, Mal St. Clair. Director: David Butler.	Michael Whalen, Jean Muir, Slim Summerville, Charles Winninger, Thomas Beck, Jane Darwell, Billy Gilbert, Tyler Brooks.	Shooting
"Private Number"	Story based on Cleves Kinkead play, "Servant Girl," Wm. Conselman. Screen play, Gene Markey. Director: Roy Del Ruth.	Loretta Young, Robert Taylor, Patsy Kelly, Basil Rathbone, Marjorie Gateson, Joe Lewis, Monroe Owsley, Hale Hamilton, Joseph Tozier, Lillian Irene.	Shooting
UNIVERSAL			
"What Price Parole"	Original, Robert Dillon, Kay Morris. Screen play and dialogue, Kubec Glasmon, Joel Sayre, Horace McCoy. Director: Louis Friedlander.	Ann Preston, Henry Hunter, Noah Beery, Jr., Alan Dinehart, Christian Rub, Grant Mitchell, Berton Churchill, Alan Baxter, Anthony Quinn, Wallis Clark.	Shooting
"Crashing Through"	Original, Harold Shumate, Robert Presnell. Screen play, Karl Detzer, Marjorie Klein. Director: Edw. Laemmle and Jean Negulesco.	Jack Holt, Nan Gray, John King, Andy Devine.	Shooting
WARNER BROS.-FIRST NATIONAL			
"Angel of Mercy"	Suggested by an essay on Florence Nightingale from the book "Eminent Victorians" by Lytton Strachey. Screen play, Mordaunt Shairp. Director: William Dieterle.	Kay Francis, Ian Hunter, Donald Woods, Nigel Bruce, Georgia Caine, Ara Gerald, Chas. Crooker-King, Lillian Cooper, Phoebe Foster, Halliwell Hobbes, Akim Tamiroff, Eily Malyon, Tempe Pigott, Barbara Leonard, Frank Reicher, George Curzon, Donald Crisp, Ferdinand Munier, Egon Brecher, Vesey O'Davern.	Shooting
"Stage Struck"	Story, Robert Lord. Director: Busby Berkeley.	Dick Powell, Joan Blondell, Jeanne Madden, Frank McHugh, Spring Byington, Warren William, Johnnie Arthur, Carol Hughes, Lulu McConnell, Henry O'Neill, Hobart Cavanaugh, Mary Treen, Craig Reynolds.	Shooting
"Love Begins at Twenty"	From play, Martin Flavin. Screen play, Tom Reed, Dalton Trumbo. Director: Frank McDonald.	Warren Hull, Patricia Ellis, Hugh Herbert, Hobart Cavanaugh, Mary Treen, Dorothy Vaughn.	Shooting
"Charge of the Light Brigade"	Screen play, Rowland Leigh, Abe Jacoby. Director: Michael Curtiz.	Errol Flynn, Patrick Knowle, Olivia de Havilland, C. Henry Gordon, Princess Baigum, J. Carroll Naish, Nigel Bruce, Spring Byington, E. E. Clive, Lumsden Hare, G. P. Huntley, Jr., Chief Thunder Cloud.	Shooting
"There's Millions in It"	Original and screen play, Wm. Jacobs. Director: Wm. McGann.	Ross Alexander, Beverly Roberts, Paul Graetz, Andrew Tombes, Joe Cawthorn, Mary Treen, Cy Kendall, Frank Orth, Joe Cunningham, Ed. Conrad, Harry Burns, Addison Richards, Harry Hayden.	Shooting
"Public Enemy's Wife"	Story, P. J. Wolfson. Screen play, Abem Finkel, Harold Buckley. Director: Nick Grinde.	Margaret Lindsay, Pat O'Brien, Humphrey Bogart, Dick Foran, Robert Armstrong, Selmer Jackson, Richard Purcell, Joseph King.	Shooting

LOEW-UA THEATRE DEAL STUMPS B & K EXECUTIVE

Barney Balaban Says Circuit Has Not Been Officially Notified of Present Arrangement

by BILL CROUCH
in Chicago

The story that Loew's and MGM have concluded arrangements with United Artists Theatre Circuit under which they will take over the operation of the United Artists theatre here, is puzzling to say the least, according to Barney Balaban, head of Balaban & Katz theatres.

"We have not been notified officially of any such plans," said Mr. Balaban. "Our management agreement for the United Artists theatre does not expire until April, 1939. Until that time we will manage the theatre and select the pictures that are to play there. The picture franchise agreement we have with MGM has 18 months to run and this gives us the privilege of playing their pictures in whatever houses we wish during that time.

"When I was in New York last week," the B. & K. executive pointed out, "several United Artists executives asked me about the deal and I was at a loss to explain it. We have asked for specific information regarding this situation and until it is received we will not know exactly what has transpired."

The taking over of the management of the United Artists theatre here would be somewhat of a blow to B & K. It would deprive the Chicago theatre, B & K's ace house, of considerable MGM product which in the past has been a source of strong attractions for this 4,000 seat theatre.

As far as U. A. is concerned, this would not affect the B. & K. Loop houses, as this company's product has been sold away from B. & K. this season.

The Chicago Board of Education, which owns the McVicker's theatre, has not decided upon which bid to accept for the rental of this deluxe Loop house. Jones, Linick and Schaefer, the latest group to run the theatre, put in the highest bid, but B. & K. also is understood to have made an attractive offer and may take the house over if the school board officials consent. If B. & K. does get the house, it is presumed that it will be kept dark until such time as it is needed to use as competition to Loop houses operated by other circuits.

▽

Headed by George J. Schaefer, general sales manager, all United Artists branch managers in the Middlewest held a sales conference at the Congress Hotel over the weekend. Sales policy for the remainder of this year's UA product was discussed.

Attending were J. D. Goldhar, western division manager; M. Dudelson, Detroit manager; Joseph Cantor, Indianapolis; Harry E. Lotz, Chicago sales manager; James Abrose, Milwaukee; Ralph Cramblet, Minneapolis; D. V. McLucas, Omaha; William E. Truog, Kansas City; William Feldstein, St. Louis, and Harry Gold of the home office.

▽

Produced 18 months ago, the Majestic picture "The Unknown Blonde" has finally been passed by the Chicago censor board. The film, which is based on the sensational novel, "Collusion," was given a "pink" ticket. Ben Judel, who will release the film under the title "The Marriage Menace," said that the film will be given a Loop showing even if his company has to hire a theatre.

▽

Members of the Chicago Amusement Publicists Association held their quarterly election last week. Officers elected for the coming term are: Calvin Hermer, president; William F. Crouch, vice-president; Col. Lou Abramson, secretary; C. E. Dennison, treasurer; Jim Luntzel, publicity director; and Jack McPherson, sergeant-at-arms.

Harry K. Smythe, chairman, announced that many celebrities would be at the CAPA April Foolies, which will be held April 15th in the Old Town Room of the Sherman hotel.

The election meeting was in the club's new permanent quarters at the Sherman.

▽

Clyde Eckhardt, Henri Elman and J. J. Jovaney were among the film row personages who spent a part of last week in New York on business.

▽

Three theatre openings have been set for Easter in this territory. The new Essaness house in Oak Park, the Lake, will be open to the public on that date, as will the Temple Auditorium theatre in Elgin.

A special preview showing of the Lake was held Wednesday when the Oak Park Chamber of Commerce held a buffet supper at the new house of which Tom Hungerford is manager.

The other house to open is the Garden theatre in Canton.

▽

Al Jolson, en route to New York last week, dropped off the Santa Fe Chief and tarried at the Blackstone while reporters and cameramen besieged him. Jolson said he was going east for three reasons:

First: To attend the opening of his picture, "The Singing Kid."

Second: To see Jim Farley about a postoffice for Encino. Jolson is the mayor of Encino—a Hollywood suburb.

Third: To visit his father before he sends him on a trip to Palestine. (Via the *Normandie,* which, Al says, has a kosher kitchen.)

▽

Carl Laemmle, Sr., happy as a 10-year-old, stopped off at the Stevens for a day to visit relatives. Mr. Laemmle told reporters he had a check for $5,500,000 from the sale of Universal and nothing to do but enjoy life.

Felix Mendelssohn, MGM branch manager, is back from a West Indies cruise. His tour took him to Panama and several South American countries.

▽

Quick thinking on the part of Al Blasco, manager of the Symphony theatre, saved a $350 Bank Night award from thieves when he discovered someone had stuffed the "hopper" with stubs all of the same number. Three persons were arrested, the "winner," Charles Romano, alias Cali, an ex-convict, and Patsy Pellegrini and his wife, Pauline, two volunteer "judges."

▽

Hundreds of film folks attended the funeral last Friday of Isaac Berkson, pioneer exhibitor, who died while vacationing in California.

▽

Henry Herbel's prize-winning Scotty dog, Skippy, was bitten last week and may not recover, following an attack by two large police dogs. Herbel's children will lose a good pal if Skippy fails to pull through.

▽

"Flash Gordon," the Universal serial, will be shown in the Loop starting April 25th. The chapter film will open at the State-Lake and will be part of the daily film fare, one new chapter being shown every week. This is an experiment as it is the first time a serial has been part of a Loop theatre film offering.

▽

Fred Bartow, MGM publicity and advertising executive here, has launched a real campaign on "The Great Ziegfeld," which opens Sunday night at the Erlanger theatre with a gala premiere.

The entire advertising campaign for the opening here is estimated at $11,000, the newspaper ads alone amounting to $9,000. Following the opening the picture, which runs slightly over three hours, will be shown twice daily at prices ranging from 50 cents to $1.50.

▽

After an absence of several weeks vaudeville will go back into the Palace theatre. The theatre has been operating under an all-film policy the last six weeks, but this plan is not proving any too successful.

The first stage show to be booked in will probably be "Folies Comique," the new RKO French show.

▽

Jim Luntzel, B. & K. press representative for the Oriental theatre, leaves this week for a three-weeks' vacation trip to Hollywood. He will be a guest of Jane Withers, child, and her parents.

▽

Sam Clark, Warner publicity representative is back from Emporia, Kansas.

▽

Given an extra week's clearance between the first and second week of release the Schoenstadt circuit has bought the Chaplin picture, "Modern Times," for first showing on the South Side in the subsequent run houses.

▽

George Givot, the "Grik Ambassador," has been signed by Walter Wanger for a featured role "without dialect" in "The Spendthrift." Givot will return to Hollywood as soon as he finishes a personal appearance engagement here.

MANAGERS' ROUND TABLE CLUB

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

On the Raising of False Hopes

Visiting Round Tabler, good friend and good member, among other things chatted and not unfavorably of the building up of managerial morale stressed on this page. Further discussion of the subject brought out another reaction that, while it was our place to point out the rainbow to discouraged theatremen, the "happy days are here again" note might be just a trifle off key when sounded too loudly. In other words, said the brother, indicating that utopia was within reaching distance of all might have a tendency to raise false hopes among those who could not look forward to being transported with any express speed to the green pastures of showbusiness.

Well, now, let's see.

In the first place, this is as good a time as any to define utopia—to determine just what it means to theatremen as a whole. To some it might mean theatres of their own, big executive jobs. To many others the showman's heaven can well be defined as security in their jobs and a salary sufficient to comfortably cover normal wants.

* * *

As concerns the first, this page has never been wholly bullish as has to do with the advantages in owning one's theatres. We have stated that not every exhibitorial bed supports a mattress of roses and the ambition to be the bossman is not exactly the overpowering ambition of more members than we can mention. True, a certain percentage of managers have been successful on their own and every year another group of theatremen will join up. But adequate financing and successful operation are not within the reach of every man endeavoring to be an exhibitor, which is to be expected. The men know it, accept it, and while wishing every success to those who make the grade, sensibly waste no tears on needless frustration. The same holds true for promotions from the managers' ranks to higher posts in the industry.

* * *

For the best part, theatremen are interested and absorbed in doing their durndest to put over the job. Their only concern is to be given a fair break and not to be tossed about by the fantastic whims and questionable operating methods of too many present day executives.

It is for this majority group which must be accepted as the very backbone of the entire picture structure that we are most concerned and for which we beat the drum, loudly and often. To these men we have stressed that their very indispensability to the business demands the utmost of consideration, the assurance of security.

We have repeated time and again that the position the manager occupies in the entire motion picture scheme makes him as much a key man as any highly held executive, that without the thousand and one tasks performed daily by the manager, there would be no forthcoming fat grosses to make possible the bows and kudos given the big executives.

Check it any way you please, and the answer is always the same. The laddie who makes the tieups, organizes the kid clubs, puts over all kinds of powerful exploitation with peanut budgets is doing the real day-in and day-out job of selling the Hollywood names at a profit to the producer as well as the exhibitor. And don't forget, your manager while putting these over is also occupied and ably with the physical operation of his house—and that in itself is a full day's work.

* * *

The talents and abilities of the theatreman are peculiar almost alone to the showbusiness. Without these talents and abilities the industry would not be one and therefore we say again, and again—the utopia of security, the furthest horizon to which the majority of theatremen aspire, cannot be too far away.

That many wise exhibitors have made this security possible for their managers is not enough. The problem is not solved while theatremen doing everything they are asked and more can be tossed out on their ears for no reason that will hold water.

It is impossible that so insecure, so uneconomic, so wasteful a condition be continued indefinitely. Obviously, the situation must be on its way to correction and it will be, by one means or another, and not in the too distant future.

To speed the day, therefore, your Chairman will continue to act as the managers' bucker-upper and in so doing, to chart the circuitous road to that utopia so few theatremen have yet been able to attain.

A. Mike Rogel



CHRIST'S HIGHLY UNUSUAL LOBBY FOR "KLONDIKE ANNIE"

Pat Patchen Puts Out Spring Booklet Ballot

Measuring about five inches wide by six and a half all over, of 12 pages, plus cover, each in different color, is the smart Spring Booklet created by Pat Patchen, Ad chief, Lincoln Theatres, Lincoln, Nebr. Advertising besides being nice buildup for coming attractions also carries a voting ballot page in which patrons are requested to list in the order they wish to see the 12 shows plugged in the succeeding pages.

Each page is an overlay and on the tabs are copy shorts referring to the pictures advertised. Cover is an attractive purple, carries title "Spring Topics" and illustrated with a singing birdie.

To be noted is that the job was no-cost to Patchen, as refrigerator tiein paid for all. Booklet was made up from exchange mats and varied effects secured by use of three colors of stock with a different color ink on each run.

Reaction is very favorable with few of the booklets being thrown away and many patrons bringing back their filled in ballots.

"Have You Contributed Lately?"



AND IN STYLE. For "Bride Comes Home" at the Tampa, Tampa, Fla., Vince Wade promoted new Buick for street bally. Bride and groom distributed wedding rings with copy on tags attached.

Russ Offers Car Free To First Finder

For his street bally on "Collegiate," Russ Hardwick, Lyceum Theatre, Clovis, New Mexico, dressed boy in yellow slicker painted collegiate style and wearing lettered window card front and back. Lad led live duck saddled with small cloth imprinted banner. Bally worked schools at dismissal time and busy downtown sections.

Highlight of campaign was Ford giveaway. Russ used a stripped down model T painted in variegated colors on streets a week ahead, p.a. system in car announcing that it was to be hidden some time, somewhere during the showing of the picture, and that whoever found it could have it. Hardwick says the stunt created plenty of excitement.

For lobby display a five-foot duck pen was constructed, and on his high school night Russ staged a Penner impersonation contest. Entire staff wore football sweaters and skull caps week ahead.

"Have You Contributed Lately?"

Back Celebrates Theatre Anniversary

Thorough was anniversary campaign instituted at the Broadway Theatre, Baltimore, Md., by Leon Back, event tied up to his "Strike Me Pink" date. Mayor attended as guest of honor together with other local prominents.

Leading baker donated immense composite cake called "Dreamland Castle" in line with atmosphere of picture, icing done in pink, blue and silver. Cake was cut and distributed to patrons with due ceremony. Druggist featured Cantor sundaes, shoe shop devoted window to display done in pink cellophane.

Marquee was lettered with copy "Strike Me Pink, it's anniversary week," ushers and doormen wore anniversary sashes of silver with pink cellophane ties and cashiers also went pink for the occasion.

Yukon Street Scene Makes Smash Lobby

Complete even to the rooming house and general store was the realistic Alaskan street setting in the lobby (see photo) for "Klondike Annie" by Manager Louis B. Christ at the Arlington, Santa Barbara, with the aid of Assistant Jones and House Carpenter Robert Rothwell.

The lighting was cleverly arranged and such neat bits of atmosphere as the barrels in front of the saloon added to the general gaiety. Old time tunes filtered into the lobby from a piano played by an usherette in the dance hall and at peak hours a trio sang the hot songs of yore.

Ducats were also available via a roulette wheel attended by girl in costume. Onlookers were invited to spin the wheel, which, if stopping on photo of Mae West brought spinner a ducat to the show.

Reports have it that the display brought folks from near and far and from what the photo discloses sure deserved the unusual attention.

"Have You Contributed Lately?"

Dick Wright Suggests Comic-Page Party

For Easter school vacation and for similar periods, kid shows, etc., snappy slant is incorporated in the idea suggested by Dick Wright, Warner Theatres' Cleveland district manager to the boys in his sector. Gag is a comic-page character kid party with youngsters coming in costumes and make-ups of funny page characters.

Figures such as Tillie the Toiler, Little Orphan Annie, Tarzan, Mickey Mouse, etc., are some of Wright's suggestions, with rabbits given for prizes. Newspapers can be promoted on this, says Wright.

"Have You Contributed Lately?"

Warner Theatremen Elect Officers

John J. Payette, zone manager, was re-elected Honorary President last week at the annual convention of Warner Theatres Managers of Washington, D. C.

Charles Grimes, manager of the Earle, was elected president, Walter Cersley of the Avalon, vice-president, and Robert Etris, second vice-president. George Crouch, assistant zone manager, was re-elected to the office of secretary-treasurer.

"Have You Contributed Lately?"



COMEDY SETPIECE. Russ Hardwick, Lyceum, Clovis, N. Mex., used gag copy on his "Milky Way" lobby setpiece. Card read: "Meet the milkman who can whip his weight in cream."

ADVANCEMENTS GIVEN 1935 PLAQUE WINNERS

Compilation of advancements to recipients of 1935 Quigley Award plaques at this writing discloses that the number made in the second year of the Competitions has kept pace with 1934. Among last year's winners so honored are included:

J. LLOYD DEARTH, January Silver, to managing director, Pantages Theatre, Hollywood; AL SINDLINGER, May Silver, to director of exploitation, March of Time; HERB MORGAN, May Bronze, to director of exploitation, MGM Short Subjects; CHUCK SHANNON, June and August Bronze, to manager, Belmar Theatre, Pittsburgh; RALPH LAWLER, July Bronze, to manager, Newman Theatre, Kansas City.

And most recent—JOHN ARMSTRONG, June Silver and 1935 Silver Grand Award, to the post of director of publicity, Radio Pictures, Ltd., of London.

MARCH PLAQUES VOTED TO HOLLAND, NEWMAN

Indiana Theatreman Is Awarded Silver; N. Y. Neighborhood Manager Selected for Bronze

by A-MIKE VOGEL

Two first-timers are listed atop the Quigley Awards listings for March, Sid Holland, of the Elco Amusement Corp., of Elkhart, Ind., landing his first Silver Plaque and Ben Newman, manager, Loew's Rio, New York, winning his first Quigley honors—the Bronze. While Ben is a newcomer to the Competitions, Sid is no stranger to our gates and is distinguished for being voted the Bronze in April of last year.

Holland's campaign on Columbia's "Music Goes Round" was put over at the Elco Theatre, the drive centered around a citywide tieup with the leading band instrument companies in that section. Newman's entry on MGM's "Rose Marie" was put on at a neighborhood theatre, in the Washington Heights section of the city and covered a lot of ground despite the handicaps of a subsequent situation. Both campaigns will be detailed in next week's issue. The battle for March was hot enough to bring a lot of entrants to the finish in a bunch which necessitated the awarding this month of four First Mentions. The theatremen awarded these distinctions all gain the honors, too, for the first time. They are Douglas George, Parker, Darby, Pa.; Harry Goldberg, Warner Philadelphia Theatres; Ed Hart, Oxford, Plainfield, N. J., and Jack Nelson, Capitol, North Bay, Ontario. Nelson, incidentally, is just a short distance from Callender, home of the famed Quins. His campaign was on "Country Doctor."

Lester Pollock, manager, Loew's Theatre, Rochester, N. Y., has been selected by Motion Picture Herald to receive a Quigley Awards Merit Certificate in recognition of his outstanding record in the Quigley Competitions since their inception.

Pollock will be tendered his new honors in Hollywood during the 1935 Grand Award ceremonies, slated to take place the last week in April or the first week in May.

Fourteen Honorables Awarded

Fourteen Honorables were voted to the same number of theatremen, with many of those listed for the Certificates generously crediting others of their staffs for cooperation. Nine entrants receive this recognition either for the first time or the first time since the start of the second year of the Competitions and three of the boys, Richmond, Stallman and Hinks are newcomers, the latter incidentally being the only overseas manager landing in March.

First Mentions

Douglas George, Manager, Parker, Darby, Pa. "Dangerous"

Harry Goldberg, Publicist, Warner Bros. Theatres, Philadelphia, Pa. "Pasteur"

Ed Hart, City Manager, Oxford, Plainfield, N. J. "Next Time We Love"

Jack Nelson, Manager, Capitol, North Bay, Ont., Canada. "Country Doctor"

Honorable Mentions

W. W. Adams, Manager, M & P Colonial, Brockton, Mass. "Modern Times"

Ralph Bartlett, Manager, Fox Capitol, Benton, Ill. "Music Goes Round"

Ray Bell, Publicist, Loew's Palace, Washington, D. C. "Rose Marie"

Pete Egan, Manager, FP-C Palace, Calgary, Can. "Country Doctor"

Bill Exton, Manager, Kenosha, Kenosha, Wis. "Country Doctor"

W. Hinks, Manager, Alex Cinema, Paisley, England. "Gay Lady"

Dave Jones, Manager, Strand, Springfield, Ill. "Music Goes Round"

Guy Martin, Manager, Colfax, South Bend, Ind. "Follow the Fleet"

S. L. Richmond, Manager, Keith's, Portland, Maine. "Country Doctor"

Morris Rosenthal, Loew's Majestic, Bridgeport, Conn. "Music Goes Round"

Joe Rosenfield, Manager, Saxe-Modjeska, Milwaukee, Wis. "Ceiling Zero"

Max Silverwatch, Manager, Strand, Waverly, Mass. "Magnificent Obsession"

J. Lester Stallman, Manager, College, Bethlehem, Pa. "Rose Marie"

E. E. Whitaker, Manager, Fox, Atlanta, Ga. "Country Doctor"

Five-Day Campaign Puts Over Benefit

Under the joint sponsorship of Loew's, Warner Bros. and RKO Theatres, a mammoth midnight flood benefit show was held recently at the Hippodrome Theatre, Cleveland, with a bangup publicity job done on five days' notice by the theatremen concerned.

Serving on the executive committee in charge were Col. Harry Long, for Loew's; Nat Wolf, for Warner Bros., and Nat Holt, for RKO. Publicity was handled by Sid Dannenberg and Mort Goodman, Warner Bros.; Milt Harris, Loew's, and Al Gregg, RKO. Entertainment details were taken care of by Managers Eddie Miller, Hippodrome; Ken Means, RKO Palace, and Everett Steinbuch, Loew's State.

Newspapers Cooperated Generously

All newspapers donated generous space, breaking two days ahead. Downtown stores carried boxes in ads and the circuits also used extra space to plug the event. Publicity, as to be expected, was in keeping. Editorials in all papers topped straight news stories and frequent mentions by various picture, radio and gossip columnists.

Ticket offices were established in theatres and department stores, restaurants, prominent clothing shops, etc. Federation of Women's Clubs sold tickets in main lobby of the Union Terminal Tower and for street bally, effective was booth in form of giant bass fiddle with tickets sold from inside.

Posting on light poles, citywide blanket of window cards, and sound trucks carrying show girls selling tickets were other whipper-uppers. Street car and taxi companies also cooperated by carrying cards advertising the event.

All in all, the boys did an ace job for this worthy cause and are hereby voted each an extra bow for their endeavors.

Caldwell Sells "Times" With Impersonators

Through tieup with five-and-tens in Toledo, Wally Caldwell, Loew's Valentine, for "Modern Times" dressed two of his ushers a la Chaplin and had them tour the stores with playdates copy on their backs. Boys cut capers and imitated the famous walk. Also attracting attention were cutouts of Chaplin hung from ceilings in stores about town.

Tabloids were distributed at theatre, to factories, in selected residential sections and stuffed in laundry bundles. Furniture store used window with display of large head cutout of the star in center, and imprinted mustache novelties were handed out.

Stores Aid Bowser On "Two Cities"

Local haberdasher tied in with Les Bowser on his "Two Cities" campaign at the Harris-Warren in Warren, Ohio, running ads in papers with cut of Colman and copy reading "your hat will look like the Dickens unless it is styled right," etc., etc. Local electric shop featured window display and ran ad in paper showing scene from picture and stressing difference between flickering candlelight during time of Dickens and present day lighting.

Public library had show case display of book and miniature guillotine together with scene stills, and special morning show was held for school children.

"Have You Contributed Lately?"

Taxidermist Specimens Used for Front Display

Promoting local taxidermist for loan of stuffed animules, Russ Brown credits his assistant, Willard Seale, for the front at the Orpheum, Spokane, Wash., for "Fang and Claw" (see photo). Two huge mounted bears, a wild cat ready to spring, coyote guarding her young at the mouth of a cave, were arranged across the front of the theatre. Added comedy touch was a live monkey caged and Brown reports his antics drew attention. Display was later moved inside the lobby.

"Have You Contributed Lately?"

Studious Pupils Lunch With Jackie

An identification contest using character stills of Cooper in his most important roles was planted in dailies by Ted Gamble, Broadway, Portland, Ore., for "Tough Guy." Tickets were awarded first ten submitting correct list.

Arrangements were made with school board to offer as a prize to all students in grade schools an invitation to luncheon with Jackie Cooper, there on a personal, for kids showing most progress during week preceding opening of picture. Parade headed by scouts welcomed Jackie, who was interviewed on radio and mentioned theatre and playdates. Studio stills were used in boys' clothing store as were stills of Rin Tin Tin, Jr., in tieup with manufacturer of dog food and dog and cat hospitals.

"Have You Contributed Lately?"

A Boucher "First"

Reported first time in Charlottesville, Va., was crashing of local daily by Frank Boucher with serial on "Wife Versus Secretary" for date at the Paramount. Paper gave prominent mention to theatre and playdates, serial running in three issues.

"Have You Contributed Lately?"

Drachman Hosts Locals on "Dream"

To sell his "Dream" opening at the Fox Theatre, Tucson, Ariz., Roy Drachman sent personal wires to principals of high schools and heads of music club inviting them to attend as his guests. Special display was constructed (see photo) with background of black velour hanging from wrought iron rods and mounted two large pillars containing 14 by 17 photos on each side. Cut-out title letters were used in center of display.

Desk was placed in lobby ten days ahead where extra cashier sold tickets via phone calls, and patrons leaving theatre were also solicited for reservations. Drachman tied local daily to special issue topped with title in red imprinted on first page.



Brown's "Fang and Claw" Animals Front



Scholer's Street Car "Marie" Bally



Fishkin's Lobby Painting for "Zero"



Drachman's Velour Display on "Dream"

And Now Doc Lee Goes Badminton

Having stood the folks in Brooklyn, N. Y., slightly on their respective ears with his series of basketball games on the stage after the last feature on Fridays, the ole Doctor, Joe Lee, at the Paramount, in that spot, has now turned to Badminton, net game similar to tennis.

Famed star, Vincent Richards, former tennis champ, has been booked for a series of four games, now taking place on Tuesday nights, after the last feature, and if these prove a draw, other stars will be engaged.

Joe is now angling for the Olympic games and the Golden Gloves.

"Have You Contributed Lately?"

Papers Aid Davis

With newspapers aiding, announcements from pulpits and libraries cooperating, Louie Davis ushered in his "Obsession" campaign at the New Vernon Theatre in Mt. Vernon, Ind. Local daily in addition to special editorial carried illustrated serialization. Libraries gave booklets in addition to using displays.

"Have You Contributed Lately?"

Artist Paints Display In Lobby for Fishkin

Patrons at the Commodore Theatre, Brooklyn, were able to watch Louis Fishkin's artist create the display for "Ceiling Zero," as painter was stationed in lobby week ahead doing his stuff. Accompanying photo shows finished product, background of which depicted landing field.

To right is transparent shadow box for "Pasteur," coming attraction, with test tubes, microscopes and scientific instruments promoted for the display.

"Have You Contributed Lately?"

Coloring Contest Sells "Rose Marie" for Scholer

Joe Scholer, Ohio Theatre, Sandusky, Ohio, conducted a "Rose Marie" coloring contest in cooperating newspaper, crayons and tickets awarded those turning in best job of filling in scene still run in the daily. Imprinted paper napkins and bags containing "lozenges for the throat that will tingle when hearing," etc., were distributed.

The bannered street car slant evidently works well for Scholer, accompanying shot showing use of the bally for the date.

"Have You Contributed Lately?"

Levee Promotes Dairy

Leading dairy in Riverhead, Long Island, cooperated with Bill Levee at the Suffolk Theatre on "Pasteur," distributing cards containing photo of scientist, together with statements from him and other physicians on the advantages of pasteurization. Reverse side carried dairy and theatre ad.

"Have You Contributed Lately?"

Chakeres Ties Gas Company

Credited with bringing in a lot of extra business was the tiein arranged by Manager M. H. Chakeres, Regent, Springfield, Ohio, on "Country Doctor." Local gas company imprinted theatre ad on reverse of 18,000 bills sent to every family in town. Chakeres also planted many ace windows on baby clothes.

Exploitation in Milwaukee Held Down by Ordinances

City Rulings Called Reason for Curtailment of Theatre Ballyhoo

by WILLIAM SCOLLARD
Milwaukee Correspondent

It appears that there are many activities in Milwaukee, municipally sponsored and otherwise, to compete with the theatres and these doings are described in this, the third of the Showman's Travelogue series now running in the Round Table on the status of the motion picture in key cities and local conditions as affect the showbusiness.

The San Francisco and Boston situations have been detailed in previous issues with New Orleans next and others to follow.

Famous for many things, including its diversity of industries, safety and health, Milwaukee, despite its 599,100 population, continues to be referred to as one of the two bad weeks in the show business.

Cause for this situation may perhaps be found in two things, namely, the character of its population and the fact that the average weekly wage for skilled, unskilled and white collar workers approximates $20.

Germans, Austrians and Swiss, a thrifty and home loving race, comprise 41.5 per cent of the foreign born population of Milwaukee, whose foreign born white population is 24.1 per cent of its total population. Poles rank second among the city's foreign born, representing 20.9 per cent of Milwaukee's foreign born population.

Admission Prices Low

Primarily an industrial community, Milwaukee county, with its population of 725,263, has some 120,000 of its about 460,000 wage earners employed in manufacturing plants. Another reason for its reputation as a poor show town may be gleaned from the fact that its per capita retail sales in 1929 ranked below that of Wisconsin cities with populations many times less than Milwaukee. For example, Madison, with population of 57,000, ranked first in per capita retail sales in 1929 with $806.61. Watertown, whose population is 10,000, ranked second with sales of $789.14 per capita. In this same year, Milwaukee's per capita sales were above $600 as compared with the state's average of $419.30.

In keeping with the native Milwaukeean's eye for bargains, are theatre admission prices. The average admission charge for first run houses is 25 cents for matinees and 40 cents for evenings. That for subsequents is 15 cents for matinees and 25 cents for evening admissions.

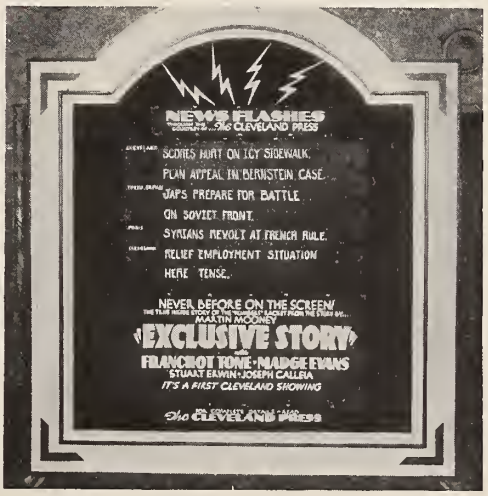
Despite the fact that on Jan. 15, 1934, 109,945, or 59.9 per cent of all families in Greater Milwaukee owned passenger automobiles, theatre patronage has been tending toward the neighborhood houses as against the downtown theatre. This fact is substantiated by a recent survey conducted among 40,000 Milwaukeeans by the Motion Picture Projectionists' Union, Local No. 164, which disclosed that the typical movie patron attended his neighborhood theatre 3.67 times per month and a downtown theatre 2.10 times in the same period.

It is further substantiated by activated building of theatres and improvements to present outlying houses. The past year saw two new neighborhood houses erected in Milwaukee as well as thousands of dollars spent in renovating existing houses. At the same time it has seen the remodeling of one downtown house into a store building, the closing of another indefinitely and the spasmodic operation of a third, which in better times never closed. In addition, another downtown house, formerly a first run, has gone into a 15-cent admission second run theatre leaving the downtown area with but four first run houses when not so many years ago it had seven.

Granted that with seven first run houses the city was overseated, despite its 44 square miles of area, Milwaukee has adequate street car and bus facilities. The local transit company issues a weekly pass for one dollar on which a person may ride as many times as he desires on the firm's street car and bus lines, while the straight fare is 10 cents. In addition the downtown area has ample parking facilities for motorists. But downtown exhibitors continue to sing the blues.

Various exhibitors offer various reasons for the existing situation. There are those who declare that the city's downtown patronage is largely the younger generation. The courting lad prefers the larger deluxe first run theatres to the neighborhood houses as more fitting entertainment for his fair lady. But the rub comes when we learn that the young folks are having difficulty finding employment and consequently money is not so free as it was six or seven years ago.

Again the thrift angle enters into the picture. Whether one uses his automobile or takes a street car, the total cost in the end, including the difference between the neighborhood's and the downtown admission, is higher when attending a first run downtown house. And, for the most part, the deluxe neighborhood theatres are on a par with the downtown theatres in respect to projection, sound, ventilation, cleanliness and personnel. Net result, the neighborhood houses are not only gettting papa's and mama's business, but that of the teen ages as well.



NEWSPAPER TIEUP. On "Exclusive Story," Johnny Newkirk and Milt Harris tied in local sheet for news bulletins on lobby poster to build up the date at Loew's Granada, Cleveland.

Taverns Tough Opposition

There are those exhibitors who would have you believe that the steady diet of double features at low admission prices has caused the public to lose its sense of value toward motion pictures. And there are others who point out that the taverns with their nickel beers and snatches of entertainment, with which Milwaukee is blessed, is filling the public's desire for entertainment and relaxation more economically and satisfactorily than can the motion picture theatres.

Add to this the fact that it is the exception rather than the rule for local theatre managers to be actively associated with activities outside their own sphere, that local merchants for the most part are not exploitation minded and that local theatres do not go in heavily for ballyhoo, and you will realize that Milwaukee takes its film entertainment pretty much as a matter of course with the average theatre attendance 4.54 times per month, per person, according to the projectionists' union survey.

One of the reasons for a minimum of ballyhoo is found in city ordinances which prohibit banners, streamers and the like being displayed from theatre canopies. Also a reason for the let-down in special exploitation in the form of newspaper and merchant tie-ups may be found in the general decline of business conditions in the past several years. Less than 10 years ago theatres exploited freely and methodically. Perhaps with the general improvement in business, the pendulum will again swing the other way.

Newspapers—there are eight dailies, four English, one German, one Jewish and two Polish—are for the most part co-operative. The leading ones run syndicated Hollywood

(Continued on following page)

MORE ON MILWAUKEE

(Continued from preceding page)

columns as well as columns by local critics.

Advertising by the film houses is confined largely to the English language papers. In addition some spot radio advertising is being done. How successful this has been is difficult to determine. Suffice it to say that the Independent Theatres Protective Association of Wisconsin launched a 15-minute musical program of recordings every Sunday morning over WHMJ to attract patronage to its member houses, practically all of which are subsequent theatres, in December. The broadcast was discontinued after six weeks when it was determined that the results did not merit the expense of the venture.

From what has already been told, it might be gathered that the toughest competition for the 76 exhibitors in Milwaukee county is from the tavern. This is only partially true. In the winter and fall the city's 17 social centers must also be reckoned with. In 1934, 1,188,533 people participated in the activities of these centers. In addition several schools present plays on Saturday afternoons, often attracting as many as 5,000 children at 10 cents per head, while the municipal athletic program brought into competition 21,901 players in more than a dozen sports attracting 2,097,003 spectators in 1934. On a single day in December there were 33,600 skaters in the 14 city parks offering this sport.

The Milwaukee Auditorium, seating 8,008 in its main arena and 5,512 in six other halls, attracts thousands during the year to basketball games, six-day bike race, food show, home show, automobile show, Wisconsin exposition, and similar events. The Auditoriums gross income in 1934 was $88,510 with expenditures of $74,446.59.

The Milwaukee museum carries on an extension service consisting of daily school and Wednesday lectures, seminars, field excursions and loan services. Almost a million and a half people visited its exhibits in 1934 and 717,244 the various extension services.

Water Sports Hit Grosses

And in the summer months, despite efficient cooling systems in most of the theatres, people are attracted to many of the neighboring inland lakes, to any of the city's 67 parks, attendance at which during the 1934 summer months was 5,261,831, while the 68 playgrounds were patronized by 617,443 children. Add to this three major civic celebrations on the lake front in 1934 attracting 299,000 people, 286,454 swimmers at the three lake bathing beaches, 102,783 at the two river beaches, 75,500 at the large artificial swimming pool, and it is easy to see where the exhibitor's summer grosses go aglimmering.

Except for these features, most of them free or very reasonable to attend, Milwaukee exhibitors are not confronted with much additional opposition. Legitimate productions at the Davidson and Pabst theatres in Milwaukee during the past season have been few and far between, and it has become almost impossible to offer stage shows as regular fare. The Riverside with a 25-cent top admission, is Milwaukee's only first run which has been successful in playing vaudeville and stage shows week after week. Others have gone in for it as a regular policy, only to fold their tents and withdraw to straight films after a short term trial.

King-pin in this rather static situation is the Wisconsin Amusement Enterprises, Fox subsidiary, who control 14 of the 19 circuit theatres in Milwaukee county and 27 other houses in 14 other Wisconsin cities as well as three in three Michigan towns. The Warner circuit, once ruler of the roost, is now content to operate five houses in Milwaukee and five in the state. It also is godfather to the Standard Theatres Co. operating four houses in three state cities.

And if H. J. Fitzgerald, general manager of the Wisconsin Amusement Enterprises is to be believed, his circuit has not yet reached its peak, which has been set for 100 houses. Needless to say, the independents, both exhibitors and exchanges, view this prophecy with no small bit of apprehension.

Independents Organize

Saxe Amusement Management, Inc., long regarded as the leading independent circuit in the state, is no longer considered strictly as such since it entered into a booking agreement with Warners in a south side Milwaukee spot and in Oshkosh. It now operates six Milwaukee subsequent houses, five state theatres and is angling for three Madison spots now controlled by Fox.

In the past the Saxe circuit was a member of the Independent Theatres Protective Association. Since the Warner combine it is no longer represented on its board of directors. To better protect itself from being squeezed between these circuit oppositions, the Independent association is organizing a buying combine. What the ultimate result of this jockeying about will be, only time will tell. Suffice it to say that in this mad scramble to build up an all-encompassing and powerful circuit in Wisconsin, the mighty have fallen on several occasions. Perhaps Milwaukee's reputation as a so-so show town never will be vindicated.

"Have You Contributed Lately?"



CEILING HERO. Cutouts of Chaplin from "Modern Times" were suspended from ceiling of Toledo five-and-ten to tie in plug promoted by Wally Caldwell for date at Loew's Valentine.



Emerson-Schlaifer "Obsession" Setpiece

Various Campaigns On "Obsession"

Opening of "Magnificent Obsession" at the Omaha, in Omaha, Neb., was given a regular Hollywood premiere by Manager Ted Emerson and advertising manager Charlie Schlaifer. Seats were reserved, flood lights, mikes and all the paraphernalia used as doubles of movie stars impersonated drove up to the door. Prominents were introduced over radio stationed in lobby and papers were generous in stories given stunt.

Accompanying photo shows shadow box display at end of lobby with large hand-drawn head of Dunne, with other side of lobby duplicating box except that it contained head of Taylor. Individual letters were sent to physicians, bookmarks planted in libraries.

And In Ottumwa, Iowa

Ed Dunn at the Grand used oversized book with man inside as street bally. Large book containing stills from picture was also used for lobby display. Cooking class holds meetings on Dunn's stage once a week and Ed promoted teacher to give picture plugs three weeks ahead and during engagement.

Then Up at Hamilton, Canada

C. T. Spencer at the Capitol made arrangements with leading hotel orchestra to dedicate weekly broadcast to Miss Dunne for her great performance in the picture. Playdate was mentioned.

Various window displays were promoted, permission received from Y's to place announcements on bulletin boards and druggist tied in by planting displays throughout store. Clergymen, physicians and women's clubs were circularized.

While at Brookline, Mass.

Round Tabler Jack Markle at the Coolidge Corner Theatre, held special preview for doctors, nurses and local businessmen. Jack stressed the doctors' special seat location call card and mailed it out with letters of invitation. A reported first time was the planting of special still and sign display in the high school library. Twenty-four sheets were planted in book stores in surrounding towns and numerous window displays of enlarged photos were planted.

Winding Up in Elmira, N. Y.

Where Wally Allen, before he left Keeney Theatre for points west promoted merchants for gift orders which were dropped in small parachutes from plane circling city. Cooperating merchants plugged stunt in their ads. Special screening distributed heralds in outgoing messages.

ON BILL EXTON'S "SHARK" TYPE ADS

In center column is reproduced one of the three one-column type ads created by Bill Exton, at the Kenosha, Kenosha, Wis., to sell the date on "Prisoner of Shark Island". Ads, running ten inches, all carried sock heads as indicated, titles for the other two being: "Damning, Incredible, Outrageous!" and "Hell Before Death—and then Death Itself".

Type of appeal is in the reporter style with Exton going on record as to picture's authenticity. Strong copy highlighted by graphic descriptions of actual sequences did a lot of selling away from the conventional advertising.

Name It "Rose Marie" And Be Gifted, Says Moyer

In a few years from now there is going to be a raft of little Rose Maries walking around and Charlie Moyer, State Theatre, Hanover, Pa., has done his part in it. Tying up twenty merchants, Charlie promoted gifts for the first baby girl to be born during his playdates and named after the picture. Stores came through with full page co-op ad and four-page tabloids, the entire cost covered by ads on back page.

For street bally boys were scattered about town to sit on principal street corners with back banners carrying "waiting to see" copy. American Legion dance cooperated by playing tunes from picture and plugging the film during evening. For a gag, Moyer planted a fish bowl with water in window of leading department store, card reading "free tickets to the State to see Rose Marie to persons guessing amount of invisible gold fish in bowl."

"Have You Contributed Lately?"



ROUND AND ROUND. Spiral strips used as above by Manager Howard Ralston, Ritz, San Bernardino, Cal., were made of promoted adding machine paper with ushers stenciling the copy.

AMERICA'S HELL HOLE

How many of us know that right here in America once existed such a *hell hole* that compared to the famous "Devil's Island" that now exists?

Here prisoners — once they go — forget their past and live a slow "sure-death" life!

Torture — misery — disease and untold agonies prevail — an only escape is death itself—and a wonderful relief!

America's "Hell Hole" was mastered by brutes —and its very gates were guarded by huge man eating sharks — how many were ever devoured in their desperate effort to escape —or were thrown into these torturous waters —only history can reveal!

Such experience was the misfortune of the name of Dr. Samuel Alexander Mudd of Maryland — whom the nation once condemned for what was later acknowledged as an injustice on one of the most unselfish and courageous men in American history!

Fox Films research departments have uncovered the true actual and authentic records and have dared to produce it for the screen under the title "Prisoner of Shark Island" with Warner Baxter and a cast of one thousand!

TICKETS GOING FAST FOR GET-TOGETHER

Committee for the New York area managers' get-together to be held at the French Casino, the night of Thursday, April 23, announces that tickets are going rapidly. There are only a certain number of tickets available and when these are gone no more will be sold.

Party is informal; starts at eleven o'clock. Guests may bring their wives and sweethearts. Single tickets are $2.75 each, good for special dinner, show and dancing, and can be secured from the following committeemen:

PAUL BINSTOCK, Republic, Brooklyn; JOE SALMON, Riverside, New York; MARTY ROSENBURGH, Loew's Boro Park, Brooklyn; LEW PRESTON, Endicott, Brooklyn; ERIC VAN DYCK, Loew's 83rd Street, New York, and MOE BARANCO, State, Jersey City.

Mayor Welcomes Cooper On Personal Appearance

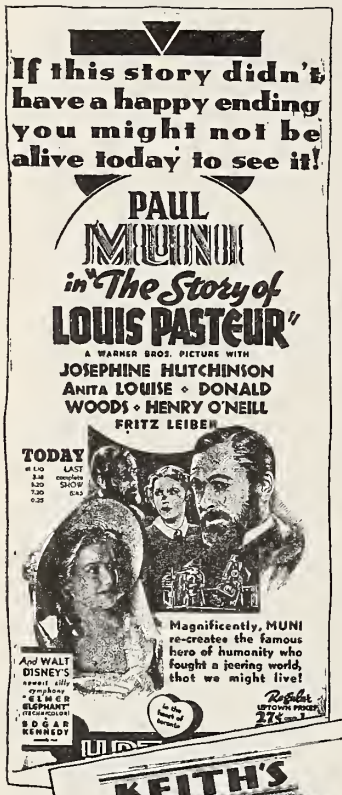
Official reception was pitched at leading hotel in Seattle by Vic Gauntlett, of the Paramount, to welcome Jackie Cooper making personal with "Tough Guy." Mayor and family posed with Jackie and Scout drum corps escorted starlet from hotel in parade through downtown streets with motorcycle escort, sound truck and bannered cars.

Newspaper reporter interviewed Jackie's mother and this broke front page of Sunday paper. Special breaks were also secured when Jackie visited crippled kiddies' hospital. Through tieup with beverage company, softs drinks were dispensed in lobby.

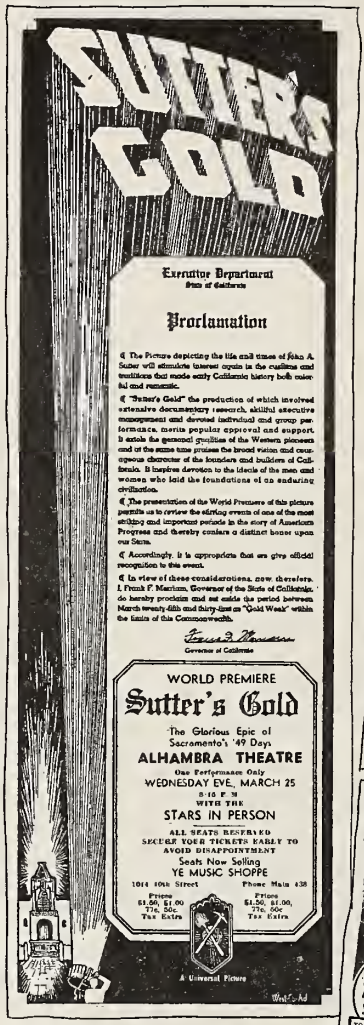


SINGAPORE HOST. That's Round Tabler Julius Fisher (left) at the Capitol Theatre, Singapore, S. S., playing host to globe-tropping George Barnett, president, Modern Film Sales of New York.

ADS FROM VARIOUS KEY CITIES

























JUNIORS TAUGHT TO SELL PICTURES

Theatre Chief Details Outline Of Course for Front of House Staffs and Junior Executives

by STANLEY A. BROWN
Des Moines Tri-States District Manager

On a recent editorial page, comment was made on the seven-weeks' course in picture-selling made available to ambitious members of the personnel in the houses supervised by Stanley A. Brown, of Tri-States Theatres. The executive was queried as to the conduct of these sessions, held weekly, and on this page he has been kind enough to set forth, for the information of others so inclined, the subjects under discussion and how they are treated in class.

This idea occurred to us some time ago when we realized the enthusiasm that some of these young people were displaying toward our business, and the occasional suggestions which our managers received from them pertaining to the selling of a picture. We conceived the idea that if we could get them together once a week for a period of seven weeks, and lay out a routine interestingly presented that we would inculcate in their fertile brains the basic elements of showmanlike advertising.

The idea was tried out in the Tri-Cities initially by Joe Kinsky, our District Manager in Davenport, and met with such success that we are repeating it here in Des Moines.

At this writing (Mar. 23) we have had five meetings. We have approximately thirty boys attending the School every Wednesday morning at 9:00 A. M. We open the meetings by analyzing tear sheets from our national clipping bureau service, explaining to them the good and bad points as we see it of other people's ads. We show them how our theatre advertising suffers by misplacing such items as sig cuts, and by the lack of emphasis on "last times today," the mis-use of type families, and many other deficiencies in advertising of which we are all guilty at times.

We give them an assignment to attempt to accomplish each week, and the results of their efforts which they bring in each week clearly indicate those who are going forward in this business and those who have no yen for it.

First Meeting General

Our first meeting was limited to a general discussion, with emphasis placed on Exploitation. The first assignment we gave them was to bring in a campaign on Klondike Annie and present it at the next meeting.

At our second meeting, we discussed Lobby Advertising. We tried to emphasize the following points in constructing lobby material:

Economical construction.

Thought given to special treatment. Whether picture should be sold in manner suggested by producer, or whether to use our own ideas (this pertaining to costume pictures, etc.)

Creating ideas which appeal to the eye.

Location of display—In direct line of vision; under strong light; beside a moving object.

Necessity of selling complete show—shorts, second feature, etc.

We introduced Mr. Loyal LaPlante, who is in charge of our Art Department, who discussed the following essentials needed for a good front or inside lobby:

Neatness.

Color.

Arrangement (any set of stills can be made beautiful and attractive if correctly arranged for study by interested patrons). Creating something from nothing is the real test of showmanship, not how much money you can spend.

Date strips kept timely. "Last times today," "new show today," etc.

We then introduced Mr. Bob Fulton, manager of our Paramount Theatre, who discussed the art of advertising in a town where there is no Art Department. Mr. Fulton spoke of the necessity of constructing inside lobby displays which hold exchange accessories which can be again used out in front when the picture is current. He further explained the necessity of constructing displays which can be repainted to fit the season. Dark red for winter, light greens and blue for summer, etc., and discussed the many economical methods of lighting displays which are practical.

We gave them an assignment that week of bringing in a rough sketch of a set-piece on Petrified Forest, which they would use if they were in a spot that had an Art Department.

The third meeting was devoted to the planning of a newspaper campaign in a town where a commercial artist is available for making up hand-drawn ads. Mr. A. Don Allen, manager of our Des Moines Theatre, dwelt upon the following highlights:

An analysis of the space to be used so as to conform to budget.

The many trick ways of incorporating a slug advertising the forthcoming pictures.

The care to be given in the construction of an ad as to which attack is best from a box-office angle—star value, story, director, or title.

The method of arranging the art in an ad so as to appeal to all potential customers.

Star stills with romantic clutches, etc., to be carefully analyzed for romance. Attention getting heads and faces to be selected from stills which might sell a definite thought, and line drawings to be substituted for halftones, if preferable.

A discussion followed relative to signature cuts which was touched upon by Mr. Kermit Carr, manager of our Uptown Theatre.

The assignment given those attending the school for this meeting was the drawing of an 11-inch ad on "Lonesome Pine," acting under the presumption that they had a commercial artist to work with.

The fourth meeting was devoted to the discussion of constructing ads in a situation where a manager was dependent upon a press book and the mats supplied by an exchange to construct his newspaper advertising. This subject was gone into thoroughly, devoting much time to explaining to the boys how various sized ads could be revamped to fit the purpose needed and instruction given on the manner of boxing in second features with line-rules, circles, etc. Example of this were shown them from the tear sheets from our various out-state towns and an assignment given to be brought in the following week with their idea of a typical double feature program set to two columns nine inches, using any two pictures they desired with the material being only that supplied by the exchanges.

Fifth Session on Exploitation

The fifth meeting was devoted to exploitation. It was explained that it would be impossible to cover this topic in the few short hours we could devote to it, but we attempted to give them past examples of good and bad exploitation ideas which have been found useful or harmful. They were warned against using the old type of ballyhoo, which not only offended your newspaper but the general public. They were taught to weigh carefully every stunt as to its reaction before going forward with it.

Parades, street ballyhoos, window tieups, organization benefits and crowd-stopping stunts were discussed at length with all managers present dwelling upon their past experiences for the benefit of the students, and as an assignment those attending were asked to bring in at the next meeting their idea of an exploitation campaign on "Modern Times."

This concludes the meetings held to date. We intend discussing at the subsequent meetings the following routine:

Screen trailers—presentation of coming attraction trailers—institutional trailers, i. e., type of stock; brevity of copy; cartoons or art; length of footage, sound.

Newspaper stories and publicity:

Approach to newspaper executive.

Preparation of copy before presentation to newspaper.

News value and stories.

Timeliness of subject.

Watchfulness for cooperative tie-ins on timely happenings.

General resume of entire course.

The manner in which these prospective showmen have attended, and the interest they have displayed clearly indicates that we are accomplishing the purpose for which we set out. The assignments they turn in each week, while naturally are crude and show inexperience, definitely show each man's respective abilities and possibilities, and we feel that we will be able to develop future managerial talent from among them.

• personalities

J. D. CHAFFIN
formerly with Fox Theatres, Kansas City, Mo., has joined W. D. FULTON to manage the Colonial, replacing JOE GREEN, who is now in the home office.

▽

O. G. FINLAY
has left the Park Theatre in Tampa to manage the Capitol in St. Petersburg.

▽

ROBERT PALMER
formerly assistant at the Southtown Theatre, Kansas City, Mo., has been made manager of the McKan, succeeding PHIL ZEILLER, who has rejoined the Glen W. Dickinson circuit.

▽

HARRY BLACKSTONE
who has been the assistant at the National in Boston has been promoted to manage the Regent in Arlington, Mass.

▽

VERNON REAVER
has taken over the Strand Theatre in Greenport, L. I.

▽

MONTY SALMON
District Manager for the Quaker Theatres in Philadelphia paid club headquarters a long-awaited visit.

▽

EDWARD DELEAR
has been appointed general manager of the Regal, Circle and Egyptian Theatres, San Francisco, Cal.

▽

GEORGE APPLEBY
former manager of the Music Box, Portland, Ore., has been transferred to the Coliseum in Seattle, Wash.

▽

ED SEGAL
former manager of Warner's Ritz in Pittsburgh, has been transferred to the Davis.

▽

R. ELLISON
has reopened the El Patio in Tyrone, Pa.

▽

RICHARD RAUBB
manager of the Uptown, Pueblo, Colo., has been shifted to the Thompkins at Colorado Springs, replacing EDWARD VAUGHN, who has gone to the Uptown.

▽

RAY CONNER
jovial RKO Palace manager, N. Y. C., has returned to the theatre fully recovered after an appendix operation.

▽

WALTON B. HOWE
formerly manager of the Arcade in Springfield, Mass., has been transferred to the Calvin in Northampton, replacing ARTHUR PINKHAM, resigned.

▽

MOE GURIAN
and HAL HOWARD of Warner Bros. Theatres in Memphis, Tenn., paid us a visit. Come again soon boys.

▽

F. S. FALKINBURG
manager of the Paramount at Hickory, N. C., has been made manager of the Carolina at Columbia, S. C.

▽

L. G. TAVOLARA
goes to the Strand, Vallejo, Cal., replacing W. B. PRICE, who goes to the Hanlon, Vallejo, as assistant.



NEW UNIFORMS. Ushers and doormen at John McManus' Loew's Midland, Kansas City, were recently attired in new outfits and lined up for their photos. From the usual left, they are: N. Iverson, R. Johnson, W. Berkeley, D. Peebles, J. Kelley, C. McKay, R. Mathews, E. Hamilton, J. Hansen, D. Clements, M. Duncan and L. Wilson.

Birthday Greetings

Jack Alger
W. M. Allison
James Anderson
Eli H. Arkin
Wallace H. Arkin
J. Noble Arnold
Jack Austin
Henry Bettendorf
Merle R. Blair
Ben Bloomfield
Sid Blumenstock
Frank E. Boga
Thomas J. Bogan
R. "Speed" Borst
Larry J. Carkey
Emerson Carter
Walter C. Carroll
T. C. Clement
William E. Cooper
Loren Cooper
Lawrence Dandeneau
Edward J. De Cosmo
James D. Denny
Lorn K. Dunham
Ira E. Epstein
R. J. Freedman
Andrew Gibson
Sam A. Gilman
Irving Ginsberg
George A. Gookin
Harry Greenman
George Heeley
Bert Henson
Archie B. Holt
Victor E. Hudson
J. T. Hughes
Jack Johannson
Raymond L. Jones
Ross A. Jones
Gene Kearney
Magan Kheta
J. A. Klink
Bernal S. Lewis
Leslie McEachern
J. E. McKinstry
John S. McNeill
F. H. Macomber
James P. Martin
A. J. Matthews
Harold P. Midgley
Clarence F. Milton
Alberto Monroy
Ben Ostrow
Leon Pickle
Joseph Polak
Oliver B. Prickett
Jack Purves
James M. Sanderson
Frank Schellinger
Roger Scherer
George D. Seymour
Howard B. Schuessler
Frank Shaffer
Max Silverwatch
J. R. Smith
Martin G. Smith
Benjamin J. Stuart
Robert W. Sullivan
James H. Tobin
Walter Wooley
Hazel Van Allen
Jack Van Borssum
Donald J. Visger
J. H. Voerster
Al J. Wagner
Laurie Webb
Ben Weshner
Max Weinberg

SYLVAN V. DIETZ
is now managing the Rialto Theatre in Glens Falls, N. Y.

▽

BEN JAFFE
is the new manager of the Casino, Pittsburgh, succeeding CHARLES TURNER, who becomes advance man for a circus.

▽

HAROLD GOLDSTEIN
is managing the Paramount, Pittsburgh, Pa.

▽

SAM BODAMO
succeeds PATRICK ALONZO as manager of the Globe Theatre, Bridgeport, Conn.

▽

HARRY SWEET
formerly at the Riviera in Gloversville, N. Y., is now managing the Orpheum in Pontiac, Mich.

▽

MORRIS ROSENTHAL
of the Majestic Theatre in Bridgeport, Conn., was another welcome visitor to our new offices this week.

▽

L. C. TIDBALL
is manager of the newly opened Isis Theatre in Fort Worth, Tex.

▽

J. LLOYD DEARTH
recently manager of the Capitol in Vancouver, B. C., has left to manage the Pantages Hollywood Theatre in California.

▽

W. R. HILLER
is the new manager of the Roxy at Marshall, Minn.

▽

WILLIAM MISKELL
manager of the Orpheum, Omaha, Neb., has announced his engagement to MARY FRANCES SCHARF.

THE RELEASE CHART

Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut towards such information as he may need, as well as information on pictures that are coming. Features now in work or completed for release later than the date of this issue are listed under "Coming Attractions." Running times are those supplied by the companies. Asterisk indicates running time as made known by West Coast studio before announcement by home office in New York. Variations also may be due to local censorship deletions. Dates are 1935, unless otherwise specified. Letter in parenthesis after title denotes audience classification of production: (A) Adult, (G) General. Numerals following audience classification are production numbers. Dagger symbol indicates picture is of the 1935-36 season.

ACADEMY

Title	Star	Rel. Date	Running Time Minutes	Reviewed
I Conquer the Sea (G)	Steffi Duna	Jan. 24,'36†	70.	Jan. 25,'36
Coming				
Inter-national Crime				
Millions for Defense				
Murder in Chinatown				
Revolt of the Zombies	Dorothy Stone-Dean Jagger			
Secret of Scotland Yard				
Slave Ship				

AMBASSADOR-CONN

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Black Gold	Frankie Darro-Berton Churchill	Jan. 20,'36†		
His Fighting Blood	Kermit Maynard-Polly Ann Young	Oct. 5		
Men of Action	Frankie Darro-Roy Mason	July 20†		
Song of the Trail	Kermit Maynard-Evelyn Brent	Feb. 24,'36†		
Timber War	Kermit Maynard-Lucille Lund	Nov. 20		
Trails of the Wild	Kermit Maynard-Billie Seward	Aug. 7		
Valley of Wanted Men	Frankie Darro-Grant Withers	Oct. 20†		
Coming				
Born to Fight	Frankie Darro-Jack La Rue	Apr. 13,'38†		
China Flight		June 15,'36†		
G-Men of the North	Kermit Maynard	May 5,'36†		
Phantom of Death Valley	Frankie Darro-Kane Richmond	May 15,'36†		
Robin Hood, Jr.		June 1,'36†		

BURROUGHS-TARZAN

Title	Star	Rel. Date	Running Time Minutes	Reviewed
New Adventures of Tarzan (G)	Herman Brix	June 10	74.	June 10
Coming				
Alcatraz		July 1,'36†		
Drag Net, The (See "In the Cutting Room," Feb. 15,'36.)	Rod LaRocque-Marian Nixon	Apr. 15,'36†		
Three Wise Monks		May 1,'36†		
White Glove, The		June 1,'36†		

CELEBRITY

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Coming				
For Love of You	Franco Foresta - Riscoe and Wayne	6 rls.		
Kiss Me Goodbye (G)	Magda Schneider - Riscoe and Wayne	62.	Dec. 14	

CHESTERFIELD

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Dark Hour, The	Ray Walker-Irene Ware	Jan. 15,'36†	64.	
False Pretenses (G)	Sidney Blackmer-Irene Ware	Oct. 22	66.	Nov. 23
Girl Who Came Back (A)	Shirley Grey-Sidney Blackmer	Sept. 20	65.	Sept. 28
Happiness C.O.D.	Donald Meek-Irene Ware	Oct. 15	62.	
Lady in Scarlet, The	Reginald Denny-Patricia Farr	Oct. 15	62.	
Little Red Schoolhouse	Dickie Moore-Junior Coghlan	Mar. 2,'36†	66.	
Ring Around the Moon (G)	Erin O'Brien - Moore - Donald Cook	Dec. 15†	64.	Mar. 28,'36
Coming				
August Week-end	Valerie Hobson-G. P. Huntley, Jr.			
Below the Deadline				
Mother of the World				

COLUMBIA

Title	Star	Rel. Date	Running Time Minutes	Reviewed
After the Dance	Nancy Carroll-George Murphy	June 26	61	
Atlantic Adventure	Nancy Carroll-Lloyd Nolan	Aug. 25	70	
Black Room, The	Boris Karloff-Marian Marsh	July 15	70	
Calling of Dan Matthews, The (G)	Richard Arlen-Charlotte Wynters	Dec. 10†	65.	Feb. 1,'36
Case of the Missing Man, The	Roger Pryor-Joan Perry	Oct. 15†	58	
Cattle Thief, The	Ken Maynard-Geneva Mitchell	Feb. 26,'36†	*57.	
Champagne for Breakfast	Joan Marsh-Hardie Albright	June 18	68	
Crime and Punishment (A) (Exploitation: Jan. 25,'36, p. 63.)	Peter Lorre-Edward Arnold	Nov. 20†	89.	Nov. 30
Dangerous Intrigue	Ralph Bellamy-Gloria Shea	Jan. 4,'36†	57.	
Devil's Squadron	Richard Dix-Karen Morley	Mar. 12,'36†		
Don't Gamble with Love (G)	Bruce Cabot-Ann Sothern	Feb. 15,'36†	*58.	Mar. 14,'36
Escape from Devil's Island (G)	Victor Jory-Florence Rice	Nov. 10†	65.	Dec. 14
Feather in Her Hat, A	Pauline Lord-Louis Hayward	Oct. 17	73	
Gallant Defender	Charles Starrett-Joan Perry	Nov. 30†	57	
Girl Friend, The	Ann Sothern-Jack Haley	July 31	89	
Grand Exit	Ann Sothern-Edmund Lowe	Oct. 25†	67	
Guard That Girl (G)	Robert Allen-Florence Rice	Sept. 20†	67.	Nov. 23
Heir to Trouble	Ken Maynard-Joan Perry	Sept. 26†	59	
Hell Ship Morgan (G)	George Bancroft-Ann Sothern	Feb. 8,'36†	65.	Mar. 21,'36
Heroes of the Range	Ken Maynard-June Gale	Mar. 28,'36†	51	
If You Could Only Cook (Exploitation: Jan. 25,'36, p. 64.)	Jean Arthur-Herbert Marshall	Dec. 30†	72	
Lady of Secrets	Ruth Chatterton-Otto Kruger	Jan. 25,'36†	73	
Lawless Riders	Ken Maynard-Geneva Mitchell	Dec. 28†	57	
Lone Wolf Returns, The (G)	Melvyn Douglas-Gail Patrick	Dec. 31†	65.	Feb. 15,'36
Love Me Forever	Grace Moore-Leo Carrillo	June 27	93	
Music Goes 'Round, The (G) (Exploitation: Mar. 7,'36, p. 95; Mar. 21,'36, p. 96; Mar. 28,'36, p. 84.)	Rochelle Hudson-Harry Richman	Feb. 27,'36†	87.	Feb. 29,'36
Mysterious Avenger	Charles Starrett-Joan Perry	Jan. 17,'36†	55	
One Way Ticket	Lloyd Nolan-Peggy Conklin	Nov. 25†	71	
Pride of the Marines	Charles Bickford-Florence Rice	Apr. 2,'36†	66	
Public Menace, The	Jean Arthur-George Murphy	Sept. 30	63	
Riding Wild	Tim McCoy-Billie Seward	June 28	56	
She Couldn't Take It (G)	George Raft-Joan Bennett	Oct. 20†	86.	Nov. 18
She Married Her Boss (Exploitation: Feb. 15,'36, p. 63.)	C. Colbert-Melvyn Douglas	Sept. 19	91	
Superspeed	Norman Foster-Florence Rice	Sept. 1	57	
Together We Live (See "In the Cutting Room," Nov. 3,'34.)	Ben Lyon-Sheila Manners	Aug. 16	70	
Too Tough to Kill	Victor Jory-Sally O'Neill	Nov. 23†	58	
Western Courage	Ken Maynard-Geneva Mitchell	Nov. 15†	58	
Western Frontier	Ken Maynard-Lucile Browne	Aug. 25†	57	
You May Be Next (G)	Ann Sothern-Lloyd Nolan	Feb. 6,'36†	67.	Mar. 28,'36
Coming				
And So They Were Married (See "In the Cutting Room," Mar. 26,'36.)	Mary Astor-Melvyn Douglas			
Avenging Waters	Ken Maynard-Beth Marion			
Blackmailer (See "In the Cutting Room," Mar. 26,'36.)	William Gargan-Florence Rice			
Fer de Lance	Edward Arnold-Lionel Stander			
King Steps Out, The	Grace Moore-Franchot Tone			
Lost Horizon	Ronald Colman-Jane Wyatt			
Mine with the Iron Door, The	Richard Arlen-Cecilia Parker			
Mr. Deede Goes to Town (See "In the Cutting Room," Mar. 26,'36.)	Gary Cooper-Jean Arthur	Mar. 31,'36†		
Panic on the Air	Lew Ayres-Florence Rice	Apr. 10,'36†	56	
Queer Money	Chester Morris-Margot Grahame			
Roaming Lady (See "In the Cutting Room," April 4,'36.)	Fay Wray-Ralph Bellamy	Apr. 12,'36†		
Trapped by Television	Lloyd Nolan-Jean Dixon			
Wedding Present	Lew Ayres			

COMMODORE

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Aces Wild	Harry Carey	Jan. 2,'36†	6 rls.	
Ghost Town	Harry Carey	Feb. 15,'36†	6 rls.	
Kid Courageous	Bob Steele	July 26†	6 rls.	
Loser's End	Jack Perrin	Aug. 28	6 rls.	
Pecos Kid, The	Fred Kohler, Jr.	Feb. 15,'36†	6 rls.	
Rider of the Law, The	Bob Steele	Oct. 28†	6 rls.	
Ridin' Through	Tom Tyler	Nov. 26†	6 rls.	
Shadow of Silk Lennox	Lon Chaney, Jr.	Nov. 1†	6 rls.	
Smokey Smith	Bob Steele	Sept. 26	6 rls.	
Terror of the Plains	Tom Tyler	June 27	6 rls.	
Toll of the Desert (G)	Fred Kohler, Jr.-Betty Mack	Nov. 1†	60.	Oct. 28
Western Justice	Bob Steele	June 14†	6 rls.	
Wolf Riders	Jack Perrin	Dec. 26†	6 rls.	
Coming				
Scream in the Dark	Lon Chaney, Jr.		6 rls.	

DANUBIA

(Hungarian Dialogue)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
College Boys of Iglo	Marica Gerval	Sept. 3†	85	
Empress and a Soldier	Gozon-Dajbukat	Dec. 1†	77	
Homely Girl	Javor Murathy	Sept. 1†	88	
Honor Among Thieves	Kabos-Calkos	Sept. 10†	73	
Iron Man	Torzs-Turay	Sept. 15†	71	
Keep Smiling	Szoeke Szakall	Feb. 21,'36†	77	
New Squire, The	Paul Javor	Mar. 15,'38†	106	
Queen of Rosee	Zita Pertzel	Nov. 10†	90	
Seeing Hungary (English titles)	Travelogue	Aug. 29	58	
Sweet Stepmother	Maria Tasnadi	Nov. 22†	90	
Coming				
Be Good Until Death	Csortos-Deveny		89	

(THE RELEASE CHART--CONT'D)

DU WORLD

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Don Quixote	Chaliapin-Sydney Fox	July	1	81. July 8,'33
Dream of My People	Cantor Rosenblatt	June	1	
Frasquita (G)	Franz Lehar	Jan.	17,'36†	87. Feb. 1,'36
Hello Paris		Oct.	15†	
Iceland Fishermen (G)	Pierre Loti story	Sept.	15	72. Oct. 5
Legong: Dance of the Virgins	Technicolor	Nov.	15†	60
Ra Mu		Sept.	1†	
Sans Famille	Robert Lynen	Aug.	1	
Seandal in Budapest		Nov.	1†	
Wedding Rehearsal	Roland Young-Merle Oberon	Dec.	1†	

Coming

Notre Dame			58	

EMPIRE

Star	Title	Rel. Date	Running Time Minutes	Reviewed
Get That Man!	Wallace Ford-Lillian Miles	July	61	

Coming

Crime Patrol	Ray Walker-Geneva Mitchell			
Fire Trap (G)	Evalyn Knapp-Norman Foster		*63	Dec. 7
Shadows of the Orient (G)	Regis Toomey-Esther Ralston		*65.	Feb. 15,'36

FIRST DIVISION

(Releases First Division Productions and in certain territories Alliance, Diversion, Normandy, Associated Talking, Monogram, Liberty, Chesterfield and Invincible Pictures.)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
August Week-end	Valerie Hobson-G. P. Huntley, Jr.	Apr.	10,'36†	
Bridge of Sighs	Onslow Stevens-Dorothy Tree	Mar.	5,'36†	66
Brilliant Marriage	Joan Marsh-Ray Walker	Mar.	25,'36†	
Condemned to Live	Ralph Morgan-Maxine Doyle	Sept.	15	60
Dance Band (G)	Buddy Rogers-June Clyde	Nov.	15†	65. June 15
Dark Hour, The	Irene Ware-Ray Walker	Jan.	15,'36†	70½
Drake the Pirate (G)	Matheson Lang-Jane Baxter	Apr.	1,'36†	78. June 1
False Pretenses (G)	Sidney Blackmer-Irene Ware	Oct.	22†	66. Nov. 23
Frontier Justice	Hoot Gibson	Oct.	1†	58
Girl Who Came Back (A)	Shirley Grey-Sidney Blackmer	Sept.	20†	65. Sept. 28
Happiness C.O.D.	Donald Meek-Irene Ware	Oct.	15†	69
Hitch-Hike to Heaven	Henrietta Crosman-Anita Page	Dec.	1†	63
Hong Kong Nights	Tom Keene-Wera Engles	Sept.	15†	59
I Conquer the Sea (G)	Steffi Duna	Feb.	1,'36†	67. Jan. 25,'36
Java Head (A)	Anna May Wong - E. Allan - E. Gwenn - John Loder	Sept.	1†	70. Aug. 17
Lady in Scarlet, The	Reginald Denny-Patricia Farr	Nov.	20†	65
Law of 45's	Big Boy Williams-Molly O'Day	Dec.	1†	56
Little Red School House	Junior Coghlan-Dickie Moore	Mar.	10,'36†	59
Living Dead, The	Gerald Du Maurier-Geo. Curzon	Feb.	29,'36†	65
Lucky Terror, The	Hoot Gibson	Feb.	20,'36†	61
Mimi (A)	Douglas Fairbanks, Jr.-Gertrude Lawrence	Oct.	8†	75. June 9
Murder at Glen Athol	John Miljan-Irene Ware	Nov.	1†	89
Old Curiosity Shop (G)	Elaine Benson-Ben Webster	Dec.	25†	89. Feb. 2
Red Wagon	Charles Bickford-Raquel Torres	Dec.	8†	76
Ring Around the Moon	Erin O'Brien - Moore - Donald Cook	Jan.	23,'36†	69½
Society Fever	Lois Wilson-Lloyd Hughes	Oct.	1†	67
Spy 77 (G)	Greta Nissen-Don Alvarado	Jan.	15,'36†	77. Feb. 29,'36
Swifty	Hoot Gibson-June Gale	Dec.	15†	60
Tango	Marian Nixon-Chick Chandler	Jan.	10,'36†	70

Coming

Feud of the Rocking U	Hoot Gibson-Joan Barclay	Apr.	15,'36†	
La Vie Parisienne	John Loder-Nancy Burns			
Southern Maid, A	Bebe Daniels-Clifford Mollison		60	

FIRST NATIONAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Brides Are Like That (G) 972	Ross Alexander-Anita Louise	Apr.	18,'38†	67. Jan. 25,'38
Bright Lights (G) 865	Joe E. Brown-Ann Dvorak	Aug.	31	83. Aug. 3
Broadway Hostess (G) 963	Winifred Shaw-Lyle Talbot	Dec.	7†	69. Nov. 23
Captain Blood (G) 855	Errol Flynn-Olivia De Haviland	Dec.	28†	119. Jan. 11,'36
(Exploitation: Jan. 25,'36, p. 89; Feb. 1,'36, p. 66; Feb. 8,'36, pp. 83, 86; Feb. 29,'36, pp. 74, 76; Mar. 14,'36, p. 89.)				
Case of the Lucky Legs, The (G) 966	Warren William-Genevieve Tobin	Oct.	5	77. Sept. 21
Ceiling Zero (G) 953	James Cagney-Pat O'Brien	Jan.	25,'36†	95. Dec. 28
(Exploitation: Feb. 1,'36, p. 62; Feb. 8,'36, p. 83; Feb. 29,'36, p. 73; Mar. 7,'36, p. 99.)				
Goose and the Gander (A) 967	Kay Francis-George Brent	Sept.	21†	65. Oct. 5
I Found Stella Parish (A) 958	Kay Francis-Ian Hunter	Nov.	16†	84. Nov. 2
Irish in Us, The (G) 868	James Cagney-Pat O'Brien	Aug.	3	80. July 20
Man of Iron (G) 969	Barton MacLane-Mary Astor	Dec.	21†	61. Nov. 18
Murder of Dr. Harrigan, The (G) 970	Kay Linaker-Ricardo Cortez	Jan.	11,'36†	67. Feb. 1,'36
Oil for the Lamps of China (G) 867	J. Hutchinson-Pat O'Brien	June	8	97. May 18
Payoff, The (G) 988	James Dunn-Claire Dodd	Nov.	9†	64. Nov. 30
Road Gang (A) 964	Donald Woods-Kay Linaker	Mar.	28,'36†	62. Feb. 29,'36
(Exploitation: Mar. 7,'36, p. 94.)				
Shipmates Forever (G) 952	Dick Powell-Ruby Keeler	Oct.	12†	109. Sept. 28
(Exploitation: Mar. 7,'36, p. 98.)				
Singing Kid, The (G) 954	Al Jolson-Beverly Roberts	Apr.	11,'36†	84. Mar. 21,'36
Snowed Under (G) 971	George Brent-Genevieve Tobin	Apr.	4,'38†	63. Mar. 21,'36
Song of the Saddle 978	Dick Foran-Alma Lloyd	Feb.	29,'36†	58
Story of Louis Pasteur, The (G) 956	Paul Muni-Josephine Hutchinson	Feb.	22,'38†	87. Nov. 30
(Exploitation: Feb. 22,'36, pp. 95, 96; Mar. 14,'36, p. 87; Apr. 4,'36, p. 87.)				

Coming

Bullets or Ballots	Edw. G. Robinson-Joan Blondell			
Earthworm Tractors	Joe E. Brown-June Travis			
God's Country and the Woman	Bette Davis-George Brent			
Golden Arrow, The 959	Bette Davis-George Brent	May	16,'36†	
(See "In the Cutting Room," Feb. 8,'36.)				
Hearts Divided 955	Marion Davies-Dick Powell	May	30,'36†	
(See "In the Cutting Room," Mar. 14,'36.)				
Law In Her Hands, The 973	Margaret Lindsay-Warren Hull-Glenda Farrell	May	23,'36†	
(See "In the Cutting Room," Mar. 14,'36.)				
Murder by an Aristocrat (G)	Marguerite Churchill-L. Talbot		*62.	Apr. 4,'36
Public Enemy's Wife	Pat O'Brien-Margaret Lindsay			
Stage Struck	Joan Blondell-Dick Powell			
Two Gun Buckaroo	Dick Foran			

FRANK NORTON
(Greek Dialogue—English Titles)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Aute in Zoe	Reta Karmen	Nov.	25†	115
Blue Candles	Reta Myrat	Dec.	25†	95
Crucified Love	Helen Pades	Dec.	15†	115
Depression Is Over	Beatrice Emanuel	Jan.	15,'36†	98
Independence	Phillip Alexander	Feb.	16,'36†	100
Makrea Apton Kosmo	Athena Olympia	Nov.	18†	75
News from Greece	Travelogue	Feb.	9,'38†	80
Voskopoula	Sophea Damoglou	Jan.	5,'36†	95

GB PICTURES

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Alias Bulldog Drummond (G) 3509	J. Hulbert-Fay Wray	Sept.	1†	63. May 18
Born for Glory 3508	Barry Mackay-John Mills	Sept.	30†	70
Boys Will Be Boys	Will Hay	Nov.	15†	70
Clairvoyant, The (A) 3503	Claude Rains-Fay Wray	July	15†	69. June 15
First a Girl (A) 3512	Jessie Matthews-Sonnie Hale	Dec.	25†	78. Nov. 30
King of the Damned (A) 3504	Conrad Veidt-Helen Vinson	Jan.	20,'36†	75. Jan. 25,'36
Mister Hobo (G) 3416	George Arliss-Gene Gerrard	Nov.	22	80. Oct. 10
(Reviewed under the title, "The Guv'nor.") (Exploitation: Jan. 18,'36, p. 83; Feb. 8,'36, p. 84; Apr. 4,'36, p. 83.)				
Morals of Marcus, The 3502	Lupe Velez-Ian Hunter	Sept.	30†	72. Apr. 18
Passing of the Third Floor Back, The (G) 3510	Conrad Veidt-Rene Ray	Dec.	15†	80. Oct. 10
Rhodes, the Diamond Master (G)	Walter Huston	Feb.	20,'38†	88. Mar. 7,'36
(Exploitation: Feb. 29,'36, p. 72.)				
Thirty-Nine Steps (G) 3501	Robert Donat-Madeleine Carroll	Aug.	1†	81. July 6
Transatlantic Tunnel (G) 3513	Richard Dix-Madge Evans	Oct.	27†	94. Nov. 2
(Exploitation: Feb. 1,'36, p. 64.)				

Coming

Doomed Cargo	Edmund Lowe-Constance Cummings			
East Meets West	George Arliss-Elizabeth Allan			
It's Love Again	Jessie Matthews-Robert Young			
King Solomon's Mines 3511				
Man Who Lived Again 3507	Boris Karloff			
Secret Agent 3506	Madeleine Carroll-Peter Lorre			
Soldiers Three 3515	Maureen O'Sullivan-Victor McLaglen			

HOFFBERG

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Fighting Playboy	Lucile Browne-Nick Stuart	Nov.	10†	55
Old Spanish Custom, An	Buster Keaton	Jan.	2,'38†	80
Speed Devils	Paul Kelly-Marguerite Churchill	May	8	60

Coming

Monday at Ten	Virginia Cherrill-Garry Marsh		60	
Womanhood	Eve Gray-Esmond Knight		60	

HUNGARIA
(Hungarian Dialogue)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Addressee Unknown	Irene Agai	Nov.	20†	85
Be Good Unto Death	Paul Javor	Jan.	1,'36†	85
Heart Specialist	Gyula Csortos	Dec.	30†	90
I Cannot Live Without Music	B. Somegyi	Dec.	20†	95
Miss President	Lily Muraty	Oct.	15†	90
One Night in Venice	Gyula Csertos	Jan.	1,'38†	85
Smile Please	Szoeke Szakall	Dec.	1†	86
Three Men Under the Snow	Jeno Torzs	Nov.	20†	85

IMPERIAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Broken Coin	Earle Douglas	Jan.	10,'36†	50
Call of the Coyote	Ken Thompson	Mar.	15,'36†	50
Mad Parade	Irene Rich-Evelyn Brent	Jan.	25,'36†	71
Manhattan Butterfly	Dorothy Grainger-Wm. Bakewell	Nov.	25†	71

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Murder by Television	Bela Lugosi-June Collyer	Oct.	25† 62	
Paradise Valley	Hill-Billies	Feb.	19,'36† 48	
Rich Relations	Ralph Forbes-Frances Grant	Jan.	15,'36†	
Soviet Russia Thru the Eyes of an American (G)	Norman Brokenshire	Oct.	1† 72	Oct. 20
Coming				
High Hat	Frank Luther	Apr.	15,'36	
Second Choice				

INVINCIBLE
[Distributed through Chesterfield]

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bridge of Sighs	Onslow Stevens-Dorothy Tree	Feb.	15,'36† 64	
Brilliant Marriage	Joan Marsh-Ray Walker	Mar.	25,'36†	
Condemned to Live	Ralph Morgan-Maxine Doyle	Sept.	15	
Hitch-Hike to Heaven	Henrietta Crosman-Anita Page	Dec.	1†	
Murder at Glen Athol (Released in New York territory under the title, "The Criminal Within.")	John Miljan-Irene Ware	Oct.	1	
Society Fever	Lois Wilson-Lloyd Hughes	Oct.	1	
Taago	Marian Nixon-Chick Chandler	Jan.	1,'36† 66	
Coming				
Death Rides Double				
Hidden Alibi				
Under the Lilacs				

LIBERTY

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Born to Gamble (A) 1012	H. B. Warner-Onslow Stevens	July	10 65	Nov. 2
Old Homestead, The 1011	Mary Carlisle-Lawrence Gray	Aug.	10 73	

MAJESTIC

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Reckless Roads	Judith Allen-Regis Toomey	July	1 66	

MASCOT

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Confidential (G)	Donald Cook-Evalyn Knapp	Oct.	16 65	Oct. 20
Doughnuts and Society	Louise Fazenda-Maude Eburne	Mar.	27,'36† 63	
Harmony Lane (G)	D. Montgomery-Evelyn Venable	Aug.	25 84	Aug. 31
Ladies Crave Excitement (G)	Norman Foster-Evalyn Knapp	June	22 69	June 29
Streamline Express (G)	Victor Jory-Evelyn Venable	Sept.	7 71	Sept. 14
Waterfront Lady (G)	Ann Rutherford-Frank Albertson	Oct.	5 68	Oct. 20

METRO-GOLDWYN-MAYER

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Ah, Wilderness! (G) 626 (Exploitation: Jan. 18,'36, pp. 62, 83; Feb. 22,'36, p. 98.)	Wallace Beery-Lionel Barrymore	Nov.	29† 96	Nov. 23
Anna Karenina (G) 636	Greta Garbo-Fredric March	Sept.	6† 95	July 9
Baby Face Harrington (G)	Charles Butterworth-U. Merkel	Apr.	12 63	Mar. 30
Bishop Misbehaves, The (G) 613	Edmund Gwenn - Maureen O'Sullivan	Sept.	13† 66	Nov. 9
Bohemian Girl, The (G) 521	Laurel and Hardy	Feb.	14,'36† 72	Mar. 7,'36
Bonnie Scotland (G) 520	Laurel and Hardy	Aug.	23† 62	Sept. 14
Broadway Melody of 1936 (G) 601 (Exploitation: Feb. 8,'36, p. 66.)	Jack Benny-Eleanor Powell	Sept.	20 103	Sept. 7
China Seas (G) 602	Clark Gable - Jean Harlow - Wallace Beery	Aug.	16† 69	Aug. 5
Escapade (G)	William Powell-Luise Rainer	July	5 69	July 18
Exclusive Story (G) 621 (Exploitation: Mar. 28,'36, p. 62.)	Franchot Tone-Madge Evans	Jan.	17,'36† 73	Jan. 18,'36
Garden Murder Case, The (G) 622	Edmund Lowe-Virginia Bruce	Feb.	21,'36† 62	Feb. 8,'36
Here Comes the Band (G) 625	Ted Lewis-Virginia Bruce	Aug.	30† 67	Aug. 17
I Live My Life (G) 512 (Exploitation: Feb. 15,'36, p. 83.)	Joan Crawford-Brian Aherne	Oct.	4† 96	Oct. 5
It's in the Air (G) 616	Jack Benny-Una Merkel	Oct.	11† 60	Nov. 16
Kind Lady (G) 619	Aline MacMahon-B. Rathbone	Dec.	6† 76	Dec. 7
Last of the Pagans (G) 617 (Exploitation: Mar. 7,'36, p. 95.)	Mala-Lotus Long	Dec.	20† 84	Dec. 14
Mad Love (A)	Peter Lorre-Frances Drake	July	12 69	July 6
Moonlight Murder (G)	Chester Morris-Madge Evans	Mar.	27,'36† 68	Mar. 28,'36
Murder Man, The (G) 612	Spencer Tracy-Virginia Bruce	July	19 70	July 20
Mutiny on the Bounty (G) 536. (Exploitation: Jan. 18,'36, p. 60; Jan. 25, '36, p. 66; Feb. 1,'36, p. 65; Feb. 15,'36, p. 82; Feb. 22,'36, pp. 95, 96.)	Clark Gable-Charles Laughton-Franchot Tone	Nov.	6† 133	Nov. 9
Night at the Opera, A (G) 844 (Exploitation: Jan. 18,'36, pp. 60, 62; Feb. 22,'36, pp. 94, 100; Mar. 7,'36, p. 100; Apr. 4,'36, p. 88.)	Marx Brothers	Nov.	15† 96	Oct. 26
No More Ladies (A)	Joan Crawford-R. Montgomery	June	14 82	June 3
O'Shaughnessy's Boy (G) 505 (Exploitation: Jan. 18,'38, p. 86; Feb. 29, '36; P. 78.)	Wallace Beery-Jackie Cooper	Sept.	27† 88	Oct. 6
Perfect Gentleman, The (G) 615	Frank Morgan-C. Courtneidge	Nov.	22† 73	Dec. 26
Petticoat Fever (G) 645	Rob't Montgomery-Myrna Loy	Mar.	20,'36† 81	Mar. 21,'36
Pursuit (G) 614	Chester Morris-Sally Eilers	Aug.	9† 82	Aug. 8
Rendezvous (G) 529	Wm. Powell-Rosalind Russell	Oct.	25† 96	Nov. 9
Riffraff (G) 517 (Exploitation: Feb. 22,'36, p. 96; Apr. 4,'36, pp. 84, 89.)	Jean Harlow-Spencer Tracy	Jan.	3,'36† 90	Dec. 28
Rose Marie (G) 643 (See musical analysis, Feb. 22,'36, p. 23.) (Exploitation: Feb. 15,'38, p. 65; Mar. 14,'36, p. 87; Mar. 21,'36, p. 92; Apr. 4,'36, p. 89.)	J. MacDonald-Nelson Eddy	Jan.	31,'36† 113	Jan. 18,'36
Smilin' Through (G) 650 (Re-release) (Exploitation: Feb. 8,'36, p. 85.)	Norma Shearer-Fredric March-Leslie Howard	Aug.	23 100	Oct. 22,'32
Tale of Two Cities, A (G) 604 (Exploitation: Jan. 25,'36, p. 64; Feb. 15,'36, p. 83; Mar. 14,'36, p. 86.)	Ronald Colman-Elizabeth Allan	Dec.	27† 126	Dec. 7
Three Godfathers (G) 623	Chester Morris-Irene Hervey	Mar.	6,'36† 82	Feb. 22,'36
Three Live Ghosts (G) 618	Richard Arlen-Cecilia Parker	Jan.	10,'36† 62	Jan. 4,'36
Tough Guy (G) 620	Jackie Cooper-Joseph Calleia	Jan.	24,'36† 77	Feb. 8,'36
Unguarded Hour (G)	Loretta Young-Franchot Tone	Apr.	3,'36† 88	Apr. 4,'36
Voice of Bugle Ann, The (G) 630	Lionel Barrymore-M. O'Sullivan	Feb.	7,'36† 72	Feb. 15,'36
Whipsaw (G) 513	Myrna Loy-Spencer Tracy	Dec.	13† 82	Dec. 14
Wife vs. Secretary (G) 606	Clark Gable - Myrna Loy - Jean Harlow	Feb.	28,'36† 89	Feb. 22,'36
Woman Wanted (G) 611	Joel McCrea-Maureen O'Sullivan	Aug.	2† 68	July 27
Coming				
Absolute Quiet (See "In the Cutting Room," Mar. 21,'36.)	Stuart Erwin-Ann Loring	Apr.	24,'36†	
Good Earth, The	Paul Muni-Luise Rainer			
Great Ziegfeld, The (G) (Pictorial: Jan. 25,'36, p. 16.)	William Powell - Myrna Loy - Luise Rainer		180	Apr. 4,'36
Kelly the Second	Patsy Kelly-Pert Kelton			
Mob Rule	Sylvia Sidney-Spencer Tracy	May	15,'36†	
Our Relations	Laurel and Hardy			
Robin Hood of El Dorado, The. (See "In the Cutting Room," Mar. 7,'36.)	Warner Baxter-Ann Loring	Apr.	17,'36† 86	
Romeo and Juliet (See production article, Mar. 28,'36, p. 16.)	Norma Shearer-Leslie Howard-John Barrymore			
San Francisco (See "In the Cutting Room," April 4,'36.)	Clark Gable-J. MacDonald-Spencer Tracy-Jack Holt	May	1,'36†	
Small Town Girl 607 (See "In the Cutting Room," Feb. 15,'36.)	Janet Gaynor-Robert Taylor	Apr.	10,'36†	
Speed	Wendy Barrie-James Stewart	May	9,'36	
Suicide Club	Robert Montgomery-Rosalind Russell			
Tarzan Escapes	Johnny Weismuller - Maureen O'Sullivan			
Witch of Timbuctu	Lionel Barrymore-M. O'Sullivan			

MITCHELL LEICHTER - BEAUMONT

Title	Star	Rel Date	Running Time Minutes	Reviewed
Desert Guns	Conway Tearle	Jan.	2,'36† 65	
Judgment Book	Conway Tearle	Sept.	16† 67	
Riddle Ranch	Black King	Dec.	16† 58	
Trail's End	Conway Tearle	Aug.	15† 57	
Coming				
Devil's Gold	Conway Tearle			
Hell's Hacienda	Conway Tearle			
Senior Jim	Conway Tearle			
Three Fingers	Conway Tearle			
Whistling Skull	Conway Tearle			

MONOGRAM

Title	Star	Rel Date	Running Time Minutes	Reviewed
Cheers of the Crowd (G) 3026	Russell Hopton-Irene Ware	Aug.	5 81	Aug. 8
Dawn Rider, The 3033	John Wayne-Marion Burns	June	20 57	
Healer, The (G) 3004	Ralph Bellamy-Karen Morley	June	15 77	June 6
Honeymoon Limited (G) 3016	Neil Hamilton-Irene Hervey	July	1 70	June 22
Keeper of the Bees, The (G) 3002	Neil Hamilton-Betty Furness	July	15 76	June 16
Make a Million (G) 3019	Charles Starrett-Pauline Brooks	July	25 64	June 29
Paradise Canyon (G) 3036	John Wayne-Marion Burns	July	20 52	May 16

PARAMOUNT

Title	Star	Rel Date	Running Time Minutes	Reviewed
Accent on Youth (A) 3452	Sylvia Sidney-Herbert Marshall	Aug.	23† 77	July 18
Annapolis Farewell (G) 3503	Tom Brown-Sir Guy Standing	Sept.	6† 82	Aug. 31
Anything Goes (G) 3533	Bing Crosby-Ethel Merman	Jan.	24,'36† 92	Feb. 22,'36
Bar 20 Rides Again (G) 3525	Wm. Boyd-Jimmy Ellison	Dec.	13† 63	Dec. 7
Big Broadcast of 1936, The (G) 3511	Jack Oakie-Burns & Allen	Sept.	20† 97	Sept. 21
Big Brown Eyes	Joan Bennett-Cary Grant	Apr.	3,'36† 76	
Bride Comes Home, The (G) 3530 (Exploitation: Jan. 18,'36, p. 63; Feb. 8,'36, p. 83; Feb. 22,'36, p. 98.)	Claudette Colbert-F. MacMurray	Jan.	3,'36† 83	Nov. 23
Call of the Prairie (G) 3541	Wm. Boyd-Jimmy Ellison	Mar.	6,'36† 67	Feb. 1,'36
Collegiate (G) 3529 (Exploitation: Jan. 18,'36, p. 83; Feb. 8,'36, p. 83; Feb. 22,'36, p. 94; Mar. 14,'36, p. 69.)	Joe Penner-Jack Oakie	Dec.	27† 81	Dec. 23
Desert Gold 3546	Larry Crabbe-Marsha Hunt	Mar.	27,'36† 58	
Coronado 3524 (See "In the Cutting Room," Oct. 19.) (Exploitation: Feb. 1,36, p. 66.)	Betty Burgess-Johnny Downs	Nov.	29† 76	
Crusades, The (G) 3506 (Pictorial: June 29,'35, p. 47; exploitation: Feb. 8,'36, pp. 80, 85; Feb. 22,'36, p. 97.)	Loretta Young-Henry Wilcoxon	Oct.	25† 125	Aug. 10
Desire (A) 3539	Marlene Dietrich-Gary Cooper	Feb.	28,'36† 95	Feb. 8,'36

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Dr. Jekyll and Mr. Hyde 3459. (Re-issue)	Fredric March-Miriam Hopkins...	July 5	..85.	Dec. 26,'31
Drift Fence 3536	Larry Crabbe-Kath. De Mills....	Feb. 14,'36†	..56.	
Eagle's Brood, The (G) 3517..	Wm. Boyd-Jimmy Ellison.....	Oct. 25†	.....60....	Dec. 12
Every Night at Eight (G) 3501.	George Raft-Alice Faye.....	Aug. 2†	.....80....	Aug. 10
F Man 3544. (See "In the Cutting Room," Jan. 11,'36.)	Jack Haley-Adrienne Marden.....	Mar. 13,'36†	..72.	
Give Us This Night (G) 3542. (See musical analysis, Mar. 14,'36, p. 18.)	Jan Kiepura-Gladys Swarthout...	Mar. 6,'36†	....73.	Mar. 7,'36
Hands Across the Table (A) 3515 (Exploitation: Feb. 1,'36, p. 66.)	C. Lombard-Fred MacMurray.....	Oct. 18†	.....80....	Oct. 19
Here Comes Cookie (G) 3507.	George Burns-Gracie Allen.....	Aug. 30†	.....85....	Aug. 24
Her Master's Voice (G) 3531..	Edw. E. Horton-P. Conklin.....	Jan. 17,'36†	...*75.	Feb. 22,'36
Hopalong Cassidy 3506.	Wm. Boyd-Paula Stone.....	Aug. 23†	.....59.	
It's a Great Life 3526. (See "In the Cutting Room," Sept. 26.)	Joe Morrison-Rosalind Keith.....	Dec. 20†	.....63.	
Klondike Annie (A). (See news article, Mar. 7,'36, p. 19.)	Mae West-Victor McLaglen.....	Feb. 21,'36†	....81.	Feb. 15,'36
Last Outpost, The (A) 3505.	Cary Grant-Gertrude Michael....	Oct. 11†	.....77....	Oct. 12
Little America (G) 3514.	Admiral Byrd	Oct. 4†	.....52....	Oct. 5
Man on the Flying Trapeze, The (G) 3451.	W. C. Fields-Mary Brian.....	July 26	.....66....	Aug. 10
Mary Burns, Fugitive (G) 3521. (Exploitation: Mar. 14,'36, p. 86; Mar. 26,'36, p. 84.)	Sylvia Sidney-Melvyn Douglas....	Nov. 15†	.....84....	Nov. 10
Men Without Names (G) 3416..	Fred MacMurray-Madge Evans...	June 28	.....66....	June 29
Milky Way, The (G) 3535.... (Exploitation: Mar. 21,'36, pp. 93, 95; Apr. 4,'36, pp. 82, 87.)	Harold Lloyd-Adolphe Menjou....	Feb. 7,'36†	....88.	Feb. 1,'36
Millions in the Air (G) 3526.. (Exploitation: Jan. 25,'36, p. 64; Feb. 8,'36, p. 83.)	John Howard-Wendy Barrie.....	Dec. 13†	.....72....	Nov. 10
Nevada (G) 3523	Larry Crabbe-Kathleen Burke....	Nov. 28†	.....59....	Nov. 10
Palm Springs (See "In the Cutting Room," Feb. 1,'36.)	Frances Langford-Smith Ballew...	Apr. 3,'36†		
Paris in Spring (G) 3446.....	Tullie Carminati-Mary Ellis....	July 5	.....83....	June 1
Peter Ibbetson (G) 3518.....	Gary Cooper-Ann Harding.....	Nov. 8†	.....85....	Nov. 9
Preview Murder Mystery (G)..	Gail Patrick-Reginald Denny.....	Feb. 26,'36†	....65.	Feb. 15,'36
Rose of the Rancho (G) 3516.. (See musical analysis, Jan. 11,'36, p. 45; exploitation: Jan. 18,'36, p. 84; Feb. 8,'36, p. 83.)	John Boles-Gladys Swarthout.....	Jan. 10,'36†	....82.	Jan. 11,'36
Scoundrel, The (A) 3437.....	Noel Coward-Julie Haydon	June 7	.....68....	May 4
Scrooge (G) 3527.	Seymour Hicks-Donald Calthrop..	Dec. 20†	.....73....	Dec. 21
Shanghai (A) 3449.	Charles Boyer-Loretta Young....	July 19	.....76....	July 20
Ship Cafe (G) 3520.	Carl Brisson-Arline Judge.....	Nov. 1†	.....66....	Nov. 2
Smart Girl (A) 3450.	Kent Taylor-Ida Lupino.....	July 26	.....70....	July 27
Soak the Rich (A) 3532.....	Mary Taylor-Walter Connolly.....	Jan. 17,'36†	....87.	Feb. 15,'38
So Red the Rose (G) 3522.... (Exploitation: Feb. 29,'36, p. 76.)	Margaret Sullavan-R. Scott.....	Nov. 22†	.....83....	Nov. 10
13 Hours by Air (G) 3547.....	Fred MacMurray-Joan Bennett...	Mar. 27,'36†	....77.	Mar. 21,'36
This Woman Is Mine 3447....	Gregory Ratoff-John Loder-R. Bennett - Kath. Sergrave.....	Aug. 6†	.....75.	
Timothy's Quest (G) 3534.....	Eleanore Whitney-Dickie Moore..	Jan. 31,'36†	....65.	Jan. 25,'38
Too Many Parents (G) 3545...	Frances Farmer-Colin Tapley.....	Mar. 20,'36†	...*70.	Mar. 14,'38
Trail of the Lonesome Pine, The (G) 3543. (See production article, Jan. 18,'36, p. 36.) (Exploitation: Feb. 29,'36, p. 73.)	Henry Fonda-Sylvia Sidney.....	Mar. 13,'36†	...106.	Feb. 29,'38
Two Fisted (G) 3513.	Lee Tracy-Grace Bradley.....	Oct. 4†	.....65....	Nov. 2
Two for Tonight (G) 3509.....	Bing Crosby-Joan Bennett.....	Sept. 13†	.....61....	Sept. 7
Virginia Judge, The (G) 3512.	Walter C. Kelly-Marsha Hunt....	Sept. 27†	.....60....	Sept. 26
Wanderer of the Wasteland (G) 3502	Gail Patrick-Dean Jagger.....	Sept. 20†	.....66....	Nov. 16
Wings Over Ethiopia (G) 3516.		October Special	..52....	Oct. 26
Without Regret (A) 3504.....	Elissa Landi-Kent Taylor.....	Aug. 16†	.....75....	Aug. 17
Woman Trap (G) 3537.....	Gertrude Michael-Gee. Murphy...	Feb. 14,'36†	....63.	Feb. 8,'36

Coming

Border Flight (See "In the Cutting Room," Mar. 14,'36.)	John Howard-Frances Farmer			
Case Against Mrs. Ames, The..	Madeleine Carroll-George Brent			
Fatal Lady	Mary Ellis-Walter Pidgeon.....	Apr. 24,'36†		
Florida Special (See "In the Cutting Room," Mar. 7,'36.)	Jack Dakie-Sally Eilers.....	May 1,'36†		
Good for Nothing	Virginia Weidler			
Hotel Haywire	Charles Ruggles-Mary Boland			
If I Had a Million (Re-issue)	Gary Cooper-George Raft.....		95.	Nov. 12,'32
Moon's Our Home, The..... (See "In the Cutting Room," Feb. 1,'36.)	Margaret Sullavan-Henry Fonda...	Apr. 10,'36†		
Poppy	W. C. Fields-Richard Cromwell			
Princess Comes Across, The.... (See "Concertina," "In the Cutting Room," Mar. 14,'36.)	C. Lombard-Fred MacMurray			
Sky Parade (G)	Jimmy Allen-Katharine DeMille..	Apr. 17,'38†	....70.	Apr. 4,'36
Something To Live For..... (See "Till We Meet Again" "In the Cutting Room," Feb. 8,'36.)	Herbert Marshall-G. Michael.....	Apr. 17,'36†		
Three on the Trail (See "In the Cutting Room," April 4,'36.)	William Boyd-Jimmy Ellison.....	Apr. 24,'36†		

PRINCIPAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Front Page Madness	Richard Bird-Nancy Burns.....	Oct. 11	.....60.	

Coming

Let's Sing Again (See "In the Cutting Room," Mar. 7,'36.)	Bobby Breen-George Houston			

PURITAN

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Border Caballero	Tim McCoy-Lois January.....	Mar. 1,'38†	....59.	
Bulldog Courage	Tim McCoy-Joan Woodbury.....	Dec. 30†	.....60.	
I'll Name the Murderer	Ralph Forbes-Marion Shilling...	Jan. 27,'38†	....76.	
Man from Guntown	Tim McCoy-Billie Seward.....	Aug. 15†	.....61.	
Rip Roaring Riley	Lloyd Hughes-Marion Burns....	July 20†	.....55.	
Roarin' Guns	Tim McCoy-Rosalinda Price.....	Jan. 27,'36†	....67.	
Rogues Tavern, The	Wallace Ford-Barbara Pepper....	Mar. 1,'36†	....61.	
Skybound	Eddie Nugent-Lona Andre.....	Sept. 25†	.....60.	
Suicide Squad	Norman Foster-Joyce Compton....	Dec. 25†	.....60.	

Coming

Aces and Eights	Tim McCoy-Luana Walters			
Lightnin' Bill Carson	Tim McCoy-Lois January	Apr. 15,'38†		

REGAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Daredevils of the Earth	Ida Lupino-Cyril McLaglen.....	Jan. 1,'36†	....50.	
Fighting Fury	Kazan, Wonder Dog - John Klag..	Sept. 1†	.... ..61.	
Scandals of Paris	Wendy Barrie-Zelma O'Neill.....	Dec. 4†	.....63.	
Thunderbolt	Kane Richmond-Bobby Nelson....	Jan. 2,'36†	....54.	
Wolves of the Underworld	Godfrey Tearle	Dec. 4†	.....55.	

REPUBLIC

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Burning Gold 3550.	William Boyd	Dec. 1†	.....60.	
Cappy Ricks Returns (G) 3508.	R. McWade-Florine McKinney...	Sept. 23	.....66½..	Sept. 14
Crime of Doctor Crespi, The 3546	Erich von Stroheim-Harriet Russell	Oct. 21†	.....63.	
Dancing Feet (G) 3525..... (Exploitation: Feb. 15,'36, p. 81.)	Ben Lyon-Joan Marsh.....	Jan. 31,'36†	....72.	Apr. 4,'36
Federal Agent 3548.....	William Boyd-Irene Ware.....	Apr. 10,'36†		
Forbidden Heaven 3502.....	Charles Farrell-Charlotte Henry..	Oct. 5†	.....67.	
Forced Landing 3524..... (See "In the Cutting Room," Oct. 5.)	Esther Ralston-Onslow Stevens...	Dec. 2†	.....61.	
Frisco Waterfront (G) 3518....	Ben Lyon-Helen Twelvetrees.....	Dec. 7†	.....66....	Dec. 7
Hitch Hike Lady (G) 3537.... (Exploitation: Feb. 1,'36, p. 62.)	Alison Skipworth-James Ellison..	Dec. 28†	.....78....	Dec. 21
House of a Thousand Candles (G) 3505	Mae Clarke-Phillips Holmes.....	Apr. 6,'36†	....71.	Mar. 7,'36
King of the Pecos 3559.....	John Wayne-Muriel Evans.....	Mar. 16,'36†		
Laughing Irish Eyes (G) 3522.	Evalyn Knapp-Phil Regan.....	Mar. 15,'36†	....73.	Mar. 14,'36
Lawless Nineties, The (G) 3557.	John Wayne-Ann Rutherford.....	Feb. 15,'36†	....55.	Mar. 7,'36
Lawless Range 3562.....	John Wayne-Sheila Manners.....	Nov. 4†	.....59.	
Leathernecks Have Landed, The (G) 3501	Lew Ayres-Isabel Jewell.....	Feb. 22,'36†	....67.	Feb. 29,'36
Leavenworth Case, The (G) 3526	Norman Foster-Jean Rouverol.....	Jan. 20,'36†	....68.	Jan. 11,'36
Melody Trail (G) 3567.....	Gene Autry-Ann Rutherford.....	Oct. 14†	.....60....	Oct. 10
New Frontier, The 3558..... (See "In the Cutting Room," Sept. 28.)	John Wayne-Muriel Evans.....	Oct. 5†	.....54.	
Oregon Trail 3560.....	John Wayne-Ann Rutherford.....	Jan. 18,'36†	....59.	
Racing Luck (G) 3547.....	William Boyd	Oct. 28†	.....60....	Dec. 7
Red River Valley 3566.....	Gene Autry-Frances Grant.....	Mar. 2,'38†		
Return of Jimmy Valentine, The (G) 3531	Roger Pryor-Charlotte Henry.....	Feb. 14,'36†	....72.	Feb. 15,'36
Sagebrush Troubadour 3566.....	Gene Autry-Barbara Pepper.....	Dec. 2†	.....54.	
Singing Vagabond, The (G) 3569	Gene Autry-Ann Rutherford.....	Jan. 5,'36†	....52.	Dec. 14
Spanish Cape Mystery, The 3530 (See "In the Cutting Room," Sept. 7.)	Helen Twelvetrees-Donald Cook...	Oct. 17†	.....73.	
$1,000 a Minute (G) 3532.....	Roger Pryor-Leila Hyams.....	Nov. 15†	.....69....	Nov. 9
Tumbling Tumbleweeds 3566...	Gene Autry-Lucile Browne.....	Sept. 9	.....57.	
Two Sinners (G) 3507.....	Otto Kruger-Martha Sleeper.....	Sept. 16	.....72....	Oct. 3
Westward Ho (G) 3556.....	John Wayne-Sheila Manners.....	Aug. 19†	.....60....	Aug. 3

Coming

Comin' Round the Mountain 3571	Gene Autry-Ann Rutherford.....	Apr. 3,'36†		
Girl from Mandalay, The 3504 ..	Kay Linaker-Conrad Nagel.....	Apr. 20,'36†		
Glory Parade 3508	James Dunn-Mae Clarke			
Harvester, The 3506	Alice Brady-Ann Rutherford.....	May 5,'36†		

RKO RADIO

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Alice Adams (G) 541.	Katharine Hepburn-Fred MacMurray	Aug. 23	.....99½..	Aug. 10
Annie Oakley (G) 608..... (Exploitation: Mar. 14,'36, pp. 88, 90.)	Barbara Stanwyck-Preston Foster..	Nov. 15†	.....90½..	Nov. 9
Another Face (G) 615..... (Reviewed under the title, "Two Faces")	Wallace Ford-Phyllis Brooks.....	Dec. 20†	.....68....	Nov. 23
Arizonian, The (G) 538.....	Richard Dix-Margot Grahame ..	June 28	.....75½..	June 8
Becky Sharp (A) 4101.....	Miriam Hopkins-C. Hardwicke...	June 28	.....75....	June 22
Chatterbox (G) 617.....	Anne Shirley-Phillips Holmes....	Jan. 17,'38†	....68....	Dec. 28
Fang and Claw (G) 543..... (Exploitation: Feb. 22,'36, p. 98.)	Frank Buck	Dec. 20	.....74.	Jan. 4,'36
Farmer in the Dell (G).....	Fred Stone-Jean Parker.....	Mar. 27,'38†	....67.	Mar. 14,'38
Follow the Fleet (G) 613..... (Exploitation: Mar. 7,'36, p. 94; Mar. 28,'36, p. 83; Apr. 4,'36, p. 87.)	Fred Astaire-Ginger Rogers.....	Feb. 21,'36†	...110.	Feb. 22,'36
Freckles (G) 536.....	Carol Stone-Tom Brown.....	Oct. 4	.....68....	Oct. 5
Hi Gaucho 806..... (See "In the Cutting Room," Aug. 17.)	John Carroll-Steffi Duna.....	Oct. 11†	.....59.	
His Family Tree (G) 604.....	James Barton-Maureen Delany....	Sept. 20†	..... .68½..	Oct. 5
I Dream Too Much (G) 610... (Exploitation: Jan. 18,'38, pp. 82, 83.)	Lily Pons-Henry Fonda.....	Dec. 27†	.....95....	Nov. 23
Informer, The (A) 532.....	V. McLaglen-Margot Grahame...	May 24	.....91....	May 4
In Person (G) 609.....	Ginger Rogers-George Brent.....	Nov. 22†	.....87....	Nov. 9

(THE RELEASE CHART--CONT'D)

(Continued)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Lives (G) 540	Ian Hunter-Kay Johnson	Aug. 9	78	Aug. 17
Lady Consents, The (G) 622	Ann Harding-Herbert Marshall	Feb. 7,'36†	76½	Jan. 18,'36
Last Days of Pompeii, The (G) 501	Dorothy Wilson-Preston Foster	Oct. 16	96	Oct. 12
Love on a Bet (G) 620	Gene Raymond-Wendy Barrie	Mar. 6,'36†	77	Feb. 8,'36
Muss 'Em Up (G) 619	Preston Foster-Marg't Callahan	Feb. 14,'36†	68½	Jan. 25,'36
Old Man Rhythm (G) 539	Buddy Rogers-Betty Grable	Aug. 2	75	Sept. 23
Powder Smoke Range (G) 603	Hoot Gibson-Boots Mallory	Sept. 27†	71½	Aug. 31
Rainmakers, The (G) 605	Wheeler and Woolsey	Oct. 25†	78	Oct. 12
Return of Peter Grimm, The (G) 602	Lionel Barrymore-Helen Mask	Sept. 13†	82½	Aug. 31
Seven Keys to Baldpate (G) 611	G. Raymond-Margaret Callahan	Dec. 13†	68	Dec. 7
Silly Billies (G)	Wheeler and Woolsey	Mar. 20,'36†	*65	Mar. 7,'36
Sylvia Scarlett (G) 614	Katharine Hepburn-Cary Grant	Jan. 3,'36†	94½	Jan. 16,'36
Three Musketeers, The (G) 544	Margot Grahame-Walter Abel	Nov. 1	96	Oct. 12
To Beat the Band (G) 607	Helen Broderick-Hugh Herbert	Nov. 6†	67½	Oct. 26
Top Hat (G) 601 (Pictorial: Aug. 31,'35, p. 15; exploitation: Apr. 4,'36, p. 84.)	Fred Astaire-Ginger Rogers	Sept. 6†	99½	Aug. 24
Two in the Dark (G) 616	Walter Abel-Margot Grahame	Jan. 10,'36†	74	Dec. 21
Two in Revolt (See "Thoroughbreds All," "In the Cutting Room," Feb. 6,'36.)	Louise Latimer-John Ariedge	Apr. 3,'36†	65	
We're Only Human (G) 612	Preston Foster-Jane Wyatt	Dec. 27†	66	Dec. 14
Yellow Dust (G) 618	Richard Dix-Leila Hyams	Mar. 13,'36†	68½	Mar. 26,'36

Coming

Dancing Pirate	Charles Collins-Steffi Duna	May 22,'36†		
Ex-Mrs. Bradford, The (See "One to Two," "In the Cutting Room," Mar. 14,'36.)	William Powell-Jean Arthur	May 15,'36†		
His Majesty, Bunker Bean	Edw. Nugent-Lucille Ball			
Last of the Bad Men	Harry Carey-Hoot Gibson			
Mary of Scotland	Katharine Hepburn-Fredric March			
Murder on the Bridle Path (See "The Puzzle of the Briar Pipe," "In the Cutting Room," Feb. 15,'36.)	Helen Broderick-James Gleason	Apr. 17,'36†	66	
Special Investigator	Richard Dix-Margaret Callahan	May 6,'36†		
Witness Chair, The (See "In the Cutting Room," Mar. 14,'38.)	Ann Harding-Walter Abel	Apr. 24,'36†		

STATE RIGHTS

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Angels in White (See "In the Cutting Room," Feb. 29,'36.)	Taia Birell	Zeidman			
Custer's Last Stand	Rex Lease	Stage & Screen	Apr. 2,'36†	9 rls.	
Rest Cure, The (G)	Reginald Denny	Regal Product'ns		*65	Feb. 15,'38
Struggle for Life (G)		Foy Productions	June 16	53	June 20
Vanishing Riders, The (G)	Bill Cody	Spectrum Pictures	July 1	56	July 18

SUPREME

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Courageous Avenger	Johnny Mack Brown	Dec. 12†		
Desert Phantom, The	Johnny Mack Brown	Mar. 10,'36†		
Kid Ranger, The	Bob Steele	Feb. 5,'36†		
Sundown Saunders	Bob Steele	Mar. 25,'36†		
Trail of Terror	Bob Steele	Dec. 20†		
Valley of the Lawless	Johnny Mack Brown	Jan. 25,'36†		

Coming

Last of the Warrens	Bob Steele			
Rogue of the Range	Johnny Mack Brown			

TWENTIETH CENTURY - FOX

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bad Boy* 615 (See "In the Cutting Room," Sept. 28.)	James Dunn-Dorothy Wilson	Oct. 25†	56	
Black Sheep* (A) 543	Edmund Lowe-Claire Trevor	June 14	75	May 16
Charlie Chan at the Circus* 640 (See "In the Cutting Room," Feb. 15,'36.)	Warner Oland-Keye Luke	Mar. 27,'36†		
Charlie Chan in Egypt* (G) 544	Warner Oland-"Pat" Paterson	June 21	72	June 6
Charlie Chan in Shanghai* (G) 610	Warner Oland-Irene Hervey	Oct. 11†	70	Sept. 14
Charlie Chan's Secret* (G) 826	Warner Oland-Rosina Lawrence	Jan. 10,'36†	71	Oct. 26
Country Doctor, The (G) 636 (Exploitation: Mar. 21,'36, pp. 93, 97; Mar. 26,'36, p. 83; Apr. 4,'36, p. 83.)	Dionne Quintuplets - Jean Hersholt	Mar. 6,'36†	94	Mar. 21,'36
Curly Top* (G) 549	Shirley Temple-John Boles	July 28	74	July 27
Dante's Inferno* (A) 611	Claire Trevor-Spencer Tracy	Aug. 23†	88	Aug. 10
Doubting Thomas* (G) 542	Will Rogers-Billie Burke	June 7	73	Apr. 20
Dressed to Thrill* (G) 605	Clive Brook-Tutta Rolf	Aug. 16†	66	July 13
Everybody's Old Man* (G) 634	Irvin S. Cobb-Rochelle Hudson	Mar. 20,'36†	*64	Mar. 14,'36
Every Saturday Night (G) 637	June Lang-Thomas Beck	Feb. 7,'36†	62	Feb. 8,'36
Farmer Takes a Wife, The* (G) 608	Janet Gaynor-Henry Fonda	Aug. 2†	91	July 20
Gay Deception, The* (G) 602	Francis Lederer-Frances Dee	Sept. 13†	78	Aug. 24
Gentle Julia* (G) 641	Jane Withers-Tom Brown	Apr. 3,'36†	*64	Feb. 29,'36
Ginger* (G) 545	Jackie Searl-Jane Withers	July 5	74	July 27
Hard Rock Harrigan* 548	George D'Brien-Irene Hervey	July 19	60	July 6
Here Comes Trouble* (G) 633	Paul Kelly-Arline Judge	Feb. 21,'36†	62	Feb. 15,'36
Here's to Romance* (G) 609	Nino Martini-Genevieve Tobin	Oct. 4†	66	Aug. 31
I'll Did Kentucky* (G) 601	Will Rogers-Dorothy Wilson	Nov. 22†	84	July 13
It Had to Happen (G) 631	George Raft-Rosalind Russell	Feb. 14,'36†	79	Feb. 15,'36
King of Burlesque, The* (G) 625 (Exploitation: Mar. 21,'36, p. 36; Apr. 4,'36, p. 87.)	Warner Baxter-Alice Faye	Jan. 3,'38†	88	Jan. 4,'36
Littlest Rebel, The* (G) 624 (Exploitation: Feb. 8,'36, p. 61; Feb. 15,'38, p. 63; Feb. 22,'36, p. 97; Mar. 7,'36, p. 96.)	Shirley Temple-John Boles	Dec. 27†	73	Nov. 30
Man Who Broke the Bank at Monte Carlo, The (G) 620	Ronald Colman-Joan Bennett	Nov. 29	66	Nov. 16
Metropolitan (G) 616 (Exploitation: Feb. 22,'36, p. 96.)	Lawrence Tibbett-Virginia Bruce	Nov. 6†	79	Oct. 26
Music Is Magic* (G) 619	Alice Faye-Ray Walker	Nov. 1†	66	Oct. 12
My Marriage* (G) 630	Claire Trevor-Kent Taylor	Jan. 31,'36†	66	Nov. 23
Navy Wife* (G) 608	Claire Trevor-Ralph Bellamy	Nov. 29†	72	Jan. 25,'36
O'Malley of the Mounted* (G) 639	George D'Brien-Irene Ware	Mar. 27,'36†	*60	Mar. 28,'36
Orchids to You* (G) 546	Jean Muir-John Boles	July 12	74	June 27
Our Little Girl* (G) 539	Shirley Temple-Joel McCrea	May 17	65	June 15
Paddy O'Day* (G) 627	Jane Withers-Pinky Tomlin	Jan. 17,'36†	78	Nov. 2
Prisoner of Shark Island, The (G) 636 (Exploitation: Mar. 21,'36, p. 97.)	Warner Baxter-Gloria Stuart	Feb. 26,'38†	95	Feb. 22,'36
Professional Soldier (G) 628	Victor McLaglen-Freddie Bartholomew	Jan. 24,'36†	78	Jan. 4,'36
Redheads on Parade* (G) 604	John Boles-Dixie Lee	Aug. 30†	77	July 18
Show Them No Mercy (G) 621	Rochelle Hudson-Cesar Romero	Dec. 6†	76	Nov. 2
Silk Hat Kid* (G) 547	Lew Ayres-Mae Clarke	July 10	67	Aug. 31
Song and Dance Man* (G) 642	Paul Kelly-Claire Trevor	Mar. 13,'36†	72	Feb. 22,'38
Steamboat Round the Bend* (G) 612 (Pictorial: July 20,'35, p. 37.)	Will Rogers-Anne Shirley	Sept. 6†	80	Aug. 8
Thanks a Million (G) 617 (Exploitation: Feb. 6,'36, p. 62; Feb. 15,'36, p. 83; Feb. 22,'38, p. 100; Mar. 7,'36, p. 96.)	Dick Powell-Ann Dvorak	Nov. 15†	87	Nov. 2
This Is the Life* 614	Jane Withers-John McGuire	Dec. 18†	65	
Thunder Mountain* (G) 607	Geo. O'Brien-Barbara Fritchie	Sept. 27†	56	Sept. 21
Thunder in the Night* (G) 613	Edmund Lowe-Karen Morley	Sept. 20†	67	July 13
Way Down East (G) 616	Rochelle Hudson-Henry Fonda	Oct. 25†	84	Aug. 24
Welcome Home* (G) 603	James Dunn-Arline Judge	Aug. 9	72	July 27
Whispering Smith Speaks* (G) 623	George O'Brien-Irene Ware	Dec. 20†	67	Dec. 21
Your Uncle Dudley* (G) 622	Edward Everett Horton	Dec. 13†	68	Nov. 23

Coming

Captain January * (G) 635	Shirley Temple-Guy Kibbee	Apr. 17,'36†	77	Mar. 21,'36
Champagne Charlie* 629 (See "In the Cutting Room," Dec. 14.)	Paul Cavanagh-Helen Wood	May 8,'36†		
Country Beyond, The* 643 (See "In the Cutting Room," Feb. 29,'36.)	Rochelle Hudson-Paul Kelly	Apr. 24,'36†		
First Baby, The	Shirley Deane-Johnny Downs	May 22,'36†		
Half Angel	Frances Dee-Brian Donlevy	May 29,'36†		
Human Cargo (See "In the Cutting Room," April 4,'36.)	Claire Trevor-Brian Donlevy	July 17,'36†		
Little Miss Nobody (G)	Jane Withers-Raiph Morgan	July 3,'36†	*72	Mar. 28,'36
Message to Garcia, A (G) 632	Wallace Beery - John Boles - Barbara Stanwyck	Apr. 10,'36†	*90	Mar. 14,'36
Poor Little Rich Girl, The*	Shirley Temple-Alice Faye	July 24,'36†		
Private Number	Loretta Young-Robert Taylor	May 15,'36†		
Road to Glory, The (See "In the Cutting Room," Mar. 21,'36.)	Fredric March-Warner Baxter-Lionel Barrymore			
Sins of Man	Jean Hersholt-Don Ameche	June 5,'36†		
Under Two Flags (See production article, Mar. 14,'36, p. 16.)	Ronald Colman-Victor McLaglen-Claudette Colbert-R. Russell	May 6,'36†		
White Fang	Michael Whalen-Jean Muir	June 12,'36†		

(Asterisk (*) denotes Fox Pictures. Others 20th Century Productions.)

UNITED ARTISTS

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Barbary Coast (G)	Miriam Hopkins - Edward G. Robinson - Joel McCrea	Sept. 27†	90	Oct. 5
Call of the Wild, The (G)	C. Gable-Loretta Young	Aug. 9	91	May 4
Dark Angel, The (G)	Merle Oberon - Fredric March - Herbert Marshall	Sept. 6†	105	Sept. 14
Escape Me Never (A)	Elisabeth Bergner-Hugh Sinclair	June 27	105	Sept. 14
Ghost Goes West, The (G) (Exploitation: Jan. 25,'36, p. 63; Feb. 8,'36, p. 83; Feb. 22,'36, p. 96; Apr. 4,'36, p. 89.)	Robert Donat-Jean Parker	Feb. 7,'36†	85	Jan. 4,'36
Little Lord Fauntleroy (G) (Exploitation: Mar. 14,'36, p. 84.)	Freddie Bartholomew - Dolores Costello Barrymore	Mar. 8,'38†	*97	Feb. 29,'36
Melody Lingers On, The (G)	Josephine Hutchinson - George Houston	Nov. 9†	87	Nov. 9
Modern Times (G) (See production article, Feb. 8,'36, p. 18; exploitation: Feb. 15,'36, p. 81; Feb. 22,'36, p. 100; Mar. 7,'36, p. 99; Mar. 14,'36, p. 84; Mar. 26,'36, pp. 83, 84; Apr. 4,'36, pp. 84, 89.)	Chas. Chaplin-Paulette Goddard	Feb. 21,'36†	87	Feb. 8,'36
Neil Gwyn (A)	Anna Neagle-Cedric Hardwicke	June 14	75	July 14
Red Salute (G)	B. Stanwyck-Robert Young	Sept. 13†	78	Sept. 21
Sanders of the River (G)	Leslie Banks-Paul Robeson	July 4	95	Apr. 20
Splendor (See "In the Cutting Room," Nov. 2.) (Exploitation: Feb. 29,'36, p. 78.)	Miriam Hopkins-Joel McCrea	Nov. 23†	77	
Strike Me Pink (G) (Exploitation: Feb. 1,'38, p. 63; Feb. 8,'36, p. 63; Feb. 15,'36; p. 81; Feb. 29,'36, pp. 72, 75; Mar. 14,'36, p. 85; Mar. 21,'36, pp. 94, 97; Apr. 4,'36, p. 87.)	Eddie Cantor-Ethel Merman	Jan. 24,'36†	100	Jan. 25,'38

Coming

Amateur Gentleman, The (G)	Douglas Fairbanks, Jr. - Elissa Landi	Apr. 17,'36†	100	Feb. 22,'36
Last of the Mohicans, The	Randolph Scott	June 19,'36†		
Man Who Could Work Miracles, The	Roland Young	May 1,'36†		
Moscow Nights (A)	H. Baur-Penelope Dudley Ware	July 10,'36†	76	Nov. 30
One Rainy Afternoon (See "In the Cutting Room," Feb. 29,'36.)	Francis Lederer-Ida Lupino	May 8,'36†		

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
These Three (G)	Miriam Hopkins-Merle Dberon-Joel McCrea	Apr. 10,'38†	96,'38	06.
Things to Come (G)	Raymond Massey	Apr. 24,'36†	Mar.	7,'36
(See production article, Mar. 7,'36, p. 16.)				

UNIVERSAL

Title	Star	Rel. Date	Minutes	Reviewed
Affair of Susan, The 9034	Zazu Pitts-Hugh D'Connell	Oct. 7†	63	
(See "Alone Together," "In the Cutting Room," Sept. 7.)				
Dangerous Waters (G) 9032	Jack Holt-Robert Armstrong	Feb. 3,'36†	67.Feb.	8,'36
Diamond Jim (G) 9003	Edward Arnold-Binnie Barnes	Sept. 2†	93	July 20
Don't Get Personal (G) 9025	James Dunn-Sally Eilers	Feb. 17,'36†	64.Feb.	29,'36
East of Java 9029	Chas. Bickford-Elizabeth Young	Dec. 2†	72	
(See "In the Cutting Room," Sept. 28.) (Exploitation: Feb. 8,'36, p. 84.)				
Fighting Youth (G) 9017	Charles Farrell-June Martel	Sept. 30†	66	Dec. 7
Great Impersonation, The 9014	Edmund Lowe-Valerie Hobson	Dec. 9†	67	
(See "In the Cutting Room," Sept. 28.)				
His Night Out (G) 9021	E. E. Horton-Irene Hervey	Oct. 21†	74	Nov. 2
Invisible Ray, The (G) 9015	Karloff-Bela Lugosi	Jan. 20,'36†	75.Jan.	25,'38
(Exploitation: Jan. 18,'36, p. 82; Jan. 25,'36, p. 63; Mar. 7,'36, p. 99; Mar. 14,'36, p. 88.)				
Ivory Handled Gun 9042	Buck Jones-Charlotte Wynters	Nov. 11†	59	
King Solomon of Broadway (G) 9018	Edmund Lowe-Dorothy Page	Sept. 30†	74	Sept. 21
Lady Tubbs (G) 8034	D. Montgomery-Alice Brady	July 15	68	July 6
Love Before Breakfast (G) 9007	Carole Lombard-Preston Foster	Mar. 9,'36†	70.Feb.	29,'36
Magnificent Obession (G) 8006	Irene Dunne-Robert Taylor	Jan. 6,'36†	112.Jan.	11,'36
(Exploitation: Jan. 18,'36, p. 82; Feb. 8,'36, pp. 81, 83, 84; Mar. 7,'36, pp. 86, 99; Mar. 21,'36, pp. 92, 96.)				
Manhattan Moon (G) 8028	Ricardo Cortez-Dorothy Page	Aug. 5	69	Oct. 19
Next Time We Love (G) 8004	Marg't Sullavan-James Stewart	Jan. 27,'36†	87.Feb.	8,'36
Outlawed Guns (G) 8086	Buck Jones-Ruth Channing	July 29	62	Oct. 26
Remember Last Night (A) 9011	Edw. Arnold-C. Cummings	Nov. 4†	81	Oct. 12
(Exploitation: Jan. 18,'36, p. 83.)				
She Gets Her Man (G) 9018	Zazu Pitts-Hugh O'Connell	Aug. 19	64	Aug. 10
Silver Spurs 9044	Buck Jones-Muriel Evans	Feb. 10,'36†		
Storm Over the Andes (G) 9026	Jack Holt-Mona Barrie	Sept. 16†	84	Oct. 19
Stormy (G) 9016	Noah Beery, Jr.-Jean Rogers	Nov. 11†	68	Oct. 19
Sunset of Power 9043	Buck Jones-Dorothy Dix	Dec. 23†		
Sweet Surrender 9012	Frank Parker-Tamara	Nov. 25†	78	
Sutter's Gold (G) 8002	Edward Arnold - Lee Tracy - Binnie Barnes	Apr. 13,'36†	95.Mar.	28,'36
(See production article, Feb. 15,'36, p. 14; exploitation: Apr. 4,'36, p. 83.)				
Three Kids and a Queen (G) 9023	May Robson-Henry Armetta	Oct. 28†	90	Oct. 28
Throwback, The 9041	Buck Jones-Muriel Evans	Sept. 18†	60	
(See "In the Cutting Room," Aug. 10.)				

Coming

Banished 9046	Buck Jones-Dorothy Revier	May 25,'36		
Crashing Through	Jack Holt	May 18,'36†		
Dracula's Daughter 9006	Otto Kruger-M. Churchill	May 4,'36†		
(See "In the Cutting Room," Mar. 21,'36.)				
For the Service 9045	Buck Jones-Beth Marion	May 6,'36†	65	
Her Excellency the Governor 9013	Binnie Barnes			
Parole	Ann Preston-Henry Hunter	May 25,'38†		
She Married a Million 9033				
Show Boat 8001	Irene Dunne-Allan Jones	May 4,'36†		
(See "In the Cutting Room," Feb. 1,'36.)				
Song of Joy 9010	Marta Eggerth			
Unconscious 9033	Edward Everett Horton-Glenda Farrell	May 11,'36†		
(See "In the Cutting Room," Apr. 4,'36.)				
What Price Parole	Noah Beery, Jr.			

VICTORY

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bars of Hate	Regis Toomey-Sheila Terry	Nov. 1†	63	
Danger Ahead	Lawrence Gray-Sheila Mannors	Aug. 1†	65	
Face in the Fog, A	June Collyer-Lloyd Hughes	Feb. 1,'36†		
Fighting Coward	Ray Walker-Joan Woodbury	Dec. 15†	70	
Hot Off the Press	Jack La Rue-Virginia Pine	Sept. 15†	57	
Kelly of the Secret Service		Apr. 1,'36†		
Rio Grande Romance	Eddie Nugent-Maxine Doyle	Mar. 15,'38†		
Taming the Wild	Rod La Rocque-Maxine Doyle	Feb. 15,'36†		

WARNER BROTHERS

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Alibi Ike (G) 815	Joe E. Brown-D. De Havilland	June 15	72	July 27
Boulder Dam (G) 815	Ross Alexander-Patricia Ellis	Mar. 7,'36†	70.Apr.	4,'36
Broadway Gondolier (G) 805	Dick Powell-Joan Blondell	July 27	98	July 8
Colleen (A) 903	Ruby Keeler-Joan Blondell-Jack Oakie-Dick Powell	Mar. 21,'36†	*100.Feb.	1,'36
(Exploitation: Mar. 14,'36, p. 89.)				
Dangerous (A) 910	Bette Davis-Franchot Tone	Jan. 4,'36†	78	Nov. 30
(Exploitation: Feb. 1,'36, p. 66; Feb. 8,'36, pp. 83, 86.)				
Dr. Socrates (G) 909	Paul Muni-Ann Dvorak	Oct. 19†	70	Oct. 19
Freshmen Love (G) 922	Patricia Ellis-Warren Hull	Jan. 18,'36†	65.Feb.	1,'36
Frisco Kid (A) 907	James Cagney-Marg't Lindsay	Nov. 30†	77	Nov. 2
Front Page Woman (G) 812	Bette Davis-George Brent	July 20	82	July 25
Going Highbrow (G) 818	Guy Kibbee-Zasu Pitts	July 6	67	Sept. 7
I Live for Love (G) 919	Dolores Del Rio-E. Marshall	Sept. 28†	64	Oct. 12
Little Big Shot (G) 918	Sybil Jason-Robert Armstrong	Sept. 7†	72	Aug. 3
Man Hunt (G) 923	Marguerite Churchill-W. Gargan	Feb. 15,'36†	65.Jan.	11,'36
Miss Pacific Fleet (G) 916	Joan Blondell-Glenda Farrell	Dec. 14†	66	Nov. 30
Moonlight on the Prairie(G)928	Dick Foran-Sheila Mannors	Nov. 2†	63	Oct. 26
Page Miss Glory (G) 905	Marion Davies-Dick Powell	Sept. 7†	92	July 13
(Pictorial: July 13,'35, p. 33.)				
Personal Maid's Secret (G) 920	Margaret Lindsay-Warren Hull	Oct. 28†	58	Dec. 21
Petrified Forest, The (G) 904	Leslie Howard-Bette Davis	Feb. 8,'36†	83.Jan.	18,'36
Special Agent (G) 908	George Brent-Bette Davis	Sept. 14†	78	Aug. 24
Stars Over Broadway (G) 917	Pat O'Brien-Jane Froman	Nov. 23†	89	Nov. 9
(Exploitation: Feb. 1,'36, p. 63.)				
Stranded (G) 808	Kay Francis-Geo. Brent	June 29	76	June 29
Walking Dead, The (G) 914	Karloff-Marguerite Churchill	Mar. 14,'36†	76.Mar.	7,'36
(Exploitation: Apr. 4,'36, p. 88.)				
We're in the Money (G) 820	Joan Blondell-Glenda Farrell	Aug. 17	65	July 27
Widow from Monte Carlo, The (G) 921	Dolores Del Rio-W. William	Feb. 1,'38†	60.Jan.	4,'36

Coming

Angel of Mercy	Kay Francis-Ian Hunter			
Anthony Adverse	Fredric March-D. De Havilland			
(See production article, Feb. 1,'36, p. 16.)				
Big Noise, The	Guy Kibbee-Warren Hull			
Cain and Mabel	Marion Davies			
Case of the Velvet Claws, The	Warren William-Claire Dodd			
Charge of the Light Brigade	Errol Flynn-D. De Havilland			
Green Light	Leslie Howard			
Green Pastures, The	Rex Ingram			
Hard Luck Dame	Warren William-Bette Davis			
(See "Men on Her Mind," "In the Cutting Room," Jan. 11,'36.)				
I Married a Doctor (G) 906	Pat O'Brien-J. Hutchinson	Apr. 25,'38†	*85.Apr.	4,'36
(See "Murder in the Big House," "In the Cutting Room," Mar. 28,'36.)				
Jailbreak	Craig Reynolds-June Travis			
Invitation to a Murder	Marguerite Churchill-Gale Sondergard			
Love Begins at Twenty	Warren Hull-Patricia Ellis			
Lovely Lady	Kay Francis			
Midsummer Night's Dream (G)	All Star		132	Oct. 12
(Pictorial: Aug 3,'35, p. 15.)				
Sons o'Guns	Joe E. Brown-Joan Blondell			
(See "In the Cutting Room," Mar. 7,'36.)				
There's Millions in It	Ross Alexander-Beverly Roberts			
Times Square Playboy (G) 924	Warren William-June Travis	May 9,'36†	62.Mar.	21,'36
Treachery Rides the Range (G) 929	Dick Foran-Paula Stone	May 2,'36†	*58.Mar.	7,'36
Two Against the World	Humphrey Bogart-Beverly Roberts			
(See "In the Cutting Room," Mar. 28,'36.)				
Way of a Pirate, The	Guy Kibbee-Sybil Jason			

OTHER PRODUCT (FOREIGN)

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Abdul the Damned (A)	Nils Asther	Assoc. British		85	June 1
Black Forest Maiden	Walter Jansson	Casino	July 5	85	
Brown on Resolution (G)	Betty Balfour	Gaumont-British		85	June 1
Car of Dreams (G)	John Mills	Gaumont-British		72	Oct. 12
Come Out of the Pantry (G)	J. Buchanan-F.Wray	United Artists		70	Dec. 14
Divine Spark, The (G)	Marta Eggerth-Phillips Holmes	Gaumont-British		82	July 13
Four Musketeers, The	Fritz Kampers	Casino	July 27	90	
Golden Taiga (G)	A. Novoseltsev	Amkino		93	Aug. 17
Heart's Desire (G)	Richard Tauber	Assoc. British		87	Oct. 1
Honours Easy (A)	Greta Nissen	Assoc. British		60	Aug. 24
I Give My Heart (A)	Gitta Alper	Assoc. British		85	Nov. 18
Invitation to the Waltz (G)	Lilian Harvey	Assoc. British		80	Nov. 16
La Maternelle (A)	Paulette Elambert	Metropolis	Oct. 14	80	Nov. 16
Land of Promise, The (G)		Zionist Org. of America	Nov. 20	57	Dec. 7
Last Days of Pompeii, The	Maria Corda-V. Varconi	Trans-America	Dec. 14	65	
Le Bonheur (A)	Gaby Moriay	Franco-American	Mar. 5,'36	110.Mar.	21,'36
Liebelei (A)	Paul Hoerbiger	General		87.Mar.	14,'36
Living Dangerously (A)	Otto Kruger	Assoc. British		80.Mar.	21,'36
Music Hath Charms (G)	Henry Hall	Assoc. British		65	Nov. 9
My Life for Maria Isabel	Peter Voss	Casino	July 20	85	
Once in a Million (G)	Buddy Rogers-M. Brian	Assoc. British		75.Apr.	4,'36
Peasants (A)	E. Younger	Amkino	Aug. 28	105	Sept. 14
Peg of Old Drury (A)	Anna Neagle-Cedric Hardwicke	B. & D.		75	Sept. 23
Peter Vinogradov (G)	B. N. Livaoniv	Amkino	June 26	86	July 18
Private Secretary, The (G)	Edw. Everett Horton	Twickenham		75	Oct. 5
Public Nuisance No. 1 (G)	Frances Day	General		79.Mar.	14,'36
Rich Uncle, The (G)	Angelo Musco	Metropolis	June 28	88	July 18
Re Burlone, II (G)	Armando Falconi	Nuvo Mundo	Mar. 25,'36	98.Apr.	4,'36
She Shall Have Music (A)	June Clyde	Twickenham		75	Dec. 21
Sight Unseen I Love You	Willy Forst	Casino	Aug. 4	85	
Soviet Journey (G)		Amkino		91	Aug. 17
Student's Romance, The(G)	Grete Natzler	Assoc. British		78	Aug. 16
Sunday Night When the Village Band Plays	Harry Liedtke	Casino	Aug. 11	90	
Sunny Youth (G)	A. Shubnaya	Amkino	Aug. 17	70	Aug. 31
Swedenhielms (G)	Tutta Rolf	Scandinavian	Sept. 5	88	Oct. 5
Tempo Massimo (G)	Milly	World	Mar. 12,'36	78.Mar.	21,'36
Tolle Bomberg	Hans Adalbert	Casino	July 12	85	
Turn of the Tide (G)	J. Fisher White	Not determined		80	Nov. 2
Two Hearts in Harmony(G)	Bernice Claire	Assoc. British		55	Nov. 30
Wedding March, The (A)	Tullio Carminati	Franco-American		92.Mar.	14,'36
When Knights Were Bold (G)	J. Buchanan-F.Wray	General		76.Mar.	7,'36
Young Forest (G)	Marja Bogda	Golden State	Jan. 1,'38	90	Dec. 14

(THE RELEASE CHART--CONT'D)

SHORT FILMS

[All dates are 1935 unless otherwise stated]

CELEBRITY

Title	Rel. Date	Min.
COMICOLOR CARTOONS		
Summertime	June 30	1 rl..
Sinbad the Sailor	July 30	1 rl..
Three Bears, The	Aug. 30	1 rl..
Balloon Land	Sept.30	1 rl..
Simple Simon	Nov. 15	1 rl..
Humpty Dumpty	Dec. 30	1 rl..
Ali Baba	Jan. 30,'36	9....
Tom Thumb	Mar. 30,'36	7....
Dick Wittington's Cat	May 30,'36	7....

COLUMBIA

Title	Rel. Date	Min.
BARNEY GOOGLE		
No. 1—"Tteched in th' Hald"	Oct. 24†	7....
No. 2—"Patch Mah Britches"	Dec. 19†	7....
No. 3—"Spark Plug"...		
BROADWAY COMEDIES		
Alimony Aches (Andy Clyde)	June 29	19....
Ants in the Pantry (3 Stooges)	Feb. 6,'36†	18½..
Captain Hits the Ceiling, The (All Star)	July 26	19....
Caught in the Act (Andy Clyde)	Mar. 5,'36†	18....
Do Your Stuff (Radio Rogues)	June 15	19....
Double Trouble (Andy Clyde)		
Gobs of Trouble (All Star)	July 12	19....
His Marriage Mixup (Harry Langdon)	Oct. 31†	18....
Hot Polloi (3 Stooges)	Aug. 29†	19....
Honeymoon Bridge (Leon Errol)	Oct. 3†	19....
Hot Paprika (Andy Clyde)	Dec. 12†	18½..
I Don't Remember (Harry Langdon)	Dec. 26†	16½..
It Always Happens (Andy Clyde)	Sept.15†	19....
Just Speeding (All Star)	Jan. 23,'36†	18....
Movie Maniacs (3 Stooges)	Feb. 20,'36†	18....
Oh My Nerves (All Star)	Oct. 17†	17....
Pardon My Scotch (3 Stooges)	Aug. 1†	21....
Peppery Salt, The (Andy Clyde)		
Share the Wealth (Andy Clyde)	Mar. 19,'36†	
Stage Fright (All Star)	June 1	10....
Star Gazing (Radio Rogues)	Sept.26†	19....
Three Little Beers (3 Stooges)	Nov. 28†	17....
Unrelated Relations (All Star)	Jan. 9,'38†	
Yoo Hoo Hollywood (All Star)	Nov. 14†	18....
COLOR RHAPSODIES		
Bon Bon Parade	Dec. 5†	8½..
Dr. Bluebird	Feb. 5,'36†	8½..
Football Bugs		
Glee Works		
Little Rover	June 28	9....
Monkey Love	Sept.12†	8....
Neighbors	Aug. 15†	8....
KRAZY KAT CARTOONS		
8. Garden Galeties	Aug. 1†	7....
9. Happy Family, A	Sept.26†	7....
10. Kannibal Kapers	Dec. 27†	7....
11. Bird Stuffer, The	Feb. 1,'36†	7....
12. "Lil Ainjil"	Mar. 19,'36†	6....
LAUGHING WITH MEDBURY		
Strange Championships	July 20	10....
NEW WORLD OF SPORT SERIES		
Feminine Invasion, The	Oct. 26†	11....
Hunter's Paradise	Nov. 30†	11....
Ice Cut-Ups	Feb. 6,'36†	10....
Jump Horse Jump	Sept.27†	11....
Spills and Splashes	Aug. 5	10....
Stop, Look and Guess	Mar. 9,'36†	
Tense Moments	Aug. 20	10....
Thrills with Daredevils	Mar. 19,'36†	
Tomorrow's Champions	July 23	10....
Water Thrills	June 20	10....
SCRAPPY CARTOONS		
Let's Ring Doorbells	Nov. 7†	7....
Puppet Murder Case, The	June 21	7....
Scrappy's Big Moment	July 28	7....
Scrappy's Boy Scouts	Jan. 2,'36†	7....
Scrappy's Camera Troubles		
Scrappy's Ghost Story	May 24	7....
Scrappy's Pony	Mar. 16,'36†	7....
Scrappy's Trailer	Aug. 29†	7....
SCREEN SNAPSHOTS		
No. 1—	Sept. 13†	10....
No. 2—	Oct. 11†	10....
No. 3—	Nov. 8†	10....
No. 4—	Dec. 8†	10....
No. 5—	Jan. 2,'36†	10½..
No. 6—	Jan. 31,'36†	10½..
No. 7—	Feb. 28,'36†	10½..
No. 8—	Mar. 27,'36†	
STARS OF TOMORROW		
No. 2—	Sept. 7†	11....
No. 3—	Nov. 27†	11....
No. 4—	Nov. 16†	10....
No. 5—	Jan. 15,'38†	11....
No. 6—	Jan. 17,'36†	9....
VOICE OF EXPERIENCE		
No. 1—	Sept. 15†	10½..
No. 2—	Sept. 29†	10½..
No. 3—	Oct. 13†	10½..
No. 4—	Oct. 28†	10½..
No. 5—	Nov. 12†	10½..
No. 6—	Nov. 27†	10½..
No. 7—	Dec. 12†	10½..
No. 8—	Jan. 2,'36†	11....
No. 9—	Feb. 25,'36†	9½..
No. 10—	Mar. 26,'36†	

DU WORLD

Title	Rel. Date	Min.
SEMI-FEATURES AND SHORTS		
Cathedrals	Oct. 1†	19....

EDUCATIONAL
[Distributed through Twentieth Century-Fox]

Title	Rel. Date	Min.
CORONET COMEDIES		
Brain Busters, The	Jan. 10,'38†	18....
He's a Prince	Oct. 18†	18....
Just Another Murder	Oct. 4†	17....
Mixed Policies	Jan. 17,'36†	20....
Seasoned With Salt	Apr. 24,'36†	2 rls.
Sleepless Hollow	May 8,'36†	2 rls.
Stylish Stouts	Aug. 23†	17....
Where Is Wall Street?	Apr. 10,'36†	2 rls.
FROLICS OF YOUTH		
Choose Your Partners	Dec. 13†	20....
Flicker Fever	Sept.28†	20....
It Never Rains	May 24	20....
Knockout Drops	Dec. 8†	19....
MIRTHQUAKE COMEDIES		
Magic Word, The	July 5	17....
MUSICAL COMEDIES		
Moonlight and Melody	Oct. 11†	21....
Perfect Thirty-Sixes	Dec. 20†	18....
Rhythm of Paree	Sept.27†	21....
Thanks, Mr. Cupid	Jan. 24,'38†	18....
SONG AND COMEDY HITS		
College Capers	Sept.27†	12....
Easy Pickin's	Dec. 27†	10....
Hillbilly Love	Oct. 11†	11....
Hurray for Rhythm	Aug. 18†	11....
Radio Rascals	Aug. 2†	11....
Rodeo Day	Sept.13†	11....
Seeing Nellie Home	Dec. 20†	11....
Sorority Blues	Dec. 8†	11....
Spooks	Apr. 17,'38†	1 rl..
Way Out West	Oct. 25†	11....
SPECIAL		
Wings Over Mt. Everest	July 19†	22....
STAR PERSONALITY COMEDIES		
Amateur Husband, The	Aug. 18†	18....
E-Flat Man	Aug. 9†	21....
Giv'im Air	Feb. 14,'36†	18....
Gold Bricks	Mar. 20,'36†	20....
Grand Slam Opera	Feb. 21,'36†	21....
Ladies Love Hats	Nov. 1†	20....
Penny Wise	Sept. 6†	18....
Three on a Limb	Jan. 3,'36†	19....
Timid Young Man, The	Oct. 25†	20....
Triple Trouble	Apr. 3'36†	2 rls.
White Hope, The	Mar. 27,'36†	19....
PAUL TERRY-TOONS		
Aladdin's Lamp	Nov. 15†	6....
Alpine Yodeler	Feb. 21,'36†	8....
Amateur Night	July 5	6....
Barnyard Amateurs	Mar. 6,'36†	6....
Bird Land	Aug. 23†	8....
Busy Bee, The	May 29,'36†	1 rl..
Chain Letters	July 26	6....
Circus Days	Sept. 6†	6....
Feud, The	Jan. 10,'36†	8....
Foiled Again	Oct. 4†	6....
Football	Oct. 18†	6....
Foxy-Fox, The	July 19	6....
Hey Diddle Diddle	Sept.20†	6....
Home Town Olympics	Feb. 7,'36†	6....
June Bride, A	Nov. 1†	6....
Mayflower, The	Dec. 27†	6....
Modern Red Riding Hood, A	May 17	6....
19th Hole Club, The	Jan. 24,'36†	6....
Off to China	Mar. 20,'36†	6....
Rolling Stones	May 1,'36†	1 rl..
Runt, The	May 15,'36†	1 rl..
Southern Horse-pitality	Nov. 29†	6....
Western Trail, The	Apr. 3,'36†	1 rl..
Wolf in Cheap Clothing, A	Apr. 17,'36†	1 rl..
Ye Olde Toy Shop	Dec. 13†	6....
TREASURE CHEST		
Animal Cunning	May 1,'36†	1 rl..
Clever Critters	Sept.20†	8....
Fisherman's Luck	Jan. 31,'36†	9....
Gangsters of the Deep	Nov. 1†	8....
Hold That Line	Oct. 11†	7....
Game of Jai-Alai, The	Dec. 27†	9....
Legend of the Lei	Mar. 27,'36†	11....
Manhattan Tapestry	Jan. 31,'36†	10....
Seeing Eye, The	Jan. 17,'36†	10....
Ski-Scrapers	May 24	8....
Sunday Sports In Mexico	Nov. 8†	10....
TUXEDO COMEDIES		
Dame Shy	Aug. 2†	18....
Happy Heels	May 29,'36†	2 rls.
Just Plain Folks	Mar. 13,'36†	19....
Kiss the Bride	Sept.13†	21....
One Big Happy Family	Nov. 15†	21....
Ye Old Saw Mill	Aug. 30†	17....
YOUNG ROMANCE		
Beware of Blondes	Feb. 7,'36†	20....
Love In a Hurry	May 17	16....
Love In September	Mar. 6,'36†	21....
Way Up Thar	Nov. 8†	18....

FIRST DIVISION

Title	Rel. Date	Min.
MUSICAL MOODS (Technicolor)		
Ave Maria	Mar. 25,'36†	1 rl..
Irish Melody		8....
Italian Caprice	Dec. 1†	8....
Liebestraum	Apr. 20,'36†	1 rl..
Mediterranean Songs	Nov. 1†	7....
NEWSLAUGHS		
No. 1	Nov. 20†	1 rl..
No. 2		1 rl..
No. 3	Dec. 30†	1 rl..
No. 4	Jan. 20,'36†	1 rl..
No. 5	Feb. 20,'36†	1 rl..
No. 8	Mar. 20,'36†	1 rl..
6 THRILLING JOURNEYS		
Craters of the Moon	Nov. 15†	1 rl..
Old Faithful Speaks		6....
Deep Sea Harvest	Jan. 15,'36†	1 rl..
Ride Along Oude	Feb. 15,'36†	1 rl..
City of Proud Memories	Dec. 28†	1 rl..

HOFFBERG

Title	Rel. Date	Min.
Beautiful Blue Danube	Feb. 4,'38†	9....
Golden Harbor	Mar. 16,'38†	10....
It's a Bird	Jan. 20,'38†	17....
Life of Theodore Roosevelt	Feb. 1,'38†	19....
Tough Breaks	Mar. 1,'38†	16....
Symphony of the Seasons	Jan. 27,'38†	9....
Young Explorer	Mar. 2,'38†	10....
INTERNATIONAL VARIETIES		
No. 1—	Feb. 14,'36†	8....
No. 2—	Feb. 28,'36†	8....
No. 3—	Mar. 6,'36†	10....
No. 4—	Mar. 22,'36†	10....
No. 5—	Apr. 10,'36†	7....
No. 6—	Apr. 22,'38†	7½..
PERSONALITIES ON PARADE		
No. 1—	Feb. 5,'36†	9....
No. 2—	Mar. 6,'36†	9....
No. 3—	Apr. 11,'36†	9....
No. 4—	May 4,'36†	9....
WORLD EXPLORATIONS		
1. Nomads of the Jungle	Feb. 3,'36†	8....
2. Nomads of the South Seas	Feb. 17,'36†	8....
3. Nomads of the Past	Mar. 3,'36†	6....
4. Nomads of the Air	Mar. 17,'36†	5½..
5. Nomads In the Making	Apr. 3,'36†	6....
6. Nomads of the River	Apr. 17,'36†	6....
7. Nomads of the Plains	May 3,'36†	5½..
8. Nomads of the Sea	May 17,'36†	5½..

IMPERIAL

Title	Rel. Date	Min.
COLOR CLASSICS		
Towers of Melody		8....
Hidden Treasures		8....
Southern Beauties		8....
EDGAR GUEST POETIC GEMS		
After the Storm		
Boyhood		6....
Couldn't Live Without You		
Old Prospector, The		8....
Sea Dreams		8....
Early In the Mornin'		8....
NOVELTIES		
Cities of the Past		
Nero		8....
Every Dog Has Its Day		9....
Napoleon's Waterloo		9....
Hobo Hero		9....
PORT O' CALLS		
Peacock Throne		9....
City of the Sun		9....
Jungle Bound		
Last Resort		9....
Love's Memorial		
Mother Ganges		9....
Children of the Nile		9....
Seventh Wonder		9....
WORLD IN COLOR		
Beneath Coral Seas		8....
Inspiration of Old Love Songs		8....
Isle of June		
Dream Harbor		8....
Street of Memory		8....
Maori		8....
Melody Isle		
Under the Southern Cross		8....
(Happy Harmonies)		
14—The Old Plantation	Sept.21†	11....
15—Honeyland	Oct. 19†	10....
16—Alias St. Nick		10....
17—Run, Sheep, Run	Dec. 14†	10....
18—Bottles	Jan. 11,'38†	10....

MGM

Title	Rel. Date	Min.
CHARLEY CHASE		
Count Takes the Count, The	Feb. 22,'36†	20....
Infernal Triangle	Aug. 17†	20....
Life Hesitates at 40	Jan. 18,'38†	15....
Manhattan Monkey Business	Nov. 9†	21....
Nurse to You	Oct. 5†	
Public Ghost No. 1	Dec. 14†	20....
Vamp 'Til Ready	Mar. 28,'36†	20....
CHIC SALE SPECIAL		
Perfect Tribute, The	Aug. 15†	19....
CRIME DOESN'T PAY		
No. 2—Alibi Racket	Sept.14†	18....
No. 3—Desert Death	Oct. 19†	21....
No. 4—Thrill for Thelma, A	Nov. 23†	18....
No. 5—Hit and Run Driver	Dec. 28†	20....
FITZPATRICK TRAVEL TALKS		
Beautiful Banff and Lake Louise	Oct. 5†	8....
Historic Mexico City	Sept. 7†	9....
Honolulu, Paradise of the Pacific	Nov. 2†	8....
Japan In Cherry Blossom Time	Mar. 21,'36†	9....
Modern Tokyo	Dec. 28†	9....
Rural Mexico	Nov. 30†	8....
Sacred City of the Mayan Indians	Feb. 22,'36†	7....
Victoria and Vancouver	Jan. 25,'38†	9....
HARMAN-ISING		

(THE RELEASE CHART--CONT'D)

Title	Rel. Date	Min.
19—Early Bird and the Worm, The	Feb. 8,'36†	9....
M-G-M MINIATURES		
Great American Pie Company	Nov. 9†	11....
How to Behave	Apr. 25,'36†	10....
How to Sleep	Sept. 14†	.....
Important News	Feb. 29,'36†	10....
Jonker Diamond	Mar. 28,'36†	10....
Let's Dance	Jan. 4,'36†	6....
Primitive Pitcairn	Dec. 7†	9....
Trained Hoofs	Oct. 12†	.....
West Point of the South	Feb. 1,'36†	8....
M-G-M SPORTS PARADE		
Air Hoppers	Jan. 18,'36†	10....
Basketball Technique	Aug. 31†	8....
Crew Racing	Dec. 21†	10....
Football Teamwork	Sept. 6†	8....
Gymnastics	Oct. 26†	9....
Table Tennis	Feb. 15,'36†	10....
ater Sports	Oct. 26†	8....
MUSICAL REVUES		
Fiesta de Santa Barbara	Dec. 7†	19....
irate Party on Catalina Isle	Nov. 21	20....
Starlit Days at Lido	Sept. 28†	20....
ODDITIES		
Pitcairn Island Today	July 6	10....
Prince, King of Dogs	July 6	9....
OUR GANG		
Arbor Day	May 2,'36†	18...
Ovot Diggers	Feb. 8,'36†	15....
Follies of 1936	Nov. 30†	18....
Little Papa	Sept. 21†	20....
Little Sinner	Oct. 26†	18....
Lucky Corner, The	Mar. 14,'36†	16....
Pinch Singer	Jan. 4,'36†	18....
Second Childhood	Apr. 11,'36†	19....
SPECIAL		
Audioscopiks		8....
Lucky Beginners	Aug. 3†	20....
TODD-KELLY		
All-American Toothache	Jan. 25,'36†	20....
Hot Money	Nov. 16†	18....
Slightly Static	Sept. 7†	19....
Top Flat	Dec. 21†	20....
Twin Triplets	Oct. 12†	.....

PARAMOUNT

Title	Rel. Date	Min.
BETTY BOOP CARTOONS		
Betty Boop and Grampy	Aug. 16†	7....
Betty Boop and Little Jimmy	Mar. 27,'36†	.....
Betty Boop and the Little King	Jan. 31,'36†	7....
Henry, the Funniest Living American	Nov. 22†	7....
Judge for a Day	Sept. 20†	8....
Lanugage All My Own, A	July 19	7....
Little Nobody	Dec. 27†	7....
Little Soap and Water, A	June 21	7....
Making Stars	Oct. 18†	7....
Not Now	Feb. 28,'36†	7....
We Did It	Apr. 24,'36†	.....
COLOR CLASSICS		
Dancing on the Moon	July 12	7....
Little Stranger	Mar. 13,'36†	.....
Musical Memories	Nov. 6†	7....
Somewhere in Dreamland (Technicolor)	Jan. 17,'36†	9....
Time for Love	Sept. 6†	7....
HEADLINERS		
Accent on Girls Ina Ray Hutton and Her Melodears	Dec. 27†	.....
Babes in Hollywood	Oct. 16†	10....
Breezy Rhythm Hal Kemp and Orchestra	Apr. 10,'36†	.....
Cavalcade of Music, The	Oct. 4†	8....
Excuse My Gloves	June 14	10....
Follow the Leader Isham Jones and His Orchestra	July 26	10....
Magic of Music, The Richard Himber and His Orchestra	Aug. 2†	11....
Midnight Melodies Ed Paul and Orchestra-Babs Ryan - Loretta Lee	Mar. 20,'36†	.....
Moscow Moods Yasha Bunchuk and Orch.	Jan. 17,'36†	11....
Movie Melodies on Parade Andre Kostelanetz-Mary Eastman	Feb. 7,'36†	11....
Musical Cocktail Anson Weeks and His Orchestra	July 5	10....
Parade of the Maestros Red Nichols, Ferde Grofe, Emery Oeutsch and their orchestras	Nov. 15†	10....
Radio Rhapsody Johnny Green and Orch.	Dec. 6†	10....
Sirens of Syncopation Phil Spitalny and His Musical Ladies	Aug. 23†	9....
Star Reporter, The Betty Jane Cooper-Donald Novis-Ina Ray Hutton	Feb. 28,'36†	10....
Symphony in Black Duke Ellington and His Orchestra	Sept. 13†	10....
PARAMOUNT PICTORIAL NEW SERIES		
No. 1—Song Makers of the Nation (Hoagy Carmichael)—Venice, the City in the Sea (Technicolor)—Flame Fighters	Aug. 16†	11....
No. 2—Making Money—Deep Sea Delicacies—Song Makers of the Nation (Jean Schwartz)	Sept. 13†	10....
No. 3—Nesting Time—Reflections—Song Makers of the Nation (Tot Seymour and Vee Lawnhurst)	Oct. 11†	9....
No. 4—Jewelry—Made to Order—Let's Listen to Latin America	Nov. 3†	10....
No. 5—Manhattan Rhapsody—Animal Buddies—Man of Many Faces	Dec. 6†	10....
No. 6—The Latest from Paris—Shifting Sands—Nature's Sideshow	Jan. 3,'36†	10....
No. 7—Mountain Moods—Camera Hounds—Song Makers of the Nation (Ralph Rainger and Lee Robin)	Jan. 31,'36†	7....
No. 8—Frederic W. Goudy—Sails Over Sydney Harbor—The Voice of the Animals	Feb. 28,'36†	10....
No. 9—	Mar. 27,'36†	.....
No. 10—	Apr. 24,'36†	.....
PARAMOUNT VARIETIES		
Broadway Highlights No. 1	May 17	10....
Broadway Highlights No. 2	June 28	10....
Broadway Highlights No. 3	Aug. 9†	10....
Broadway Highlights No. 4	Sept. 27†	10....
Broadway Highlights No. 5	Dec. 13†	10....
Broadway Highlights No. 6	Apr. 3,'36†	.....
Collie, The	Feb. 21,'36†	10....
Countryside Melodies (Technicolor)	Nov. 29†	8....
Famous People at Play	June 14	10....
Here Comes the Zoo	Mar. 13,'36†	10....
Hollywood Extra Girl	Aug. 23†	11....
Lucky Stars	Dec. 27†	10....
Manhattan Rhythm	May 3	10....
March of the Presidents	Sept. 27†	10....
Movie Milestones (No. 1)	July 26	10....
Movie Milestones (No. 2)	Jan. 31,'36†	10....
Nature Speaks	July 12	10....
No Motor to Guide Him	June 7	10....
Popular Science (color)	May 31	10....
Rookie Fireman, The	Apr. 24,'36†	.....
Shorty at Coney Island	Jan. 10,'36†	10....
Shorty Goes South	Sept. 13†	10....
Spring Night	Nov. 1†	8....
POPEYE THE SAILOR		
Adventures of Popeye, The	Oct. 25†	8....
Brotherly Love	Mar. 6,'36†	7....
Choose Your "Weppins"	May 31	7....
Clean Shaven Man, A	Feb. 7,'36†	7....
Dizzy Divers	July 26	7....
For Better or Worser	June 28	7....
I-Ski Love-Ski You-Ski	Apr. 3,'36†	5....
King of the Mardi Gras	Sept. 27†	7....
Sinbad the Sailor (Special)	Jan. 31,'36†	2 rls
Spinach Overture, The	Dec. 6†	8....
You Gotta Be a Football Hero	Aug. 30†	7....
Vim, Vigor and Vitality	Jan. 3,'36†	7....
PARAMOUNT SOUND NEWS		
Two Editions Weekly		
POPULAR SCIENCE (Cinecolor)		
No. 1	Sept. 20†	9....
No. 2	Nov. 29†	10½..
No. 3	Jan. 24,'36†	11....
No. 4	Mar. 27,'36†	.....
SCREEN SONGS		
I Feel Like a Feather in the Breeze Jack Denny and Orchestra		.....
It's Easy to Remember Richard Himber and Orchestra	Nov. 29†	10....
I Wished on the Moon Abe Lyman and Orchestra	Sept. 20†	8....
No Other One Hal Kemp and Orchestra	Jan. 24,'36†	8....
GRANTLAND RICE SPORTLIGHTS (NEW SERIES)		
No. 12—Top Form	June 7	10....
No. 13—Hollywood Hobbies	July 5	10....
No. 14—Jungle Waters	Aug. 2†	10....
No. 15—Making Manhandlers	Aug. 30†	10....
No. 16—Hooked Lightning	Sept. 27†	10....
No. 17—Jumping Champion	Oct. 25†	10....
No. 18—Sport on the Range	Nov. 22†	10....
No. 19—Sporting Network	Dec. 20†	10....
No. 20—What's the Answer	Jan. 17,'36†	10....
No. 21—Finer Points	Feb. 14,'36†	10....
No. 22—Winged Champions	Mar. 13,'38†	.....
No. 23—Sun Chasers	Apr. 10,'36†	.....

RKO RADIO

Title	Rel. Date	Min.
BLONDE and REO HEAD SERIES		
Pickled Peppers	June 7	19½..
CLARK & McCULLOUGH SERIES		
Alibi Bye Bye	June 14	21½..
DUMBBELL LETTERS		
No. 19	June 7	5....
No. 20	June 20	5....
No. 21	Jan. 3,'36†	5....
No. 22	Feb. 21,'36†	5½..
No. 23	Apr. 3,'36†	5....
EASY ACES		
Capital Idea	Oct. 4†	10....
Etiquette	Nov. 29,'36†	9....
Jolly Old London	Aug. 30	9½..
Little New New York	June 14	10....
Old Fashioned Movie, An	Feb. 28,'36†	11....
Six Day Grind	July 26	10½..
Tricks of the Trade	Sept. 6†	10....
Unusualities	Aug. 9†	9½..
Winter at the Zoo	Jan. 31,'36†	10½..
World Within, A	Nov. 1†	10....
FOUR STAR COMEDIES		
Salesmanship Ahoy	July 19	16½..
HEADLINER SERIES		
No. 5—Drawing Rumors	July 12	17....
No. 1—Night Life	Sept. 21†	21....
No. 2—Tuned Out	Nov. 15†	20....
No. 3—Camera Cranks	Jan. 17,'36†	19....
No. 4—Wedtime Story, A	Mar. 20,'36†	21....
EDGAR KENNEDY COMEDIES		
Edgar Hamlet	July 5	20½..
Gasoloons	Jan. 3,'36†	15½..
Happy Tho Married	Nov. 1	16....
In Love at 40	Aug. 30†	19....
Sock Me to Sleep	May 17	20....
Will Power	Mar. 6,'36†	15½..
MAJOR BOWES' AMATEUR THEATRE OF THE AIR		
No. 1	Sept. 6†	17½..
No. 2	Sept. 20†	17½..
No. 3	Oct. 4†	20....
No. 4	Oct. 18†	18½..
No. 5	Nov. 8†	16....
MARCH OF TIME		
No. 5	Aug. 16†	20....
No. 6	Sept. 20†	21....
No. 7	Oct. 18†	20....
No. 8	Nov. 15†	20....
No. 9	Dec. 13†	23½..
No. 10	Jan. 17,'36†	18½..
No. 11	Feb. 17,'36†	24....
No. 12	Mar. 13,'36	21....
No. 13	Apr. 17,'36†	.....
MUSICALS		
Night at the Biltmore Bowl, A	June 21	17½..
MUSICOMEDIES SERIES (Ruth Etting)		
Ticket or Leave It	May 26	21....
PATHE NEWS		
Released twice a week		
PATHE REVIEWS		
Released once a month		
PATHE TOPICS		
Released seven times a year		
RADIO FLASH COMEDIES		
Fight Is Right	Apr. 10,'36†	17....
Newly Reweds	Aug. 2†	19....
Radio Barred	Feb. 7,'36†	15½..
Where There's a Will	Oct. 4†	18....
Worm Burns, The	Dec. 6†	17....
RADIO MUSICAL COMEDIES		
Aladdin from Manhattan	Feb. 28,'36†	17....
Foolish Hearts	Dec. 27†	18....
Melody in May	May 1,'36†	19....
Metropolitan Nocturne	Aug. 23†	18....
Mismanaged	Oct. 25†	19½..
RAINBOW PARADE CARTOONS		
Bird Scouts	Sept. 20†	7....
Felix the Cat and the Goose That Laid the Golden Egg	Feb. 7,'36†	7½..
Hunting Season	Aug. 9	7....
Merry Kittens, The	May 31	7....
Molly Moo Cow and the Indians	Nov. 15†	7½..
Molly Moo Cow and Robinson Crusoe	Mar. 20,'36†	7....
Neptune Nonsense		6....
Parrotville Post Office	June 28	7½..
Putting on the Oog	July 19	7½..
Rag Oog	July 19	7½..
Toonerville Trolley	Jan. 17,'36†	7....
SMART SET		
All Business	Feb. 14,'36†	18½..
Framing Father	Apr. 17,'36†	16½..
Quiet Fourth, A	Aug 9†	15....
Returned Engagement, A	Oct. 11†	21....
Too Many Surprises	Dec. 3†	20½..
SPECIALS		
Going on Two	Sept. 17	17....
Headlines of 25 Years	Mar. 27,'36†	21....
Trip Thru Fijiland, A	May 10	14½..
SPORTS WITH BILL CORUM		
Bugles from Blue Grass	Oct. 11†	10½..
Gentlemen's Sports	Dec. 13†	11....
Inside the Ropes	Aug. 16†	10....
Tomorrow's Halfbacks	Jan. 24,'36†	9....
Winter Sport	Mar. 13,'36†	10....
STRUGGLE TO LIVE		
Beach Masters	Nov. 8†	10½..
Hermits of Crabland	Sept. 27†	9....
Neptune Mysteries	Aug. 16†	9....
Winged Pageantry	Feb. 14,'38†	10....
SUPERBA COMEDIES		
Counselitis	Nov. 22†	18....
Down the Ribber	Mar. 27,'36†	21....
Home Work	Sept. 20†	19....
Uppercutlets	Jan. 24,'36†	16½..
VAGABOND ADVENTURE SERIES		
Quebec	Aug. 2	9½..
Roumania	June 26	11....
WORLD ON PARADE		
Coral Isle of the Atlantic	Mar. 27,'36†	.....
Land of the Eagle	Aug. 23†	11....
Land of Evangeline	Nov. 22†	10½..
Morocco	Jan. 10,'36†	.....
Prominent Personalities	Feb. 21,'36†	11....
Spain's Romantic Isle, Majorca	Oct. 18†	19½..

STATE RIGHTS

Title	Rel. Date	Min.
AL BONDY (General Electric)		
Excursions in Science No. 1		8....
NORTON		
Alchemist's Hourglass, The		18....
PAT GARYN		
O'Mahoney-George Bout		17....
PHIL BROWN		
Norwegian Sketches		10....
REGAL		
Broadway Nights	Oct. 14†	11....
SACK (National Plct.)		
Tubal Cain		15....

20TH CENTURY-FOX

Title	Rel. Date	Min.
ADVENTURES OF THE NEWSREEL CAMERAMAN		
Armies of the World	Aug. 9	10....
Filming the Fantastic	Jan. 31,'36†	10....
Filming Feminine Headliners	Dec. 27†	10....
Hazardous Occupations	Oct. 18†	10....
Night Life of Europe	Sept. 6	10....
Shooting the Record Breakers	Nov. 22†	10....

(THE RELEASE CHART--CONT'D)

Title	Rel. Date	Min.
MAGIC CARPET SERIES		
Argentine Argasy	Nov. 22†	10
Geneva-by-the-Lake	Dec. 21†	10
Hong Kong Highlights	Jan. 31,'36†	10
Italian Riviera	Sept. 27†	10
Morocco Mirage	Aug. 30	10
West Indies Cruise	Oct. 25†	10
Winter Magic	Dec. 27†	10

UNITED ARTISTS

Title	Rel. Date	Min.
MICKEY MOUSE		
15. Mickey's Garden	July 31†	8
16. Mickey's Fire Brigade (Color)	Sept. 4†	8½
17. Pluto's Judgment Day	Sept. 28†	9
18. On Ice	Nov. 6†	6
19. Mickey's Pole Team	Feb. 5,'36†	8
SILLY SYMPHONIES		
13. Who Killed Cock Robin?	June 26†	10
14. Music Land	Oct. 10†	8½
15. Three Orphan Kittens	No. 21†	9
16. Broken Toys	Dec. 19†	8
17. Cock of the Walk	Jan. 9,'36†	8
18. Orphans' Picnic	Mar. 12,'36†	9

UNIVERSAL

Title	Rel. Date	Min.
CARTUNE CLASSICS		
No. 5—Three Lazy Mice	July 15	9
No. 6—Fox and the Rabbit, The	Sept. 30	6
GDING PLACES with LOWELL THOMAS		
No. 10	June 17	10
No. 11	July 1	10
No. 12	July 22	9
No. 13	Aug. 19	10
No. 14	Nov. 25†	9
No. 15	Dec. 9†	9
No. 16	Dec. 23†	10
No. 17	Jan. 20,'36†	
No. 18	Mar. 9,'36†	10½
No. 19	Mar. 23,'36†	10
No. 20	Apr. 20,'36†	9
MENTONE MUSICAL COMEDIES		
Carnival Time Jean Sargent-Jack Fulton	Jan. 22,'36†	19
Clubhouse Party (No. 6-B) Ray Perkins	Dec. 25†	2 rls.
Great Idea, A (No. 1-B)	Aug. 28	2 rls.
Gus Van's Music Shoppe (No. 5-B)	Dec. 4†	20
Harlem Bound (No. 4)	Nov. 6†	20
On Your Radio Dial (No. 3)	Oct. 23†	19
Playing for Fun	Mar. 18,'36†	15
Signing Off	Feb. 19,'36†	19
Speedy Justice (No. 2-B)	Sept. 25†	20
Vaud-D-Mat, The	Apr. 8,'36†	18
NOVELTIES		
Skits 'n' Sketches	Feb. 24,'36†	
OSWALD CARTODNS		
Alaska Sweepstakes	Feb. 17,'36†	8
Amateur Broadcast	Aug. 26	7
At Your Service	July 8	6
Barnyard Fire	Apr. 20,'36†	
Beauty Shoppe	Mar. 30,'36†	6½
Bronco Buster	Aug. 5	7
Case of the Lost Sheep, The	Dec. 9†	7
Doctor Oswald	Dec. 30†	
Monkey Wretches	Nov. 11†	1 rl.
Quail Hunt, The	Oct. 7	8
Slumberland Express	Mar. 9,'36†	
Soft Ball Game	Jan. 27,'36†	
Towne Hall Follies	June 3	6
STRANGER THAN FICTION SERIES		
No. 12—Novelty	July 15	10
No. 13—Novelty	Aug. 19	10
No. 14—Novelty	Nov. 18†	9
No. 15—Novelty	Dec. 2†	9
No. 16—Novelty	Dec. 16†	9
No. 17—Novelty	Jan. 13,'36†	9
No. 18—Novelty	Mar. 30,'36†	9½
No. 19—Novelty	Apr. 13,'36†	9
UNIVERSAL COMEDIES		
Bring 'Em Back a Lie Sterling Holloway	Aug. 14	2 rls.
Double Crossed (Van Ronkel No. 5)	July 3	20
Father Knows Best Sterling Holloway	July 20	2 rls.
His Last Fling (Van Ronkel No. 6)	July 31	20
My Girl Sally Sterling Holloway (Van Ronkel No. 4)	June 5	19
Would You Be Willing? (Van Ronkel No. 3)	May 27	2 rls.
You Can Be Mad	Jan. 6,'36†	15
UNIVERSAL SPECIAL		
Camera Thrills	Sept. 30	21

VITAPHONE

Title	Rel. Date	Min.
BIG TIME VAUDEVILLE REEL		
Vitaphone Billboard Jane and Katherine Lee	Feb. 15,'36†	11
Vitaphone Casino Buster West-Radio Rubes		10
Vitaphone Celebrities Remington Singers	Jan. 25,'36†	11
Vitaphone Headliners Nick Lucas-Four Mullen Sisters	Dec. 14†	10
Vitaphone Highlight Eddie Peabody	Apr. 4,'36	1 rl.
Vitaphone Spotlight Conville-Dale	Mar. 7,'36†	11
Vitaphone Troupers Four Trojans-Aunt Jemima	Jan. 4,'36†	10
Vitaphone Varieté Louis Prima and Oreh.	Nov. 16†	1 rl.
BIG V. CDMEDIES		
High, Wide and Hansom Herb Williams	July 20	2 rls.
Watch the Birdie Bob Hope	Aug. 10	20
On the Wagon Shemp Howard-Roscoe Ates	Aug. 24	20
Keystone Hotel Old Timers	Sept. 21†	20
Vodka Boatmen Yacht Club Boys	Oct. 5†	20
Lonesome Trailer El Brendel	Oct. 26†	20
Officer's Mess, The Shemp Howard	Nov. 9†	2 rls
Double Exposure Bob Hope	Nov. 23†	21
Lucky Swede, The El Brendel	Dec. 21†	21
While the Cat's Away Shemp Howard	Jan. 4,'36†	20
They're Off Yacht Club Boys	Jan. 18,'36†	21
Slide, Nellie, Slide Herman Bing-Paula Stone	Feb. 1,'36†	21
Shop Talk Bob Hope	Feb. 15,'36†	21
Joe Palooka In for the Love of Pete Shemp Howard-Robert Norton	Mar. 14,'36†	21
Calling All Tars Bob Hope	Mar. 28,'36†	21
Slum Fun Johnny Berkes-Charles O'Donnell	Apr. 11,'36†	2 rls.
Dough-Nuts Yacht Club Boys	Apr. 25,'36†	2 rls.
BRDADWAY BREVITIES		
Main Street Follies Hal LeRoy	May 11	20
Love Department, The Bernice Claire	May 16	20
$50 Bill Eleanore Whitney-12 Aristocrats	May 25	20
Better Than Gold Fifi D'Orsay	June 8	20
Springtime in Holland Dorothy Dare-Felix Knight (Technicolor)	June 22	20
Film Follies, The Ray Perkins	June 29	22
Surprise Duncan Sisters	July 27	21
Romance of the West Dorothy Dare-Phil Regan (Technicolor)	Aug. 3	21
Lady in Black, The Countess Olga Albani	Aug. 17	20
Dublin in Brass Morton Downey	Sept. 7†	20
Dh Evaline Hal LeRoy-Eleanore Whitney	Sept. 14†	20
Doorman's Opera Charlotte Arren-Johnny Broderick	Sept. 26†	20
Tickets Please Georgie Price	Oct. 12†	21
Regular Kids Meglin Kids	Oct. 18†	20
Check Your Sombrero	Nov. 2†	21
Armida-Tito Coral		
Rooftops of Manhattan Deane Janis-Gil Lamb	Nov. 16†	21
Trouble in Toyland Gus Edwards' Stars of the Future	Nov. 30†	20
Okay, Jose El Brendel	Dec. 7†	21
Katz' Pajamas Fifi D'Orsay	Dec. 14†	21
Broadway Ballyhoe Owen, Hunt and Parce	Dec. 26†	21
Carnival Day Henry Armetta-Felix Knight	Jan. 11,'36†	21
Double or Nothing Phil Harris-Leah Ray	Jan. 18,'36†	21
Study and Understudy	Jan. 25,'36†	22
Between the Lines Bernice Claire	Feb. 6,'36†	22
King of the Islands Winifred Shaw-Warren Hymer	Feb. 22,'36†	21
Stars Can't Be Wrong, The Carolyn Marsh-Harris Twins	Feb. 29,'36†	21
Wash Your Step Hal LeRoy-Preisser Sisters	Mar. 7,'36†	21
Paris in New York Irene Bordoni	Mar. 21,'36†	22
Black Network, The Nina Mae McKinney-Nicholas Bros.	Apr. 4,'36†	2 rls.
College Dads Leon Janney	Apr. 11,'36†	2 rls.
Double Crossky, The Olga Baclanova	Apr. 18,'36†	2 rls.
LODNEY TUNES		
No. 11—Cartoonist's Nightmare, A		7
No. 12—Hollywood Capers	Oct. 19	7
No. 13—Gold Diggers of '49		7
No. 14—Plane Dippy	Dec. 21†	7
No. 15—Alpine Antics	Jan. 4,'36†	7
No. 16—Phantom Ship, The	Feb. 1,'36†	7
No. 17—Boom! Boom!	Feb. 29,'36†	7
No. 18—Blow Out, The	Apr. 4,'36†	7
No. 19—Westward Whoa	Apr. 25,'36†	1 rl.
MELODY MASTERS		
Dave Apollon and His Band	June 8	10
Borrah Minnevitch and His Harmonica Rascals	July 6	10
Rubinoff and Orchestra	Aug. 10	10
Phil Spitalny All Girl Orchestra	Sept. 14†	10
Johnny Green and Orchestra	Oct. 12†	10
Claude Hopkins and Orch	Nov. 9†	10
Jack Denny and Orchestra	Oct. 7†	10
Red Nichols and Orchestra	Jan. 4,'36†	10
B. A. Rolfe and Orchestra	Feb. 1,'36†	11
Jolly Coburn and Orchestra	Feb. 22,'36†	11
Little Jack Little and Orchestra	Mar. 21,'36†	11
Ramon Ramos and Orchestra	Apr. 18,'36†	1 rl.
MERRIE MELODIES (In Color)		
No. 7—My Green Fedora	June 8	7
No. 8—Into Your Dance	July 13	7
No. 9—Country Mouse, The		7
No. 10—Merry Old Soul, The	Aug. 17	7
No. 11—Lady in Red, The	Sept. 21	7
No. 12—Little Dutch Plate	Oct. 19†	7
No. 13—Billboard Frolics		7
No. 14—Flowers for Madame	Nov. 30†	7
No. 15—I Wanna Play House	Jan. 11,'36†	7
No. 16—Cat Came Back, The	Feb. 6,'36†	7
No. 17—Miss Glory	Mar. 7,'36†	7
No. 18—I'm a Big Shot Now	Apr. 11,'36†	7
SEE AMERICA FIRST E. N. NEWMAN		
No. 12—Boom Days	June 22	11
No. 13—Forward Together	July 13	11
DUR DWN UNITED STATES		
No. 1—Curious Industries Harry Von Zell	Sept. 7†	11
No. 2—Playgrounds James Wallington	Oct. 5†	11
No. 3—Camera Hunting Paul Douglas	Nov. 2†	11
No. 4—Nature's Handiwork	Nov. 30†	11
No. 5—Ddd Occupations	Dec. 28†	12
No. 6—Steel and Stone	Jan. 25,'36†	11
No. 7—Day's Journey, A	Feb. 22,'36†	11
No. 8—Harbor Lights	Mar. 21,'36†	11
No. 9—We Eat to Live	Apr. 18,'36†	
No. 10—Vacation Spots	Apr. 18,'36†	1 rl.
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All American Drawback Edgar Bergen	Oct. 5†	10
'Wee' Men Singer's Midgets	Nov. 2†	10
Seein' Stars Easy Aces	Nov. 30†	10
P's and Cues (Exploitation: Mar. 26,'36, p. 82.)	Dec. 7†	11
Can It Be Done?	Dec. 21†	10
Wild Wings	Jan. 11,'36†	11
Some Class Charles Ahearn	Feb. 6,'36†	10
Timber Giants	Feb. 22,'36†	11
Half Wit-ness Radio Ramblers	Mar. 21,'38†	1 rl.
Pictorial Review	Apr. 18,'36†	1 rl.

SERIALS

12 Episodes Each Unless Otherwise Specified

Title	Rel. Date	Min.
BURROUGHS-TARZAN		
New Adventures of Tarzan, The Herman Brix	June 10	2 rls. (each)
MASCOT		
Adventures of Rex and Rinty Rex, King of Wild Horses-Rin Tin Tin, Jr.	Aug. 27†	2 rls. (each)
Fighting Marines, The Grant Withers-George Lewis	Nov. 23†	2 rls.
Miracle Rider Tom Mix (1st episode, 5 rls., followed by 14 two-reel episodes)	May 18†	
REGAL		
Lost City, The Wm. Boyd-Claudia Dell	June †	2 rls. (each)
REPUBLIC		
Darkest Africa		15 episodes
Clyde Beatty		
Undersea Kingdom Ray Corrigan-Lois Wilde		12 episodes
STAGE and SCREEN		
Custer's Last Stand Rex Lease-Lona Andre	Jan. 2,'36†	(1st episode, 5 rls., followed by 14 two-reel episodes)
UNIVERSAL		
Adventures of Frank Merriwell Don Briggs-Jean Rogers	Jan. 13,'38†	
Flash Gordon Buster Crabbe-Jean Rogers (13 episodes)	Apr. 6,'36†	
Roaring West Buck Jones (15 episodes)	July 8	20 (each)
Rustlers of Red Dog John Mack Brown	Jan. 21†	20 (each)
Tailspin Tommy in the Great Air Mystery Clark Williams-Jean Rogers	Oct. 21†	20 (each)

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"LAUGHING IRISH EYES"

"BLESS YOU, DARLIN' MOTHER"

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THE Film DAILY

"LAUGHING IRISH EYES"
with Phil Regan, Walter C. Kelly, Evalyn Knapp 73 mins.

Republic

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This one rings the gong for the b.o. as well as for the hero fighter-singer in the ring, and for the pop houses of all classes it is gaited to please their audiences of all types. And we are free to state that it carries more real human appeal and downright entertainment than a big slice of the more pretentious productions. It has fine emotional punch—fast tempo—excitement and breezy action—dandy love story—and carries a suspense kick right up to the last frame. Add to this a real comer in Phil Regan and who has been built up in a part that fits him perfectly, and you have an attraction for the masses such as your screen gets too seldom. And the lad can really sing, with a heart-warming Irish tenor, and an ability to act intelligently that is scarce in our singing actors. Plenty of personality that the femmes will go for. The hero is brought over from Ireland by the girl's dad, a fight promoter, who thinks he has in tow a famous champ, not knowing that the lad has licked the champ in a street brawl and has been passed off by the Irish manager as the real champ. Regan agrees to the deception so he can follow the girl (Evalyn Knapp) back to the United States, his only interest being in her. She has plans to make him a great radio draw with his voice, and builds him up accordingly while her dad grooms him for the big fight, still believing him the Irish champ. Then all sorts of fast and suspenseful complications building to the fight climax with a most satisfactory ending for all hands. You can shout about this as grand entertainment for the entire family and you'll have no kick-backs. For Irish communities a clean-up.

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SEE PAGES 37 TO 40



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Paramount Pictures

MOTION PICTURE HERALD

TRADE CONFERENCE GOES INTO ACTION

EXHIBITORS DEMAND END OF MUSIC TAX

MONTH'S CHAMPIONS AT THE BOX OFFICE

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THE GREAT ZIEGFELD

Glorified

by the critics!

"It was the kind of evening Florenz Ziegfeld, Jr., would have enjoyed — a bang-up M-G-M premiere of a musical show **LAVISH** enough to fulfill the dream of any producer. A film as excellent as this is a godsend. Wm. Anthony McGuire has done an astonishing job with the script...The performances of Luise Rainer and William Powell, would have put over any film. There is Fannie Brice herself, at her funniest; a clever impersonation of Eddie Cantor; and a startling glimpse of A. A. Trimble portraying Will Rogers. There's Harriet Hoctor toe-dancing; Myrna Loy charming as the young Billie Burke; grand comedy performances by Frank Morgan, the dancing Ray Bolger, Reginald Owen and Nat Pendleton . . . It's a show Ziegfeld would have been proud to own, filled with the most beautiful girls I've ever seen on a screen; after three crowded hours, the audience was eager for more." —EILEEN CREELMAN, *N. Y. Sun*

"The most **SPECTACULAR** film to come out of Hollywood... fun, melody and loveliness. Spectacle after spectacle. Such lavishness never has been lavished upon a screen...William Powell performs with charm and zeal. Luise Rainer and Myrna Loy are gorgeous and glamorous . . . The picture is magnificent." —BLAND JOHANESON, *N. Y. Daily Mirror*

"In 'The Great Ziegfeld' the cinema pays lavish and **SENTIMENTAL** tribute to the most famous American showman since Barnum . . . It is a typical Ziegfeld show—beautiful, expansive, costly, tuneful, romantic and overpowering. Achieves the most beautiful and imaginative effect in this field yet presented." —RICHARD WATTS, Jr., *N. Y. Herald Tribune*

"If you want a history of musical comedy during the past forty years, 'The Great Ziegfeld' will give it to you; if you want to know how pulchritude became an institution, why bald-headed men sit in front row seats, where Fannie Brice, Eddie Cantor, Will Rogers, W. C. Fields and others got their start, or why Anna Held left home, 'The Great Ziegfeld' will satisfy your curiosity. All the names associated with the Ziegfeld tradition have been incorporated in a story that has **HUMOR,** humanity, romance and pathos. You will never see another musical film that exceeds it in opulence, inventiveness, splendor."

—THORNTON DELEHANTY, *N. Y. Post*

"For sheer beauty, splendor, opulence, this glittering spectacle takes its place as the last word in eye-and-ear entertainment. Practically a dozen or more musical pictures rolled into one. An extravaganza of such rich proportions that it runs three hours. It is a **GLAMOROUS** account of the illustrious producer's romance, ambitions and achievements. Unquestionably a motion picture event." —ROSE PELSWICK, *N.Y. Journal*

"A splendid picture, dazzling in the magnitude of its conception, brilliant in magnificence of execution. A production the great 'Ziggy', himself, would have viewed with proud satisfaction . . . Tell's a warm, pulsating **HUMAN** story of individuals—those glittering, glamorous personalities of theatrical royalty. The spectacular climax is attained in the utterly thrilling presentation of the 'A Pretty Girl Is Like A Melody' number. We recall nothing so breath-taking on any screen. Laughter is sprinkled through the picture's scenes. There should be special mention for every player. Robert Z. Leonard's direction crowns his many triumphs."

—REGINA CREWE, *N. Y. American*

"For once in their lives the producers of a pet picture may drag out the word **COLOSSAL** . . . If ever a picture was produced on a grand, lavish, extravagant and glittering enough scale to be so described, it is M-G-M's 'The Great Ziegfeld'. The dialogue sparkles...Ziegfeld is superbly represented by William Powell. Fannie Brice is inimitable. Her meeting with Ziegfeld is one of the funniest things Miss Brice has done on or off the stage . . . Harriet Hoctor shines. Ray Bolger brings the house down. Myrna Loy is beautiful. The balance of the huge cast is excellent."

—KATE CAMERON, *N. Y. Daily News*

"A lavish and ornate M-G-M spectacle that is colossal, big, stupendous, overwhelming, **BREATH-TAKING,** awe-inspiring. One spectacle follows another in dizzying succession, one Ziegfeld show is piled on the next until the audience is left speechless and gaspless. A mighty achievement." —LEO MISHKIN, *N. Y. Telegraph*

"Thoroughly Ziegfeldian. Has the opulence, the lavishness, the expansiveness and the color of the old Follies ...It has the **GLITTERING** sets, the exuberantly extravagant song and dance numbers, the brilliant costumes, the whole sweeping panoply of a Ziegfeld show produced with a princely disregard for cost...One of its spectacular numbers, 'A Pretty Girl Is Like A Melody,' never has been equalled on the musical comedy stage or screen." —FRANK S. NUGENT, *N. Y. Times*

"A production as **LUXURIOUS** and lavish as any the late Florenz Ziegfeld, Jr. ever produced. The theatrical ups and downs of the Glorifier of the American Girl offered the very stuff of which zestful and glamorous films are born—music, romance, excitement, adventure, color. A blend of homage, humor and heartbeat. A film that should command your immediate attention."

—WILLIAM BOEHNEL, *N. Y. World-Telegram*

"Colossal is the easiest adjective. A tribute to the late showman, 'The Great Ziegfeld'."

—WINSTON BURDETT, *Brooklyn Eagle*

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Directed by David Butler

Based on a story by Laura E. Richards

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MOTION PICTURE HERALD

Vol. 123, No. 3 April 18, 1936

MORE EAGLE FEATHERS

"The evil that men do lives after them; the good is oft interred with their bones. . . . "

AND so now we have from the "Office of National Recovery Administration, Division of Review," a document entitled "The Motion Picture Industry," prepared by Mr. Daniel Bertrand, from the "Industry Studies Section," dated "February 1936," submitted to the President by Mr. Daniel C. Roper, secretary of commerce.

Thus do we hear again from the Blue Eagle—the bird that was done to death in a chicken house case.

The essence of the report, which weighs one pound, appears on page 168 in a paragraph saying: "Only a Federal Commission would seem versatile enough to cope with these various situations. Such a commission might be a separate Federal body or might constitute an addition to the duties of the existing Federal Trade Commission."

IT is significant that this ponderous and exhaustive document of bureaucratic inquiry into every tiny detail of motion picture business does in no wise at any point appear to concern itself with the social and moral aspects of the motion picture, which might possibly be considered proper concerns of government.

All of the indications of the report denote a Federal interest in the business of the motion picture, as something to get into, something to rule and deal with, as a business.

AGAIN, and painfully, we see in the phrase, "Industry Studies Section," that Government set up in this land for purposes of the regulation of affairs is seeking in a revolutionary manner to step from regulation to operation. The implications are devastating.

△ △ △

IRRELEVANT

REFLECTING on the many gestures of the Administration toward the motion picture, including the essays at and projects for Federal control, one must note that two of the most intimate and frequent callers at the White House, both persons of large experience in this industry, appear to be consulted about and to exert influences upon most anything else. Between them these two men represent extensive experience in the whole range of screen activities including finance, production, distribution and exhibition. But the experting and reporting on the motion picture in Washington has been done by a flock of little Blue Eagles.

△ △ △

MR. FELIX FEIST

THE passing of Mr. Felix Feist, these many years one of the most prominent of distribution executives, is a loss to the motion picture industry, which he served so well, of one of its outstanding exemplars of an efficient enthusiasm.

Institutions must partake of the nature and characteristics of the men who operate them, and to that sector of the industry to which Mr. Feist applied his intelligent diligence he was a vital contributor, achieving high status for his performance and wide and deep friendships for his vigorous personality.

Those who had occasion for intimate professional contact found him extraordinarily concise in his thinking, prompt in decision, warm in his humanities and sympathies.

None of us shall leave this strenuous, militant, relentlessly demanding world of the motion picture, with more friends and acquaintances speaking, and truly thinking, well of us.

△ △ △

NEW STAR SYSTEM

THE star rating system of *The Daily News* of New York, inventors of this attention, grows more intricate. Along comes Miss Kate Cameron's review of "Little Lord Fauntleroy" announcing it a four star picture for children, and a three and a half star attraction for adults. One presumes that this is for the metropolitan district of New York. A system of such delicate appraisal would necessarily make regional adjustments. Later we may anticipate age group and other special ratings. For instance a picture might go four stars for mama and only two and seven-eighths for papa.

△ △ △

THIS is the season when the little boy with the willow pole brings home the record trout, with plaudits in the local paper and derisive paragraphs about the fancy tackle of his grown-up competitors. The little boy gets the big fish merely because he sinks his ball of worms deep in the pool where the water is slow and stays all day. His bait is down where the ancient four pounders loaf and ponder, while the sporting young fish play in the live white water reaches where the fly casters wade. We'll make an allegory of that some day—about dumb successes.

MOTION PICTURE HERALD **MARTIN QUIGLEY, Editor-in-Chief and Publisher**

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This Week

MOTION PICTURE HERALD'S

Hearings Close

Exhibitor, distributor and producer representatives this week wrote "finis" to the copyright revision hearings in Washington which for eight weeks have held the industry's attention.

Allied States Association of Motion Picture Exhibitors and the Motion Picture Theatre Owners of America launched a concerted attack, demanding elimination of the damage penalty, as well as the score charge, seat tax and all other charges in addition to the film rental.

Opposing all pending legislation, the producers urged that it be deferred to the next session, while Gabriel L. Hess, for the distributors, pleaded for retention of the minimum damage penalty as a safeguard against "dishonest" exhibitors. See story starting on page 15.

Propaganda

The issue of censors versus Soviet propaganda films is due to remain in the spotlight for some time, with the Cinema Guild of Detroit pressing its fight to compel the local authorities to permit showings of Russian-made pictures. If the Guild loses its present battle in the Michigan supreme court it will seek a showdown in the federal courts, and, if necessary, the United States supreme court. See page 22.

Aiding MGM Suit

Declaring that the plagiarism case involving the MGM picture, "Letty Linton," is "of major importance to all producers and distributors of motion pictures, and to the motion picture industry in general," 17 film companies have filed a brief in *amici curiae* with the United States Supreme Court asking that the petition for review be granted.

The case was appealed to Washington following a decision of the circuit court of appeals for the second circuit, holding that the picture plagiarized a play by Edward Sheldon and Margaret Ayer Barnes.

"If the decision below stands, it will impose a very heavy burden upon producers and distributors of motion pictures, upon the motion picture industry in general and upon the public which resorts to it for amusement," the companies declared in their brief.

The industry, it was pointed out, is "particularly concerned in the interpretation of the law as it applies to the public domain. If this source of material is restricted or its free use rendered hazardous or doubtful, the effect upon the industry will, indeed, be very serious. The law as it affects the rights of prior and subsequent adaptors of a public domain work is of immediate importance to them as producers of motion pictures."

Declaring that there is an increasing demand for pictures based upon public domain material, and explaining that the production of such films requires more than the average investment by the producer, the cost of pictures of this type seldom being less than $500,000 and frequently in excess of $1,000,000, the brief contended that "practically all public domain works on which such photoplays are based have been previously dramatized by wellknown writers, generally by several prior dramatists, and these prior protected stage versions are known to the modern dramatists of stage and screen."

Deliverance

To obtain Broadway's financial deliverance from Hollywood, a group of New York producing managers is seeking $1,000,000 from Uncle Sam, as a revolving lending fund for play production.

This is the latest in a series of plans evolved to rehabilitate "the living theatre," which, the producers complain, has been stifled by motion picture competition and backing. See page 51.

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Labor for Quota

British organized workers, in the National Association of Theatrical Employees, will urge continuance of the Quota provisions when the Departmental Committee on the Films Act meets. The union through its representatives also will propose amendments to make production of "quickies" impossible.

The secretary of the employees' union, in asserting that abolition of the Films Act would hand the British industry over to American interests, makes the charge that "Hollywood had waxed fat on the backs of underpaid kinema staffs in this country." To which Bruce Allan of the HERALD'S London staff comments that the introduction of American pay scales accounts for the fact that the general rate of payment in the production and distribution ends of the business is higher than in other businesses in England.

These and other developments in the British field are treated in the article on page 58.

New Markets

The vast market untouched in this country by the motion picture box office is a problem occupying the attention today of both producer-distributors and theatre owners, through the MPPDA and the MPTOA, respectively.

The MPPDA announces a plan for telling the whole story of the motion picture and its vast intricate structure, inside and out, to gain additional attention and goodwill for the box office. The plan is described, together with the MPTOA's observations on the subject, on page 27.

Nathanson Pact

A new five-year contract for N. L. Nathanson as president and general manager of Famous Players-Canadian, Paramount theatre subsidiary operating in the Dominion, was approved by the board of directors at a meeting in Toronto late last week. Mr. Nathanson's current contract expires June 1st.

Supplementary negotiations of an agreement which would permit Mr. Nathanson to acquire a substantial stock interest in Famous Players-Canadian are being continued, it was stated in New York over the weekend following the return from the Toronto meeting of Austin Keough, Paramount secretary and counsel, and Y. Frank Freeman, head of the company's theatre department.

NEWS SUMMARY COVERING THE SCREEN WORLD

A. T. & T. Film Profit

The motion picture ventures of the American Telephone and Telegraph Company have proved very profitable, Walter S. Gifford, president, revealed at the annual meeting of stockholders Wednesday.

The sale of talking picture equipment has brought in $20,000,000 to the company through Electrical Research Products, Inc., he said.

A. T. & T., however, plans to withdraw completely from the financing of motion pictures, which it entered only to assist customers who had fallen into debt, Mr. Gifford said.

Of an original investment of $3,400,000 the company now has only $800,000 tied up in the picture industry, he said. The total of pictures financed represented only nine-tenths of one per cent of production in the United States, he added.

Not Producing

While production ultimately may be engaged in by Pathe Film Corporation's new subsidiary, tentatively titled Premier Productions, Inc., the company will devote itself immediately to setting up distribution machinery, similar to that of United Artists, for affiliated independent producers.

Production is uncertain, it was learned this week, and probably will not be undertaken for two years. The company will finance affiliated producers, and the discussions already have been held with a number of the more prominent independents, including Emanuel Cohen, Sol Lesser and M. H. Hoffman.

Distribution offices of First Division, which will be liquidated, will form the nucleus for an ultimate nationwide distributing system, which will be built gradually. Edward L. Alperson, slated to be president, will be in charge of sales.

The company will float a stock issue of about $2,000,000, according to plans.

Frank F. Kolbe, Pathe president, and Robert W. Atkins, executive vice-president, are expected to hold major positions with the new company. Charles Stillman, representing the Time, Inc., interests, will be on the board.

Hart in Court

Details of William S. Hart's dealings with United Artists in the production and distribution of his final picture, "Tumbleweeds," in 1925, were given before Justice Phillip J. McCook in the New York supreme court this week. Mr. Hart is suing the company for breach of contract and conspiracy, seeking $500,000 damages.

Counsel told the jury that the actor and his wife, Mary Hart, entered into a contract with United Artists whereby they were to produce two pictures. Mr. Hart and Joseph M. Schenck selected the script, the jury was told, and the first picture was made at a cost of $302,000.

Seeking also punitive damages, Mr. Hart alleged that before the picture was released United Artists made contracts for showing it at a low rental rate compared with other United Artists starring pictures and that the company gave its first showing a week before Christmas of 1925 against his request. It was charged that "Tumbleweeds" was shown in few theatres and was given poor bookings.

Counsel for United Artists said the company endeavored to give as favorable bookings and exploitation as possible.

Wm. Fox Appeals

William Fox has taken an appeal to the United States supreme court in Washington from the $234,082 contempt of court fine imposed in New York on him by United States District Judge William Bondy on February 20. The fine was imposed because of Mr. Fox's failure to appear for examination in a suit by the Capitol Company of San Francisco to recover on a rent guarantee in connection with the Fox theatre there.

Mr. Fox contended the order to appear was served in a railroad station in Pennsylvania outside the court's jurisdiction.

Meanwhile, in New York, Judge Robert P. Patterson reserved decision on a motion to set aside third party subpoenas designed to disclose allegedly hidden assets of Mr. Fox in the current action mentioned above. The subpoenas in question called for the production of the books and the records of accounts of H. L. Horton and Company, J. W. Sparks; Loeb, Alsberg and Company, B. J. Kallen and Company, and Berliner and Company.

Alex Berliner, against whom a personal subpoena was issued, called the procedure "a fishing expedition."

Oberon Suit

Merle Oberon sued Selznick International Pictures, Inc., in Los Angeles on Tuesday for $125,333.33 charging her reputation was damaged when another actress was substituted for her in the lead of "The Garden of Allah," now being made. Marlene Dietrich was substituted, but not named in the action.

Miss Oberon said Selznick agreed to pay her $6,000 a week for 10 weeks and $1,000 a day thenceforth if the picture was not completed in 10 weeks.

She charged that when she reported, the studio informed her another had been given the role, and offered her a part in another picture.

Review Fought

Review by the United States supreme court of the Washington state supreme court decision holding that the distribution of motion pictures is in interstate commerce and therefore not subject to the Washington state income tax is opposed in a brief filed with the court this week by eight major distributors.

The case was appealed to the highest tribunal by the state, seeking to secure a reversal of the state court decision.

In their brief opposing the review, the companies contended that the states are without power directly to burden interstate commerce and that while the exhibition of films is a local business, distribution is interstate commerce. The sole function of the distributor is to supply the films, it was declared, and this function is completed when the pictures are delivered to the exhibitor by transportation from without the state.

"The petitioner's maintain that the films, having come to rest within the state, lost their interstate character," the brief declared. "Our answer is that the distributors pay a personal property tax on the films. Petitioners reply that this payment of a property tax is inconsistent with the claim of immunity from the tax measured by the rentals received from the use of the films. We see no inconsistency."

"Significant"

Presence of Kenneth Thompson, executive secretary of the Screen Actors' Guild, in New York, was described Wednesday as "significant" by Actors' Equity Association, its affiliate, in view of the negotiations for renewal of the studio labor basic minimum agreement which started Thursday.

There have been reports, and Equity has anticipated, that the Hollywood guild would make an attempt to line up support of the various international union executives when the new contract discussions started. The guild long has demanded recognition from the studios.

Zoning Fight

On grounds that no cause of action is stated and that the plaintiffs are misjoined, Fox Midwest has moved to dismiss the suit against it and major distributors in the federal district court in Kansas City. The independents seek a permanent injunction against the zoning plan in force on grounds of conspiracy.

Distributor defendants will deny concerted action in an answer to be filed in the next few days and have indicated they will not raise an interstate commerce issue.

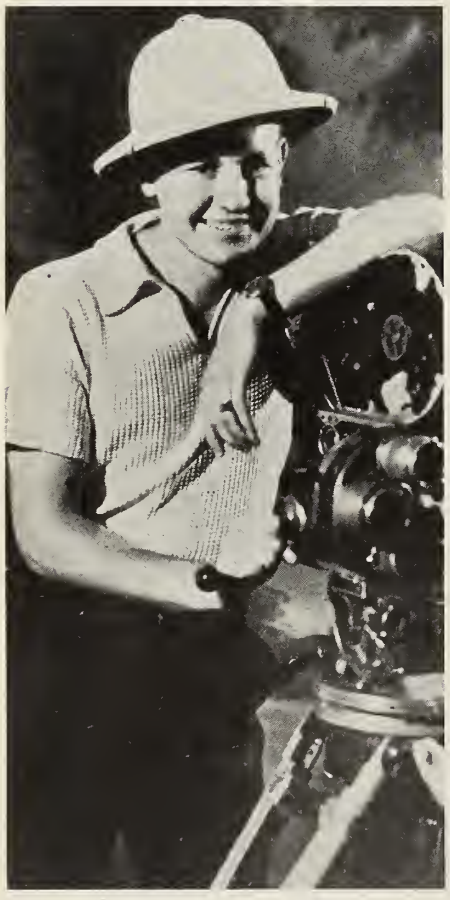
This Week in Pictures



VISITORS AND STARS. Mr. and Mrs. Phil Chakeres (center) are guests of Margaret Lindsay and Pat O'Brien on a visit to the Warner lot while on a vacation out where the screen begins. Mr. Chakeres is general manager of the Chakeres Theatres circuit, with headquarters at Springfield, Ohio.

SINGING AUTOGRAPH. (Below) Nino Martini, opera star, gives his signature to a delighted miss as he leaves on a concert tour before starring in Pickford-Lasky's "The Gay Desperado", which will be released by United Artists.





BACK FROM FRONT. Howard Winner, Universal newsreel cameraman, returns to New York after four months filming war scenes on the front with the Ethiopian forces engaged in the Italian conflict.



SIGNED. Toby Wing has been given a long term contract by Hal Roach, maker of comedies for MGM release, and has gone to the Coast. She has been making personal appearances.

IN ENGLAND. (Below) Warner executives in London. Left to right are Irving Asher, in charge of Warner British productions; Max Milder, UK managing director; Sam Morris, Mervyn LeRoy, Harry Warner.



BACK TO HIS OLD TRICKS. (Below) W. C. Fields, on the set of Paramount's "Poppy", is prevailed upon by the cameraman to do some of old juggling tricks. Here it's the cane on the toe, one of the many stunts that are found in his repertoire.





BUENOS DIOS. Arthur W. Kelly, vice-president of United Artists in charge of foreign sales, sailed Tuesday from Cristobal for the States after a visit to Mexico, Cuba, and Panama. At Havana he was greeted by George Casuso, United Artists attorney; Hilda Llodio, treasurer, and Henry Weiner, local company manager.



RETURNS. Bebe Daniels' followers among filmgoers are awaiting her appearance to the screen in "Southern Maid", Alliance production which First Division will release. It was made in England.



FOR NO REASON AT ALL, Harold Lloyd gets the morning milk on a visit to New York. This may of course have something to do with Paramount's "The Milky Way". He is in Manhattan seeking story material for his next film.

OLYMPIC WINNERS. (Below) Here is Universal Pictures' basketball team from the studio, which won the Olympic finals at Madison Square Garden and the right to represent America in the games at Berlin.





PAYING HONOR TO SALES EXECUTIVE ON COAST. J. J. Milstein, recently appointed western district sales manager of Republic Pictures, was guest at a dinner in the Jonathan Club, Los Angeles, with Pete Smith master of ceremonies. Among those attending: Charles Skouras and Jack Sullivan of Fox West Coast; Felix Feist, Jr., of MGM; Robert Hickey, Warner Bros.; Gus Metzger, exhibitor; Milton Arthur; Harry Vinnicoff, president of Independent Theatre Owners Association; Ben Berinstein, president, Motion Picture Theatre Owners of Southern California; Harry Rackin; Mike Rosenberg, Principal Theatres. Republic guests included Jack Fier, Floyd St. John, R. J. Cadman, Francis Bateman, Herman Schlom, Gordon Molson, Gordon Levoy, Jack, Weiner, Armand Schaefer, Joseph H. Lewis and Lindsley Parsons.



DANCING ON THE WALL. Or is it careening? Carole Lombard and Fred MacMurray, the team of "Hands Across the Table", will be seen soon in Paramount's "The Princess Comes Across", which is set for release May 15th. William K. Howard is the director.



COLOR EXPERTS. Lloyd Corrigan (left) directed the first new full-color Technicolor picture, "La Cucaracha". McClelland Barclay (center) created the "Fisher Body Girl". Robert Edmond Jones is a color authority. Mr. Jones and Mr. Corrigan are making Pioneer's "Dancing Pirate", RKO Radio release.

INDUSTRY LEADERS MEET IN MOVE TO IMPROVE SELF-REGULATION

by JAMES P. CUNNINGHAM

Negotiations between motion picture distributors and exhibitors for mutually satisfactory self-regulation of trade practices are finally and definitely under way, starting at one o'clock on Thursday afternoon in the Rose Room of the Cinema Club at the Hotel Algonquin in the shadow of the old Hippodrome in New York.

That part of the motion picture that is represented by Broadway's "home office" and circuit headquarters observed the gathering of corporate, sales and legal minds with a feeling of optimism that out of it there will emanate tangible results.

The "Big Eight" distributors, so called, and Republic Pictures had accepted the written invitation of the Motion Picture Theatre Owners of America, acting on behalf of its entire membership, to establish machinery for creating self-government for harmonious relationship between buyer and seller.

Thursday's beginning was a private round-table discussion for the single purpose of defining the problems of the exhibitor in his dealings with the distributor. Concluding the joint conference before the weekend, the conferees as sub-committees will attempt to arrive at solutions for specific subjects assigned them.

On the eve of the conference, observers in New York were privately concluding that it will be a showdown on the question of industry self-regulation—that self-government must be established soon, or federal intervention eventually will result. It was with this thought that Edward L. Kuykendall, MPTOA president, approached the distributors behind the locked doors of the Algonquin's Rose Room.

"We can no longer meet unfriendly legislators, reformers and club women who want to meddle into our motion picture affairs with the defense that we are capable of and willing to regulate our own practice and procedure and then do nothing about it," Mr. Kuykendall declared as he was entering the conference room.

The move comes as the industry is emerging from its most serious legislative encounter in years with outsiders who would effect federal control through Congress, as experienced at the recent Neely-Pettengill anti-block booking bill hearings in Washington. Some significance also may be attached to the proximity of the opening of the new self-regulation negotiations to last week's recommendation of Daniel Bertrand, Government economic surveyor to the Department of Commerce, that federal regulation is the only solution "versatile enough" to cope with the industry's complex problems.

A possible indication of the trend in "big business" is the move at this time of bankers and security dealers also to turn their attention to self-regulation "to promote a higher code of ethics."

Nor is the Administration on Capitol Hill convinced that all is well in general industry practice, President Roosevelt again expressing, Monday evening, at a political rally at Baltimore, his continued sympathy toward the defunct Blue Eagle of the NRA.

The MPTOA, on behalf of its exhibitor members and theatre owners everywhere, is now approaching the distributors with the idea that if the large corporations take an arbitrary negative stand they will be admitting not only to exhibitors but also to the outside interests that they either refuse or are unable to work toward establishing self-government.

Too, the MPTOA feels that the eyes of Congress are focused on the negotiations, since the Interstate Commerce Pettengill subcommittee of the House, at last month's hearings, specifically ordered Mr. Kuykendall to file with it a copy of the program of practices that are being taken up at this week's round table with distributors.

Industry leaders along Broadway today are freely discussing the relationship of the conferences to the growing insistence of the Government upon delving into the affairs of those businesses "that seem unable to adjust trade differences." Although the Administration itself has made no recent attempt to step in on the motion picture, observers point to the government's meddling in coal, communications and other lines.

More than one delegate in attendance this week at the industry trade practice discussions believe that the proper move at this time is to establish amicable industry government to preclude any statutory intervention or control.

Speculating Over Complaints

The industry's duly appointed legislative observers have brought word that many Congressmen consider the Neely-Pettengill bill more a piece of badly written legislation than an unnecessary medium for correcting conditions.

The conclusion this week on Broadway seems to be that while Washington—both Congress and the Attorney General's office—are not desirous of interfering legally with motion picture practice, they are beginning to speculate over the steady stream of complaints arriving during this session both from small owners in the business and from socalled reform element and club women without.

Thursday's conference started officially with luncheon in the Algonquin's Cinema Club at one P. M., business sessions calling the delegates to the round table at 2:30. Seen about the meeting chambers, as duly appointed representatives for the exhibitors, were, besides Mr. Kuykendall, the following MPTOA executive committee members: Oscar Lam, Georgia; Lewen Pizor, Philadelphia; Jack Miller, Chicago; Charles E. Williams, Omaha; Fred Wehrenberg, St. Louis. L. C. Griffith of Oklahoma City was recovering from an illness and was preparing to participate in early sessions. Morgan Walsh of San Francisco likewise is expected to be enlisted shortly after the opening.

Producer-distributor corporations accepting the MPTOA's invitation to participate, and the official delegates designated by the managements follows: Columbia Pictures,

(Continued on following page)

MONOPOLY CHARGED IN NEW MISSOURI SUIT

As an outgrowth of the St. Louis anti-trust action Paramount Distributing Company, RKO Distributing Corporation, General Theatrical Enterprises, Inc., and Vitagraph, Inc., were charged with monopolizing preferred pictures in a suit filed in the Missouri supreme court Wednesday by Attorney General Roy McKittrick to stop them from operating in the state.

On one count the distributors were accused of forming a price-fixing pool as a move to help Warner Bros. gain control of three St. Louis theatres.

On the second count Mr. McKittrick named the same companies as forming a pool with Fox Midwest Theatres, Inc., and Universal, 20th Century-Fox, MGM, Columbia and United Artists, to control the sale of films in Kansas City, Springfield and Joplin, Mo.

Developments in the efforts of the Department of Justice to compel distributors to provide product to Fanchon and Marco first-runs at St. Louis are detailed on page 42.

GROUPS TACKLE SPECIFIC PROBLEMS

(*Continued from preceding page*)

Abe Montague, general sales manager; Metro-Goldwyn-Mayer, William Rodgers, sales executive; Paramount Pictures, Neil Agnew, general sales manager; Republic Pictures, W. Ray Johnston, president; RKO Radio Pictures, Ned Depinet, executive; Twentieth Century-Fox, John D. Clark, general sales manager, and with the possible participation of Sidney R. Kent, president; United Artists, Paul Lazarus, sales executive, acting as the personal representative of George J. Schaefer, vice-president; Universal, James P. Grainger, with the possible additional participation of R. H. Cochrane, president. Warner Brothers had not notified the gathering on the eve of its meeting who would be sent as its representative, as its complete executive personnel was just returning from Hollywood.

The subcommittees will report on adjustments as rapidly as they are made. The conferees feel there is no point to holding up reports of settlements for inclusion in one final complete document. The whole situation, however, will not be fully threshed out for another month, at which time the acceptance of the arrangements arrived at will be made at least for MPTOA members for adoption immediately for the 1936-37 season.

The MPTOA delegates on Thursday began laying before the distributors their story of what's wrong with distributor-exhibitor relations and practices. "We are not entering the conference room with a chip on our shoulders," said an MPTOA spokesman, "nor with any idea of intimidating. Yet, we are not approaching the distributors on bended knee for a dispensation to stay in business."

Concede Need of Settlement

Distributor spokesmen on Wednesday said privately that "two or three" of the best corporate minds predicted as far back as four months ago that some action would have to be taken "before long" to effect machinery for the settlement of "just complaints" of exhibitors, and while the MPTOA is directly sponsoring the negotiations as they are now underway, at least two important distributor leaders in recent weeks have quietly expressed sympathy toward such a move in tangible form.

While the general opinion existed on Thursday that the definite program as presented by the MPTOA "contains nothing that will radically revolutionize industry machinery, procedure and practice," it was felt that the platform contained several planks that stand little chance, if any, of adoption.

The program embraces ten general problems: cancellation, trade dispute adjustment by conciliation boards, clearance and zoning, overbuying, "cutrate" competition between theatres, unfair nontheatrical exhibitions, a new standard form of exhibition contract, score charges, arbitrary designation of playdates, and the forcing of unwanted short subjects with feature sales.

Opinion at the beginning of the meeting appeared divided over the exhibitors' likelihood of obtaining the demanded outright increase in cancellation privileges from the present ten per cent to 20 per cent. However, chances are good, it was held, for effecting removal of the conditions and restrictions in the present 10 per cent cancellation clause which takes away the exhibitor's right to reject pictures: (a) If he does not buy and license at the same time every single picture released by the distributor and/or offered to the exhibitor; (b) If he fails to request in writing the cancellation of the picture within 14 days of the actual release in the exchange territory, which is frequently impossible for the exhibitor to determine; (c) If the film rentals average over $250 per picture; (d) If he is unable to book the pictures exactly as they become available; or, (e) If he is in default in any respect at the time on any of the terms, conditions and obligations of his contract.

Because these restrictions and conditions in the present 10 per cent cancellation arrangement make it extremely difficult, if not altogether impossible, for an exhibitor to obtain the rejection "privilege," so-called, some distributor delegates even agreed that the MPTOA's request for elimination of such restrictions and conditions probably stood the best chance of all demands of being granted.

Next in likelihood of enactment, they said, was the proposal for conciliation boards, from which observers now expect to develop voluntary arbitration machinery.

"We believe these readily available facilities for impartially ascertaining the facts in commercial disputes, bringing the parties to the dispute together and mediating their differences will relieve our business of much costly and unsatisfactory litigation, but will deny no one their 'day in court' if they insist on a law suit," Mr. Kuykendall's committee told the distributors.

At this point the observers at the conference questioned the possibility of arriving at some concrete formula for adjusting, on a general basis, the problems of overbuying, clearance-and-zoning, unfair cut-rate competition, control of non-theatrical exhibitions and arbitrary designation of playdates. Each of these problems, it was felt in distributor quarters, might better be adjusted individually, on their merits, by the proposed conciliation boards in the respective territories, rather than by any ironclad rule or regulation. They doubted if any uniform rule could be made to apply.

The distributors, on the eve of the conference, pointed out that a federal court judge in Detroit last week ruled there is no restrain of trade when clearance is used as the basis of a contract. They doubted that a uniform clearance and zoning chedule could be established in any territory. It was believed, however, that unreasonable or unfair clearance might also be adjusted by the proposed local conciliation boards.

On the subject of a new standard form of exhibition contract, some delegates to the meeting believed that this would have to be negotiated eventually, but that it was a matter for long negotiation between distributors and exhibitors because of the many complex problems and clauses contained therein.

The MPTOA declared it sought "a standard form of exhibition contract, reduced to essential clauses, understandable in language to intelligent exhibitors who are not lawyers, with no trick clauses giving unfair advantages to the distributor added thereto without the actual knowledge and voluntary consent of the exhibitor, and with a uniform provision for the enforceable arbitration of all contract disputes."

Score Charge Problem

Distributor spokesmen doubted that the MPTOA would "get anywhere" with the demand for abolition of the score charge, still made by some distributors, which, the exhibitors complained, "has never been justified by the distributors" and "is particularly unfair on percentage contracts."

The exhibitors' only hope for relief on this matter, it was said, unofficially, rested in the exhibitors' "hollering long enough and loud enough."

Concerning the "forcing of excess and unwanted short subjects with feature picture sales," distributor representatives declared they were unable to see any workable solution to the practice. "It is too much a bargaining matter" they held.

If unsurmountable obstacles appear in the way of a solution to any of the scheduled problems, the discussion on the point involved will be abandoned and attention turned to another subject.

No other exhibitor organization is participating at this time in the conferences, it being "MPTOA'S party." The MPTOA feels that as sponsor of the sessions it should be concerned only with its own participation, and that other organizations will have to come in later of their initiative

However, "after the negotiations get under way," the MPTOA declared, "the joint conference itself can invite any other interests they desire to participate, including any of the local and state exhibitor organizations who are not as yet active members of MPTOA. Our sole purpose is to get started. Support and encouragement of reputable exhibitors everywhere is welcome, as well as sensible advice and serious suggestions."

NOVEL DUAL FEATURE IDEA IN NEW ORLEANS

Whipping the devil around the stump has many variations, but the latest has developed in New Orleans, and it all has to do with that old problem, double features. Dual bills are most uncommon in the heart of the city, particularly along Canal Street, but in the neighborhood houses it is another question. And, here's how it is done. An exhibitor buys a feature from one exchange and bills it heavy. On the same day he quietly visits another exchange and takes home another feature, fully as strong as the first. The second feature is billed on the screen as a preview—no outside mention of it at all—and thus the audience gets its two pictures for the price of one.

EXHIBITORS AT COPYRIGHT HEARING DEMAND END OF MUSIC PENALTY TAX

Kuykendall and Myers Plead for Relief from Score Charge; Allied Amendment Would Eliminate Seat Tax

Two months of copyright hearings were concluded in Washington this week with the appearance before the House patents committee of representatives of the motion picture industry. While exhibitors asked for elimination of the $250 minimum damage clause and urged relief from the score charge and seat tax, the distributors appealed for retention of the minimum damage provision but took no position on theatre royalties.

The windup of the protracted hearing was enlivened by one of the intra-committee rows such as marked the first few weeks of the session when Representatives Braswell Deen of Georgia and Thomas O'Malley of Wisconsin, both of whom outrank Representative J. Burrwood Daly of Pennsylvania, assailed Mr. Daly for usurping the chairmanship during the absence of Chairman William I. Sirovich and Acting Chairman Fritz G. Lanham.

Demands presented for the exhibitors by Ed Kuykendall, president of the Motion Picture Theatre Owners of America, and Abram F. Myers, general counsel and board chairman of Allied States Association of Motion Picture Exhibitors, were substantially identical in opposing continuation of the score charge and seat tax.

Kuykendall Attacks Tax

The distributors' views were presented by Edwin P. Kilroe, attorney for Twentieth Century-Fox and chairman of the producers' copyright committee; Fulton Brylawski, Washington attorney for the committee, and Gabriel L. Hess, general attorney for the Motion Picture Producers and Distributors of America and the Copyright Protection Bureau. Mr. Kilroe and Mr. Brylawski discussed mainly affiliation with the International Copyright Union through adherence to the Berne convention. Mr. Hess devoted his presentation to film copyright infringements.

Declaring that under present conditions it is within the power of the American Society of Composers, Authors and Publishers to take every theatre in the country away from its present owner, Mr. Kuykendall sharply attacked the music tax and statutory penalty.

The seat tax, he said, is an extra charge imposed on exhibitors without their receiving anything in return, "from which there appears to be no escape and through which the music organization annually collects $1,500,000 unless many theatres are not paying the taxes levied or the estimate is way off."

Charges Unfair Exaction

"What we want," Mr. Kuykendall told the committee, "is to be able to buy a license under copyright for exhibiting recorded motion pictures in our theatres that is complete, intact and all inclusive for everything that is recorded on the film and cannot be separated from it, with no extra charges, music tax, score charge, or others jammed down our throats after we have bought and paid for the show. We feel that ASCAP uses the present harsh and unreasonable penalties and minimum damage provisions unfairly to impose a wholly unjustified exaction on every motion picture theatre, even down to the smallest country town theatre, that has cost us millions of dollars and for which we get exactly nothing not already bought and paid for in return."

While the exhibitor is subject to various charges under the guise of license fees, the committee was told, he is left without any real protection, because the music is inseparable from the other material on the film. He is deprived of any selection in the music to be played in his theatre, the MPTOA head pointed out.

Declaring that while exhibitors have complained of the music tax for many years, Mr. Kuykendall indicated that with the coming of sound the situation entirely altered.

"When we used silent films, the music, if any, was provided by the theatre's own orchestra, organist or other musicians," he said. "We at least had a theoretical chance to use music not controlled by the ASCAP combine. In the years 1927 to 1929 this completely changed. The music now is entirely recorded with the dialogue and picture, we have no choice in the matter whatever. An unexpected technical development . . . placed us inescapably in the grip of the ASCAP combine."

Mr. Kuykendall also complained that exhibitors "have saddled on them what is known as the 'score charge,' an extra charge on each picture over and above the copyright license fee or film rental, collected by most of the distributors of motion pictures.

"What this actually represents," he continued, "Heaven only knows. We have been given all sorts of stories about it by various distributors, but exhibitors uniformly feel that it is just an unwarranted extra charge for which there is no real justification.

"It's just a racket to get extra money out of us, for which we get exactly nothing in return.

"But now comes the ASCAP music taxes on top of all of this. Before the producer, who makes a picture with an ASCAP tune in it, can exhibit his own picture in his own theatre, regardless of how much he paid the composer for the tune or how much of a copyright license fee he pays to show the picture, ASCAP levies a music tax on the theatre which he must pay or get soaked a minimum of $250 for each and every time the recorded music is reproduced in the theatre. And every other exhibitor, every theatre, is subject to the same levy by ASCAP.

"The composer or publisher has already been well paid for the tune, and again paid for the right to record it. Both of these payments are put in the production cost in the film rental or copyright license fee which they had to pay to exhibit the picture. The tune is an inseparable part of the picture, yet it still cannot be exhibited until ASCAP's music tax is paid by the theatre. The exhibitor naturally feels they force him to pay a third time for something he has already bought and paid for, to wit, a license to publicly perform or reproduce in his theatre the motion picture as recorded by the studio, intact and complete."

Cites Attempted Increases

Asserting there is no limit to the amount that can be charged as a music tax, the head of the exhibitors' association told the committee that attempts have been made to increase it by as much as 1,000 per cent. Last year, he said, it was raised from 50 to 100 per cent. "They can run it up under the present law as far as they like," he added. "We are completely helpless in the matter and we cannot possibly escape it. It is an entirely arbitrary charge, not based in any way on what it is worth; there is no competitive market. It is not based on how much music is used in the theatre."

The witness attacked "estimates" given by ASCAP officers earlier in the hearings that they collect about $800,000 a year from the motion picture theatres, explaining there are 10,098,920 seats in the 15,378 houses regularly showing sound pictures, from which, at their present rates of 10, 15 and 20 cents a seat, the organization should obtain at least $1,500,000.

Says Stage Acts Should Pay

Mr. Kuykendall pointed out that copyrighted music is not an essential or an important part of most talking pictures and that it is only in the occasional "musical picture" that it is at all essential. In dramatic pictures, he said, music is used only to accompany the main title and occasionally for atmosphere, non-copyrighted classical and semi-classical music being more often used for this purpose.

"The really important creative work done on all motion pictures is done by the dramatist or

(Continued on page 18)

COMPOSERS SOCIETY COLLECTIONS RISE

To reopened theatres and better times generally for the film industry, radio broadcasters and other licensees, leading to an increased use of music, the American Society of Composers, Authors and Publishers this week attributed a large increase in its collections this year.

The first quarterly distribution of royalties for 1936, declared last Friday, exceeded the last quarter's, which was $850,000, by "about 10 per cent," said ASCAP, which would be approximately $935,000, the largest in the Society's history. Warner Brothers publishing subsidiaries normally would share about 22 per cent, but with their withdrawal last January 1 the others benefit correspondingly.

Authors and composers affiliated with Warners will receive ASCAP royalties, in addition to what they will receive from Warner. They are planning, however, to turn over to the Society's relief fund what they will get from the film company, which would bring its first quarterly dividend distribution as a music publisher at the end of this month.

Kilroe for Distributors Asks Delay; Hess Says Dropping Damage Clause in Duffy Bill Would Aid "Pirating"



THE OLD AND THE NEW of American entertainment are contrasted with the emphasis that sound has brought to the screen in Universal's new version of "Showboat," the subject of this Herald Pictorial Preview. Above is the "entire company" on the old river boat; below, an ensuing and elaborate scene on the New York stage with Kim (Sunnie O'Dea) in debut. On the opposite page: Allan Jones, starred as Gaylord Ravenal, with Irene Dunne as Magnolia, and Charles Winninger as Cap'n Hawks, skipper, the role he created in the original stage play. The novel was by Edna Ferber and the late Florenz Ziegfeld produced the stage version and a revival. Universal made it on the screen first as a silent production and later with a part sound treatment. Thus, the forthcoming picture represents the fifth presentation of the story on stage and screen.



'SHOWBOAT' and AMERICANA



by GUS McCARTHY
in Hollywood

WOVEN of material 100 per cent American in character, re-creating the glamour of one of America's grandest and best loved institutions, the river showboat, and capturing the glitter of the American stage during the brilliant era bridging two centuries, "Showboat" returns to the screen in Universal's third picturized version of the Edna Ferber novel which the late Florenz Ziegfeld had brought to the stage and then presented a second time in revival.

The locales and settings which constitute the backgrounds promise to be as interesting as the story. An old river showboat has been faithfully duplicated for the earlier sequence. The ensuing locales, the residence districts, night clubs and theatres of Chicago, New York and Paris, will be presented as they were at that time.

Musical drama is the substance of the picture. The motivating story is a sympathetic, emotion inspiring dramatic romance. It blends love interest and drama that has pathos for its keynote. Comedy contrast is homey, human humor. Music, as featured in solo and chorus, incidental to action and incorporated in the score, combines the appeal of old favorite airs, the charm of Negro spirituals and folk songs and the allure of specially prepared modern numbers. Dancing revives the rhythmic grace of old fashioned cake-walks, soft shoe and sand dances and contrasts them with the flashing tempo of modernism.

The story is the romance of two persons and the drama of many. It tells of a love that thrilled to the ecstasy of youth and the joy of parenthood; a love that knew the happiness of triumph, the despair of disappointment, fear of poverty and the tragedy of desertion. It tells of a man who was afraid and a woman who was the soul of courage.

But "Showboat" is not a somber story. For every moment of drama, and that entertainment quality is sometimes stark in its tear provoking quality, there are just as many minutes of gayety, life and joy. Paul Robeson singing "Old Man River" may touch the more tender emotions, but there is a bubbling brilliance continually accruing to Charles Winninger as Cap'n Andy Hawks, skipper of the "Cotton Blossom." The love drama of Irene Dunne as Magnolia and Allan Jones as Gaylord Ravenal calls to sympathy but the fun Sammy White and Queenie Smith provide is surely capable of spreading smiles.

The story is now being brought to the screen in the full scope that modern technique has made possible. It has been given costly production.

Stage and screen play, together with lyrics, having been prepared by Oscar Hammerstein II with music by Jerome Kern, "Old Man River," "Make Believe," "Old Fashioned Wife" and "After The Ball" are among the old numbers that will be heard in addition to three new Hammerstein-Kern numbers. Dance numbers, arranged by LeRoy Prinz, span the range from the stately effects of yesteryear to the intricate arrangements of today. More than fifty sets were constructed to accommodate the production. With James Whale as director, the cast also includes Helen Westley, Donald Cook, Hattie McDaniel, Francis X. Mahoney, Charles Middleton, Arthur Hohl, Helen Morgan (also in her stage role), J. Farrell MacDonald, Marillyn Knowlden, Sunnie O'Dea, Mae Beatty, Clarence Muse, a score or more well known names in minor parts, a Negro chorus of 200 voices, fifty dancing girls and 3,500 extras.

EXHIBITORS AT COPYRIGHT HEARING

(*Continued from page* 15)

writer, the actors and the director," he asserted. "Their work is copyrighted too, yet they levy no additional tax on the theatres exhibiting the picture. What possible justification can ASCAP have for levying such a tax on behalf of the composer that the dramatist and writer does not also have for their far more important copyrighted contribution?"

In the case of the few houses using stage shows, Mr. Kuykendall contended the acts themselves should pay whatever royalties are necessary for whatever copyrighted material they use.

Buck Answers Kuykendall

Gene Buck, ASCAP president, denied some of Mr. Kuykendall's charges in a statement issued in Washington, saying: "These motion picture theatre owners are merely trying to escape charges. They paid for the use of music before sound was introduced on the screen, and as for the score charge which they have seemed to pin on us, we have nothing to do with that angle of the question."

Having saved "millions of dollars" by eliminating orchestras, exhibitors now are trying to save more by not paying for the use of copyrighted music, Mr. Buck charged. He said he would develop this phase before the hearings closed.

Mr. Myers, on behalf of Allied members, submitted a proposed amendment to the Duffy bill which would eliminate the seat tax. If passage of the measure is endangered by this proviso, however, Allied said its membership favors "prompt enactment of the Duffy bill as passed by the Senate." Mr. Myers also urged the committee not to reinstate the penalty clause in the bill, and attacked the score charge. The Allied memorandum was put in the record by Representative O'Malley.

"Under the proviso," suggested Allied, "the producer-distributors of motion pictures would have to bargain for and obtain all the rights necessary to produce, record, exhibit and reproduce copyrighted motion pictures with copyrighted music and to convey to the motion picture exhibitors all the right necessary to exhibit the films in their theatres for a single charge, thus relieving the exhibitors of the necessity of paying the score charge and seat tax as separate items.

"The recording fees exacted by the electrical companies and the Music Publishers' Protective Association will be included in the cost of production instead of in a score charge the amount of which is now a matter of haggling between the exhibitors and distributors and bears no relation to the cost."

Pointing out that the present complicated film license agreement "sometimes leads to controversies as to whether a picture was exhibited prior to or after the licensed period, that is, whether there was an unauthorized showing," Allied in its memorandum also asked for elimination of the damage penalty in this connection.

By application of the penalty to film copyrights, the federal government "has taken sides in a controversy growing out of an exhibition contract," said Allied.

Allied warned that exhibitors "will resist to the utmost any proposal to enact a copyright law perpetuating these penalties," and charged that exhibitors "are being discriminated against by a law of the United States and they are exercising their constitutional right to petition the Congress for a redress of grievances."

The committee was informed that should it "follow the compromise suggestions that have been circulated, to relieve certain consumers of music from the penalty clause and not others, the independent exhibitors insist that they be included in the exempted class."

Taking up the cause of the film producers and declaring that the chief concern of the film industry in copyright legislation is that the law be clear, Mr. Kilroe informed the committee that the industry is the greatest user of copyrighted material in the world, spending from 15 to 25 million dollars a year. Seven or eight of the major producing companies pay approximately $2,000,000 a year each for copyrighted material, he said.

Kilroe Urges Delay

Not one of the three pending bills is acceptable to the industry, Mr. Kilroe said, suggesting that consideration of the legislation be postponed until next session so that the best parts of each of the three can be consolidated into one measure.

The major objections to the pending legislation are the merging of the production and exhibition rights, the provision restricting assignments to the first 28 years of the proposed 56-year copyright; the copyrighting of interpretations by music performers, and proposed amendments to the Berne convention to be considered at the conference in Brussels this year which, he said, strike at the heart of our copyright laws.

Nobody knows the purpose of the proposal to merge production and exhibition rights, he declared, but if enacted "its interpretation will not be settled until expensive and disastrous litigation affecting these rights is carried to the United States supreme court." The provision will not solve the problem of music royalties for the exhibitors, but may add to their burden, since they would still be open to the seat tax for incidental music not associated with any picture on exhibition, he declared.

Adherence to the Berne convention until after it is determined what action is to be taken with respect to pending amendments was urged by Mr. Kilroe. Discussing the same problem, Mr. Brylawski pointed out that the pending bills contain reservations designed to safeguard American interests, and explained that such reservations would make adherence impossible. Conversely, he said, adherence would make it impossible to amend the law later to safeguard our interests.

Mr. Brylawski also attacked provisions of the Duffy bill exempting from royalties performances in places where no admission is charged. He said it has becomes apparent the bill will not prohibit the rendition of a sound track material under such conditions.

Exemption from infringement damages given newsreels for copyrighted material used incidentally, Mr. Brylawski urged, should be extended to features, many scenes, he said, being made in the open and there might innocently be picked up copyrighted material, which would leave the producer and exhibitor open to damage claims.

Hess Talks on "Pirating"

"Pirating" of pictures not only destroys a portion of the distributors' market but seriously injures honest exhibitors, Mr. Hess declared in opening his presentation. Criticizing exhibitors for their failure to recognize the advantages to them of penalties on unfair competitors, he asserted that elimination of the minimum damage provision would prevent distributors from giving the protection exhibitors seek when entering into license agreements.

Exhibitors and distributors have been as one in their effort to eliminate bicycling and other evils, he said, quoting a letter from Stanley D. Kane, secretary of Allied Theatre Owners of the Northwest, advising of the rejection of the application of a bicycler for membership. Except for minimum statutory damages, Mr. Hess went on, there are no practical remedies by which the distributors can protect themselves and honest exhibitors from "pirated" exhibitions.

The education of the industry concerning minimum damages has been so effective the last eight years that from a loss of "millions" annually from pirated exhibitions, violations have become negligible, Mr. Hess declared.

No legal actions were originated last year although 1,469 cases were investigated. Eight cases were filed last year on the basis of 1934 investigations, but in the preceding year only three suits were brought, and a similar number was initiated in 1933, he said.

"Speaking for the distributors of motion pictures, the producers, the honest exhibitors, and the arts and crafts which participate in the manufacture of motion pictures," he concluded, "I earnestly ask that before any legislation amending our copyright law be favorably reported, the following be preserved:

"1. The right to protect our licensed customers from unfair competition by permitting us to control the time, place, method and manner of every exhibition of our pictures under our copyrights. This necessarily requires elimination of the word 'publicly' qualifying the exhibition right in the Duffy and Daly bills. It also means the elimination of any requirement of admission charges as applied to motion pictures under the Duffy bill.

"2. The preservation of minimum statutory damages of $250 to deter piracies, to insure the mass licensing necessary under mass distributing system, and to provide some partial return of compensatory damages to the copyright owner for his very actual indirect expense in disclosing and proceeding against infringing non-licensing users.

"3. The preservation of the Townsend amendment of 1912 in the statutory damage section, whereby statutory damages are reasonably restricted to the infringing manufacturer or distributor of a motion picture which plagiarizes on some musical or literary material in its production, and which is thereafter distributed to 10,000 secondary infringers, innocent theatre owners, who infringe the same literary or musical copyright by exhibition of the picture in their theatres."

BUS LINE STARTING PICTURE SHOWINGS

Motion picture showings on buses will be inaugurated for the first time on the transcontinental buses of the All-American Bus Lines, Inc., of Chicago, it was announced by B. T. Peyton, president.

The bus line has ordered 52 projector installations for showing 35 mm. non-inflammable films. The projectors will be operated automatically, without the need of an operator, the bus porter changing the films, said Mr. Peyton.

DEATH OF FELIX F. FEIST CLOSES 27 YEARS OF ACTIVITY IN INDUSTRY

General Sales Manager of MGM Started as Advertising Executive of American Kinemacolor Company in 1909

Death came on Wednesday morning to Felix F. Feist, general sales manager of Metro-Goldwyn-Mayer Distributing Corporation, after a painful spinal illness of a year. Thus ended his 27 years of service to the motion picture.

Mr. Feist, 52 years of age, was born in New York on July 15, 1883. His son, Felix, Junior, is engaged in short subject production at Metro's studio at Culver City. His daughter is Mrs. Myron Nast, of New York. Mrs. David J. Klein, Mt. Vernon, N. Y., and Mrs. A. B. Seder, of New York, are sisters. Solomon Feist, of Philadelphia, is a brother, and so was the late Leo Feist, song publisher, whose music business was purchased three months ago by Metro-Goldwyn-Mayer.

Funeral services will be held Friday morning at ten o'clock at Temple Emanu-El, 65th Street and Fifth Avenue, New York.

Until then the body will lie in the Universal Funeral Chapel, 597 Lexington avenue, New York.

Dr. Samuel H. Goldenson, Rabbi of Temple Emanu-El, will officiate at the funeral services. Dr. Jonah Wise, a friend of the late MGM sales manager, also will speak. Burial will be at Woodlawn Cemetery, and will be attended by brother lodge members from the Masons, Knights of Pythias and Benevolent and Protective Order of Elks.

First in Advertising

Felix F. Feist—his correct name was Feist Felix Feist—was one who found his place in the motion picture through creative ability, unfaltering initiative and two sturdy fists.

His first business engagement was a long training period in advertising, so when American Kinemacolor Company was formed in 1909 he became advertising manager. Thus Mr. Feist's early motion picture training was under the authorship of one of the very first important exploiters of the screen, whose name in those days became of international prominence in film affairs, and at times the symbol of considerable power. Mr. Feist's association with Kinemacolor came at a time when the dreams of the inventors striving for color in motion pictures came to flower. It was Mr. Feist who aided in advertising "the first color picture" on the screen, in a two-color process that the Urban-Smith interests had developed. As a member of the Urban staff he was on hand at the very beginning of the commercial career of color, Feb. 26, 1900, at a matinee showing at the Palace theatre in London.

Some time between Mr. Feist's short stay with Charles Urban and his association, at the founding, with Celebrated Players, a motion picture exchange in Chicago, Felix Feist turned temporarily to song writing.



FELIX F. FEIST

The engagement with Celebrated Players in the Middlewest terminated in 1913, Mr. Feist having worked the original job into Celebrated's presidency. Next came his appointment as general manager and secretary of the old Equitable Pictures Corporation, which later merged with World Film Corporation.

Acknowledging his work at Equitable and World, Samuel Goldwyn appointed him, in 1920, the vice-president and general sales manager of Goldwyn Pictures.

Two years with Sam Goldwyn and Mr. Feist resigned, in 1922, to join Joseph M. Schenck Productions as supervisor of special features, handling the unit-produced features of Norma and Constance Talmadge and Buster Keaton, until 1925, when, on April 15th—11 years to the day before his death—Joseph Schenck's brother Nicholas took Mr. Feist to Metro-Goldwyn-Mayer to succeed James R. Grainger as general manager of sales and distribution. Mr. Grainger had resigned to become sales manager for William Fox at Fox Film Corporation.

At the time Mr. Feist also was handling sales for Inspiration Pictures.

Student of Selling

Mr. Feist long was recognized as one of the industry's most astute students of selling. He was the author of the "exclusive run" selling plan, adopted by Metro-Goldwyn-Mayer, in 1932. The idea was to sell Metro's outstanding and costliest product exclusively to a single run in a given area at higher rentals than normally were charged.

The exclusive run idea was experimented with by Metro-Goldwyn-Mayer, and its Loew circuit theatre affiliate, for some two years, in a few places where the company complained of difficult subsequent-run situations. The plan did not prove feasible, however, and was abandoned.

Al Lichtman, then general sales manager of United Artists, and now of the Felix Feist top-rank MGM distribution executive staff, had a similar idea at the same time.

Author of "Exclusive Run" Selling Plan Tried Out in 1932; Helped Sponsor "Selective Picture" Sales; Arbitrator

Too, Mr. Feist proposed, and caused to be effected, a number of reforms in distribution and exhibition practice. He was one of the chief sponsors of the "selective picture" idea of selling, and was always among the foremost foes of all "cutrate" practices among exhibitors, campaigning vigorously at times against double bills, premiums and similar stimulants both as detracting from the value of the screen and diverting money from rentals.

Mr. Feist was a leader in the industry's attempts to effect machinery for adjusting exhibitor complaints and for effecting amicable relations between distributor and exhibitor.

In this era he probably was the staunchest advocate of the roadshow, sending units into the field several times yearly with the outstanding MGM product, and playing it two-a-day, advance scale on the reserve seat basis. He strongly favored percentage selling, too, and frequently achieved higher returns for his product than many other general sales managers.

Anniversary Tribute Last Year

Las summer MGM's two national sales conventions, one in Kansas City, were dedicated by the Metro management to Mr. Feist on the occasion of his tenth anniversary with the company.

First indications of failing health appeared about 11 months ago, when a serious distribution problem in the Chicago area required close attention. Exhibitors there called a boycott against Metro when the company threatened to build theatres in competition with the independents in order to further the position of the company's product in that city. Disregarding counsel of friends and physicians, the sales executive responsible in large measure for the development of his company's formidable selling policy, traveled from Broadway to the scent of the dispute and personally conducted long drawn out negotiations culminating in a satisfactory settlement of the contested issues. A considerable portion of the corporation's potential rental gross was at stake.

The Chicago activities, carried on with the determined vigor which characterized Mr. Feist's operations over the years, aggravated the physical condition he stoutly declined to recognize as serious. He finally was persuaded last summer to go to Palm Springs for a rest, after which he believed he had made substantial recovery. He returned to New York in the fall and plunged into the job of selling to exhibitors new sales policies worked out by his company, making a number of quick trips into the field and working at his accustomed high speed. This was reflected in the growing seriousness of his ailment, and in the winter months left his post for Hot Springs for treatment for arthritis of the spine. Failing to gain, he traveled next to Miami Beach, where, while a house guest of M. B. Shanberg, former middlewest exhibitor, expressed the wish that death might relieve him of his suffering.

Mr. Feist returned to New York on April 3rd and entered Mount Sinai hospital, where the ailment finally took its toll Wednesday morning.

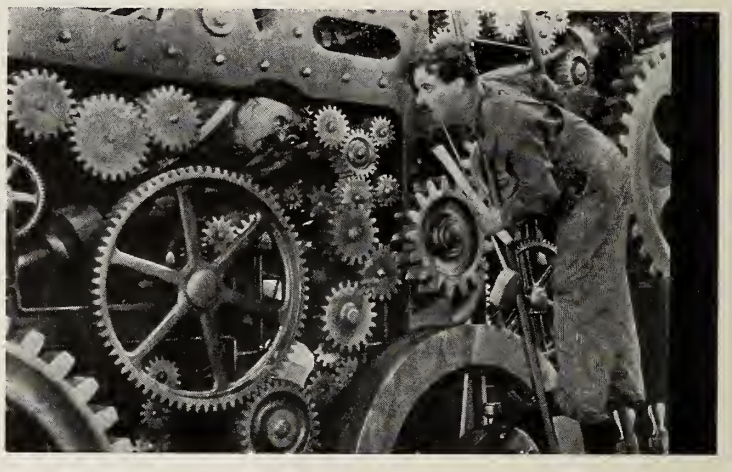
BOX OFFICE CHAMPIONS FOR MARCH



FOLLOW THE FLEET RKO Radio

(1) FOLLOW THE FLEET: Produced by Pandro S. Berman. Directed by Mark Sandrich. Screen play, Dwight Taylor and Allan Scott. Founded on play, "Shore Leave," as produced by David Belasco. Photographed by David Abel. Photographic effects by Vernon Walker. Musical director, Max Steiner. Musical numbers by Irving Berlin. Art director, Van Nest Polglase. Cast: Fred Astaire, Ginger Rogers, Randolph Scott, Harriet Hilliard, Astrid Allwyn. Released Feb. 21, 1936.

(2) THE COUNTRY DOCTOR: Directed by Henry King. Supervised by Darryl Zanuck. Associate producer, Nunnally Johnson. Story idea by Charles E. Blake. Screen play by Sonya Levien. Photographed under technical supervision of Dr. Allan Ray Dafoe. Cast: Jean Hersholt, June Lang, Slim Summerville, Michael Whalen, Dorothy Peterson, Robert Barrat, Jane Darwell, John Qualen, Frank Reicher, Montague Love, David Torrence, Helen Jerome Eddy, Aileen Carlyle, George Meeker, Anthony Hughes, William Benedict, The Dionne Quintuplets. Released March 6, 1936.



MODERN TIMES United Artists

(3) WIFE VERSUS SECRETARY: Produced by Hunt Stromberg. Directed by Clarence Brown. Screen play by Norman Krasna, Alice Duer Miller and John Lee Mahin. From Cosmopolitan Magazine story by Faith Baldwin. Musical score by Herbert Stothart and Edward Ward. Recording director, Douglas Shearer. Art director, Cedric Gibbons. Associates, William A. Horning, Edwin B. Willis. Wardrobe by Dolly Tree. Photographed by Ray June. Film editor, Frank E. Hull. Assistant director, Charles Dorian. Cast: Clark Gable, Jean Harlow, Myrna Loy, May Robson. Released February 28, 1936.

(4) MODERN TIMES: Produced by Charles Chaplin Film Corp. Directed by Charles Chaplin, from story by Charles Chaplin. General production manager, Alfred Reeves. Assistant production manager, Jack Wilson. Settings by Charles Hall. Music composed by Charles Chaplin. Musical director, Alfred Newman. Photographers, Rollie Totheroh and Ira Morgan. Film editor, Charles Chaplin. Cast: Charles Chaplin, Paulette Goddard, Henry Bergman, Chester Conklin, Stanley Sandford, Hank Mann. Released Feb. 21, 1936.

(5) THE STORY OF LOUIS PASTEUR: Directed by Wm. Dieterle. Assistant director, Frank Shaw. Story and screen play by Sheridan Gibney and Pierre Collings. Dialogue director, Gene Lewis. Photographed by Tony Gaudio. Supervisor, Henry Blanke. Film editor, Ralph Dawson. Art director, Robert M. Haas. Gowns by Milo Anderson. Musical director, Leo F. Forbstein. Cast: Paul Muni, Josephine Hutchinson, Anita Louise, Donald Woods, Fritz Leiber, Henry O'Neill. Released Feb. 22, 1936.

(6) KLONDIKE ANNIE: Producer, William LeBaron. Directed by Raoul Walsh. Assistant director, David MacDonald. From a play by Mae West and a story by Marion Morgan and George B. Dowell. Material suggested by Frank Mitchell Dazey. Screen play and dialogue by Mae West. Music and lyrics by Sam Coslow and Gene Austin. Cast: Mae West,



TRAIL OF THE LONESOME PINE Par.

Victor McLaglen, Phillip Reed, Harold Huber, Soo Yong, Lucille Webster Gleason, Helen Jerome Eddy. Released February 21, 1936.

(6) THE TRAIL OF THE LONESOME PINE: Produced by Walter Wanger. Directed by Henry Hathaway. Screen play by Grover Jones. Original by John Fox, Jr. Adaptation by Harvey Thew and Horace McCoy. Settings in color, Alexander Toluboff. Musical direction by Boris Morros. Director of



COUNTRY DOCTOR 20th Century-Fox



WIFE vs. SECRETARY MGM



STORY OF LOUIS PASTEUR FN



KLONDIKE ANNIE Paramount



LOVE ON A BET RKO Radio



COLLEEN Warner

photography, Robert C. Bruce. Film editor, Robert Bischoff. Assistant director, Richard Talmadge. Technicolor photography, Howard Greene. Technicolor color director, Natalie Kalmus. Cast: Sylvia Sidney, Henry Fonda, Fred MacMurray, Fred Stone, Nigel Bruce. Released March 13, 1936.

(6) LOVE ON A BET: Associate producer, Lee Marcus. Directed by Leigh Jason. Screen play by P. J. Wolfson and Philip G. Epstein. From a story by Kenneth Earl. Cast: Gene Raymond, Wendy Barrie, Helen Broderick, William Collier, Sr. Released March 6, 1936.

(6) COLLEEN: Directed by Alfred E. Green. Numbers created and staged by Bobby Connolly. Screen play by Peter Milne, F. Hugh Herbert and Sig Herzig. Story by Robert Lord. Music and lyrics by Harry Warren and Al Dubin. Cast: Dick Powell, Ruby Keeler, Jack Oakie, Joan Blondell, Hugh Herbert, Louise Fazenda. Released March 21, 1936.

FIGHT OVER PROPAGANDA IN SOVIET FILMS HEADED FOR SUPREME COURT

Cinema Guild of Detroit Will Go to Highest Tribunal If Necessary in "Maxim" Case, Says Verlinsky

Threatening international complications, the question of whether importation and exhibition of Russian films violate the pledge of the Soviet Union not to disseminate propaganda in the United States, given when this country recognized the Union of Soviet Socialist Republics, is due for an airing in the United States courts, and if necessary it is understood the fight will be taken to the supreme court.

Vladimir I. Verlinsky, president of Amkino Corporation of New York, official American agency of the Soviet Motion Picture Trust, said this week that the Cinema Guild of Detroit is planning to go all the way to the highest tribunal to compel the local authorities to permit the showing of Russian pictures.

All Soviet-manufactured films apparently are barred in the motor city on the ground of Communistic propaganda. Two films distributed here by Amkino, "The Youth of Maxim" and "Peasants," were shut out by the police censor last fall, and both Amkino and the Cinema Guild decided it would be useless to apply for a permit for other Russion films under the circumstances.

Appealed from Circuit Court

A permit for "The Youth of Maxim" was revoked and the print confiscated after widespread protest by local civic and patriotic organizations and religious leaders, and considerable argument was stirred up between those who objected to the film as Communistic propaganda and those "who could see no harm in it."

The Cinema Guild unsuccessfully fought the ban in the circuit court, which upheld the authority of the police censors, and the case last month was argued on appeal to the Michigan supreme court. A decision is awaited, and if it is against the Cinema Guild the federal courts then will be resorted to.

While the ban technically was for the reason that the picture is "indecent and immoral," and this interpretation was affirmed in the circuit court under the broad discretionary powers of the censors, Nathaniel H. Goldstick, assistant corporation counsel, and other opponents of the exhibition of Russian films raised the issue of propaganda. Mr. Goldstick ruled its circulation violated "the specific agreement between the commissar of foreign affairs of the Soviets and the President of the United States," made at the time the United States recognized Russia.

Challenges Censors' Authority

There have been instances in other localities where the exhibition of Soviet films has been prevented by the authorities, but this is the first court test challenging the right of censors to prohibit films on the ground of Communistic propaganda. The American Civil Liberties Union, the National Council on Freedom from Censorship, and Reds, Socialists, liberals and other sympathizers consider the Detroit case a paramount issue and have rallied to the support of the Cinema Guild.

"The Youth of Maxim" depicts industrial conditions and the struggles of the revolutionary workers in the days of the Czar. Sergeant Joseph M. Kollar, police censor, maintained it was un-American and endeavored to instill Red ideas in the minds of the audience.

Meanwhile Charles Chaplin's films are finding great favor in the Union of Soviet Socialist Republics. Mr. Verlinsky announced this week that negatives of "City Lights," produced in 1931, and "Modern Times," Chaplin's latest, have been shipped for exhibition in that far-flung country.

Mr. Verlinsky, who closed the deal with United Artists on instructions from the central Soviet film industry, said that while Russia exercises censorship over films, both Chaplin pictures were considered suitable and there would be no changes. The Russian masses as well as the industry executives consider Chaplin a great artist, he said.

Soviet Commission Stays

The five-member Soviet commission which arrived recently to study film technique and methods will remain here at least another month surveying equipment and manufacturing processes at factories in New York, Camden, N. J., and elsewhere in the East, and in Chicago. Two of the group later will go to Hollywood for a study of recording, laboratory and other studio technology.

RADICALS WAVERING IN PICTURE STAND

While radicals, socalled, are going to court to obtain "freedom of the screen" for Soviet films, they still are seeking to deny the screen to films to which they object as allegedly "anti-labor," "pro-war" or other pet phrases.

Revival of picketing and demonstrations at theatres in the metropolitan New York area last week resulted in the arrest of 10 demonstrators at Loew's Coney Island. They were showing their displeasure with "Riffraff," Metro - Goldwyn - Mayer picture of waterfront strife which has been picketed by maritime unions on the west coast, and elsewhere.

After a hearing, Judge William O'Dwyer in magistrate's court sentenced seven picketers to two days in jail or a fine of $10 each, and three, including a woman, to serve one day or pay $1 fine. Most of them elected to serve.

Lawyers Protest Court Allowances

Arthur Ballantine of Root, Clark, Buckner and Ballantine, counsel to the Paramount trustees, along with Alfred Cook of Cook, Nathan and Lehman, counsel to the Paramount stockholders' committee, appeared before the United States circuit court of appeals in New York this week appealing from Judge Alfred C. Coxe's order designating the allowances to be made them for their Paramount services. Mr. Ballantine's firm was allowed a total of $450,000 and Mr. Cook's, $115,000.

The court reserved decision after listening for two days to the arguments.

Kuhn, Loeb and Company, former Paramount bankers, and Cravath, De Gersdorff, Swaine & Wood, as Kuhn, Loeb's counsel and former counsel for Paramount, were heard Tuesday. Kuhn, Loeb put in an application for $100,000 for its services at the time of the reorganization, and the Cravath firm asked $150,000. Federal Judge Alfred C. Coxe, who presided over the Paramount court proceedings, disallowed both petitions in their entirety. The two firms are appealing from that decision.

An appeal by the stockholders' protective committee from Judge Coxe's allowance at $10,000 for an application for $33,116 for Coverdale & Colpitts, accountants employed by the committee, was also heard.

Seven additional appellants whose petitions for fees were either reduced or disallowed by Judge Coxe will be heard by the Circuit Court next month.

Mr. Ballantine told the court that lawyers of his firm worked a total of 72,113 hours on the Paramount situation and that the allowance made them by the court amounts to the "ridiculous pittance" of $6.25 per hour. He reminded the court that not so long ago it had pared the fees of servitors in the Allied Owners reorganization to a figure that maintained a market value of $11 per hour for the legal workers.

Mr. Cook, discoursing in the same vein, also protested against Judge Coxe's reduction of the fee originally asked.

Thomas D. Thacher, attorney for Paramount, told the court that the company wanted to see every factor in its reorganization paid "whatever is fair and reasonable" and that it believed that Judge Coxe's allowances took care of this ably enough.

Makeup Supervisor Addresses SMPE Unit

"Character Makeup for Motion Pictures," was the subject of the talk by Fred Fyle, makeup artist of Movietone News for the past six years, before the monthly meeting of the Society of Motion Picture Engineers Wednesday evening at the Hotel Pennsylvania in New York. The board of managers met before the meeting proper.



RONALD COLMAN

("Beau Geste"—NOW "Under Two Flags")

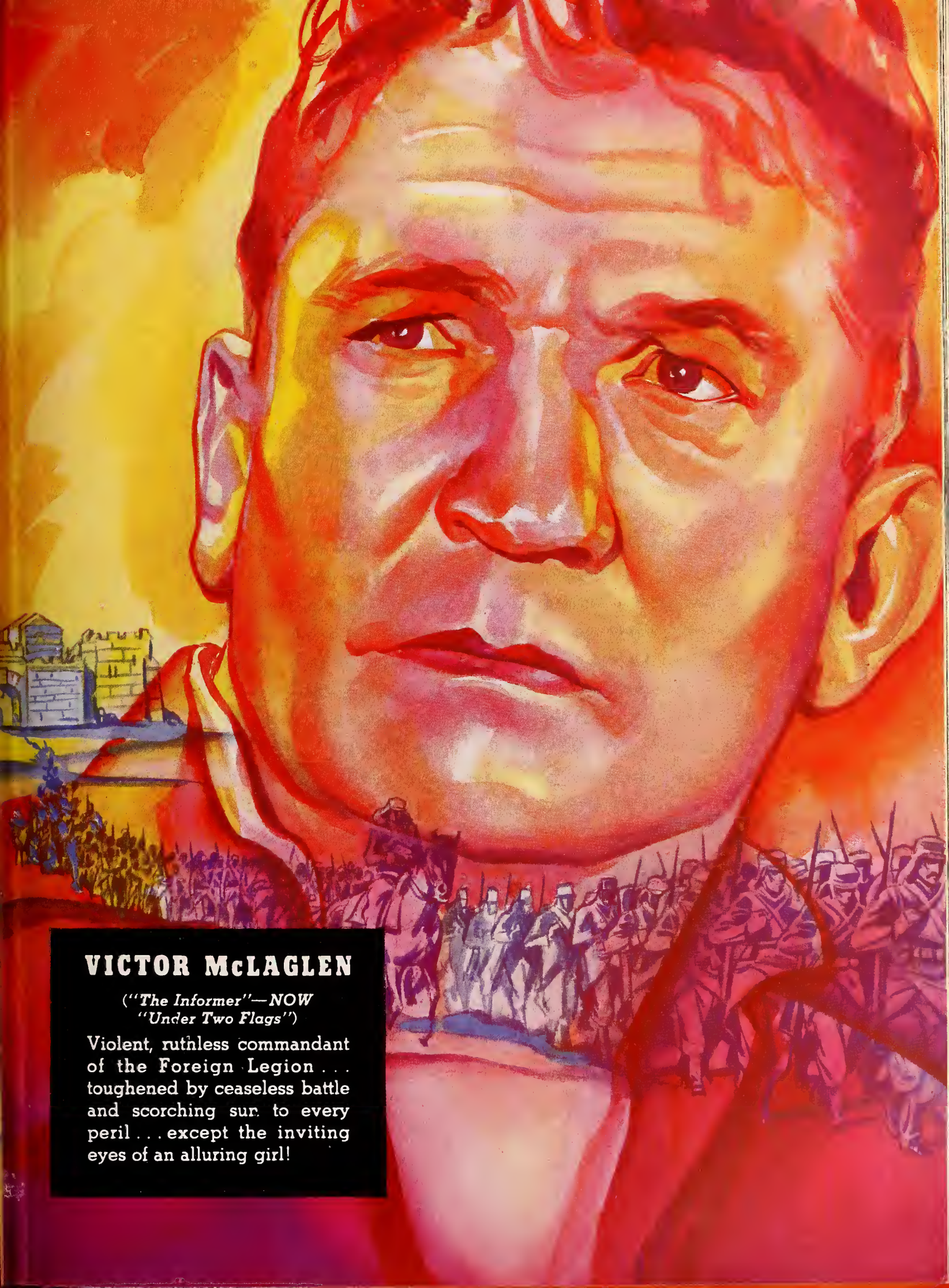
Nonchalant in danger..dangerous to women..escaping bitter memories in the burning Sahara . . where the past is dead and the future is death!



CLAUDETTE COLBERT

("It Happened One Night"—NOW "Under Two Flags")

Desert beauty . . . oasis of tenderness for lonely Legionnaires . . . a tempest of emotion whom only one man could tame . . . the man she never conquered!



VICTOR McLAGLEN

("The Informer"—NOW "Under Two Flags")

Violent, ruthless commandant of the Foreign Legion . . . toughened by ceaseless battle and scorching sun to every peril . . . except the inviting eyes of an alluring girl!



UNDER TWO FLAGS

starring
Ronald
COLMAN

·

featuring
Claudette
COLBERT

Victor
McLAGLEN

·

Rosalind
RUSSELL

with
Gregory Ratoff • Nigel Bruce
C. Henry Gordon • Herbert Mundin
AND A CAST OF 10,000

a DARRYL F. ZANUCK 20th Century Production
Presented by Joseph M. Schenck
Directed by Frank Lloyd · *Associate Producer* Raymond Griffith
Screen play by W. P. Lipscomb and Walter Ferris • Based on the novel by Ouida

ROSALIND RUSSELL
("Rendezvous"—NOW "Under Two Flags")

Haughtily aloof . . . a stranger to rough soldiers and dreary desert emptiness . . . till the silken magic of a Sahara moon flooded her heart with the primitive yearnings that are all women's!

20th CENTURY FOX

THE KEYSTONE OF YOUR FUTURE

MPPDA AND MPTOA DEVISE PLANS TO RAISE BOX OFFICE PATRONAGE

Outlines for Study Groups Announced by Mrs. Winter on Coast; Exhibitor Organization Seeking New Markets

Producers and distributors are ready to tell the story of the motion picture, inside and out, to the public at large, in the latest move to build additional goodwill in the hope that it will be reflected in increased box office receipts.

Aiming directly at organized public attention, the plan is being effected by the large companies through their membership in the Motion Picture Producers and Distributors of America, Will H. Hays, president, and will be conducted from the Hollywood branch by Alice Ames (Mrs. Thomas G.) Winter, in charge of community service for the MPPDA.

"Because there is a growing demand for information on motion pictures," Mrs. Winter is notifying civic, educational, institutional, religious and other outside groups that the MPPDA now has available a series of four brief outlines for study groups, and, in addition, seven articles for subsequent discussion—all intended to make the public motion picture conscious. The subjects in printed form will be sent free to any group requesting copies, and follow:

1—HISTORY OF PICTURE MAKING

How it began.
Successive steps in development.
Organization of the business.
Industry statistics.
The industry's self-control.

2—PICTURES IN THE MAKING

What a studio looks like.
Scenario preparation.
Processes of picture making
(a) Sound.
(b) Devices by which effects are produced.

3—THE ART OF MOTION PICTURES

Entertainment.
Differences between the cinema and other arts.
Story form.
Scenario writer.
Director.
Art director.
Cameraman.
Acting.
Sound in pictures.
Color.
Rhythm.
Cartoons.
Audience satisfaction.
Suggestions as to evaluating pictures.

4—MOTION PICTURES AND THE PUBLIC

Censorship.
How are better pictures coming?
Survey.
Organization for better pictures.
The educational situation.
Library relations.
Junior matinees.
What is being done inside the studios.
Motion pictures and the family.

In addition to these printed programs, which also are intended to inform the existing filmgoing public, the MPPDA has mimeographed articles to distribute on certain special subjects, as follows:

1—SIXTY LEADING DIRECTORS

2—REVIEWING A PICTURE

Analysis of motion picture technique, by Mrs. Mullen, of Lincoln High School.

3—INFLUENCE OF TALKING PICTURES ON OUR PRESENT-DAY SPEECH

By Mrs. Oliver Hinsdell, Dramatic Coach, Metro-Goldwyn-Mayer.

4—SOME LATEST DEVELOPMENTS IN SOUND RECORDING AND REPRODUCTION

Excerpts from papers presented at meetings of the Technicians Branch of the Academy of Motion Picture Arts.

5—STEREOSCOPY, COLOR AND TELEVISION

6—BIBLIOGRAPHY: A GUIDE TO THE LITERATURE OF THE MOTION PICTURE

Prepared by F. Christeson, Reference Librarian of the University of Southern California.

7—MOTION PICTURES BASED ON PUBLISHED BOOKS, PLAYS AND SHORT STORIES

As released during the period from July 1, 1934, to date.

Nor is the producer-distributor MPPDA group alone in the effort now being expended for widening the market.

Proceeding on the premise that there seems to be a considerable number of non-customers in the neighborhood of most theatres—"a huge undeveloped market for motion picture entertainment right under our nose that we have been unable to reach as yet"—the Motion Picture Theatre Owners of America this week announced that it "is vitally interested in plans and ways of developing this retail market for motion picture entertainment for the benefit of exhibitors." The MPTOA pointed out that "frequency of moviegoing is nearly independent of the economic circumstances of the customers."

The MTOA, in a bulletin to the trade, by Ed L. Kuykendall, president, disclosed that at the organization's March meeting of the board of directors, at Miami, "much interest was displayed" in a study of the theatregoing market as it stands today.

SPOOR 'NATURAL VISION' SHOW CLOSES IN A DAY

To sparse attendance with admission price reduced from $1 to 25 cents, George K. Spoor's "Niagara Falls" opened Monday, April 6th, at the Mosque theatre in Newark, N. J., for an eight-day trial run represented as a demonstration of his "natural vision" motion picture process. On Tuesday morning stagehands and operators, alleging nonpayment of salaries, attached the large screen which is a vital factor of the equipment, electrical apparatus and other appurtenances, closing the show.

"Niagara Falls" was last exhibited publicly, briefly, and closed under similar circumstances, at the World's Fair in Chicago in 1933. It was first exhibited publicly in New York and Chicago in 1930, this event evoking a pell-mell interest in the so-known "wide screen," momentarily hailed as a prime development and abruptly abandoned after brief trial.

John Berggren, long affiliated with Mr. Spoor in development of the process, was joint-sponsor of the Newark exhibition. The program included vocal music and a lecture by Thomas Dixon, author of "The Clansman," which D. E. Griffith brought to the screen as "The Birth of a Nation."

Mr. Spoor's investment in the development of his "natural vision" process subsequent to his withdrawal from motion picture production with the dissolution of General Film company and prior to its premiere in 1930 was variously estimated by conservative and informed commentators from $5,000,000 to $7,500,000.

Frequency of Filmgoing Called Nearly Independent of Economic Circumstances of Customers; New Appeal Sought

Court Refuses to Punish Krellberg in "Ecstasy" Case

The appellate division of the New York supreme court late last week refused to punish Joan of Arc Pictures, Inc., and S. S. Krellberg, operators of the Bijou theatre, New York, on a charge of contempt of court brought by Eureka Productions, Inc. No opinion was given.

The contempt allegation grew out of the fight of Eureka to compel removal of signs combining "Ecstasy," the title of its film, with "Young Love," a picture distributed by Metropolis Pictures, Inc. Eureka said the signs were not removed from the Bijou until more than 24 hours after a temporary injunction was issued restraining use of the word "Ecstasy."

Eureka was considering an appeal of the denial of the motion to punish, but Henry Pearlman, its attorney, said it was uncertain that an appeal could be taken since the ruling was from the appellate Division.

Meanwhile attorneys were preparing for a hearing of the issues when the injunction case comes up soon in the appellate division.

Film Deliverers Honored

Fifteen drivers of the Indiana Film Transit Company of Indianapolis have received safety awards from the Indiana Motor Traffic Association for a record of averaging but one accident for every 300,000 miles driven.

N. Y. OWNERS DEFEAT TEN STATE MEASURES

New York Kills 10 Bills, St. Louis Four; Rhode Island Legalizes Sunday Shows

Ten bills which would have imposed drastic burdens and restrictions on exhibitors in New York state have been killed in the legislature at Albany, nine of these receiving the death blow in the Assembly and one in the Senate.

While companion measures of some of the Assembly bills disposed of are pending in the Senate, their passage is considered doubtful, and they are under the eagle eye of an exhibitors' legislative committee representing circuit and independent theatres in New York City, of which J. Henry Walters of RKO is chairman.

Elsewhere, as legislative sessions generally enter their last lap, the week produced these developments:

Proposals for a 10 per cent admission tax and a gross sales tax incorporating a 10 per cent levy on theatre grosses died with adjournment of the Alabama legislature. There may be a special session next fall.

Four bills aimed at the industry in St. Louis expired with adjournment of the board of aldermen.

A bill legalizing stage dancing on Sunday in Massachusetts has been deferred to the next session.

A four per cent tax on all theatre tickets over 10 cents was included in the "luxury tax" bill passed by the New Jersey assembly Monday night, effective to June 30, 1937. The bill was expected to pass the senate.

The Rhode Island senate legalized Sunday film shows for Westerly. Citizens of Monticello and Clarksville, Ark., voted for Sunday shows by large majorities.

Major attention of New York state exhibitors was focused this year on proposals regulating the admission of minors to film theatres. The Andrews and Breitbart bills providing for double censorship for shows attended by children and otherwise striking at the industry were killed in Assembly committees. The industry and other interested factors are, however, seeking the passage of the Joseph-Swartz bill which would amend the present antiquated laws.

The Assembly killed a measure by Assemblyman B. J. Moran imposing a tax of one mill per foot on every print submitted for censorship, with a fee of $1 for a certificate showing that the tax has been paid.

Also killed were bills by Assemblyman Dixon and Senator Nunan providing that prior to each performance theatres flash on the screen a diagram of statement indicating fire exits and their accessibility.

The Assembly committee on general laws killed Assemblyman Flynn's bill barring standing room in picture houses and providing that anyone sold a ticket for standing room may sue and collect $50 for each ticket so sold. Violation would be penalized by revocation of license. Senator Feld's companion bill is pending.

Standing room would be permitted in all places of public assembly charging admission, under a bill by Senator Egbert, providing such space is marked off and not less than three feet from the nearest seat and the aisles and approaches to fire exits are kept unobstructed. Not more than 10 per cent of seating capacity would be permitted to stand under any conditions and not more than five per cent in the balconies and loges. Violations would be subject to a fine of from $25 to $100, and the complainant would be entitled to half the fine. The bill is in the committee on labor and industry. Its passage is doubtful.

Presentation of vaudeville in film theatres on Sunday and employment of orchestras virtually would be prevented, according to observers, by a bill by Assemblyman Crews, which was killed, providing that every employee be given "at least 24 consecutive hours of rest in any calendar week." This would have affected theatres maintaining a vaudeville policy on a seven-days-a-week basis. The statutes already provide for rest days for other classes of employees.

One day of rest a week also would be granted to engineers, under a bill by Senator O'Brien and Assemblyman Crews.

The committee on affairs of cities killed Assemblyman Bernard Austin's measure providing that no unlicensed operator may thread a projection machine and otherwise regulating the employment of projectionists in cities of the first class. Provisions that operators stay at their machines at all times and not be required to do any other work are construed as meaning the mandatory employment of an operator for each machine.

Theatres, film studios and film laboratories were excluded by amendment from a bill by Assemblyman Crews drastically changing the law governing the examining, licensing and regulation of master and special electricians.

Governor Signs Measure

A measure of importance to those in the industry negotiating or holding contracts, leases, mortgages or other obligations was signed by Governor Lehman this week. It amends the personal property and real estate laws in relation to the validity of agreements made without a consideration. Under the old law a compromise agreement on theatre rent, for example, would have to be accompanied by a consideration to be valid. The amendment makes such consideration unnecessary. Such modifications must, however, be in writing and agreed to by the party against whom they are enforced. The bill was sponsored by Assemblyman Reoux.

Four St. Louis Bills Die

Among measures dying with adjournment of the St. Louis board of aldermen was one for two men in a booth, and the local operators' union has indicated it will be reintroduced at the next session. Others expiring provided for a one-cent tax on all admissions of 20 cents or more, which would have cost exhibitors an estimated $200,000 a year; a levy of one-tenth of a mill on each foot of rented film, estimated to cost exhibitors $35,000 annually, and a bill eliminating standing room.

Present laws in Massachusetts prohibiting stage dancing on Sunday except as they may be interpreted as acrobatic will remain until the next session of the legislature when an attempt to legalize Sunday stage dancing will again be made. Theatres, as a matter of policy, did not support the amending measure.

Jersey Censorship Bill

Senator Clifford R. Powell, chairman of the New Jersey legislature's miscellaneous business committee, was sanguine that the bill providing for a three-member censor board would be reported favorably this week. In that event it would be ready for a final vote in a week or two.

In New Orleans, discussion has started on a general sales tax which may be sought at the coming legislative session in Louisiana.

Governor Guy B. Park of Missouri has decided not to call a special session to provide further revenue for relief purposes. The one per cent sales tax meanwhile continues, and in January picture houses in Missouri contributed $15,902, representing the levy on admissions.

A decision on a special session of the Kansas legislature to bring social security laws in line with the federal enactments is expected shortly. Taxation for the purpose may hit film theatres.

The Mississippi tax commission reported March amusement tax collections of $24,811, an increase over the same month last year.

PENSACOLA THEATRES CURTAILING SCHEDULES

Drastic curtailment of theatre operation in Pensacola, Fla., is in prospect as a result of adoption of an ordinance levying a ticket tax on films, legitimate attractions and other entertainment. The tax is two cents on admisions 11 to 25 cents, three cents from 26 to 50 cents, and five cents on tickets more than 50 cents.

The levy was adopted by a vote of six to four, despite vigorous opposition. Objection was registered by John M. Coe, attorney representing employees of the Saenger circuit, and E. V. Richards, Paramount operating partner and Saenger Theatres head, said the Saenger theatre would operate only two days a week and the Isis one day instead of the present three.

The ordinance levies the tax also on shows given for charity, and becomes effective in 30 days.

SEC Acts Are Upheld In Trans Lux Case

Judge Robert P. Patterson of the United States district court in New York, asserting the Securities and Exchange Acts of 1933 and 1934 represented constitutionally valid control of stock sales in interstate commerce, has issued a preliminary injunction prohibiting Torr and Company, Ellery W. Mann and thirteen other defendants from trading in the stock of the Trans Lux Daylight Picture Screen Corporation. Because the court declared evidence of concealed financial interest and manipulation of the market was present, it ruled that in view of this "sharp practice," on the part of the defendants purchasers had a right to rescind.

Deny Griffith Motion

Judge Murray Hulbert in the federal court of New York has denied a motion made on behalf of D. W. Griffith, Inc., to dismiss the complaint filed by John A. Manning in a stockholder's action in which the directors and officers of D. W. Griffith, Inc., were charged with gross mismanagement and waste of corporation's assets.

W. B. Wesley Transferred

W. B. Wesley has been transferred from the G-B Oklahoma City exchange back to the Dallas branch and J. Gammer has been placed in charge at Oklahoma City.

REPEAT RUN SMASH!

"A Connecticut Yankee" continues to amaze exhibitors with its vitality on return engagements.

Right on the heels of its highly successful runs at the Apollo, Indianapolis, and the Strand, Louisville, come such gratifying reports as:

CAPITOL, CINCINNATI: Second day built to *double* opening day; third day *more than tripled* opening day.

GARRICK, CHICAGO: Boom business nearly doubling that of "King of Burlesque."

PALACE, HARTFORD: Re-opened this theatre, closed for a month by flood. Slightly under "Steamboat Round the Bend's" sensational move-over gross!

WILL Rogers

in MARK TWAIN'S

"A CONNECTICUT YANKEE"

with

MYRNA LOY

MAUREEN O'SULLIVAN

Directed by David Butler
a FOX picture

20th CENTURY FOX

THE KEYSTONE OF YOUR FUTURE

PLAY IT AGAIN...PROFIT AGAIN!

NEW FHA RULES NOW IN EFFECT FOR BORROWING

Five Changes in Regulations of Housing Credit Plan Follow Extension of Act

Congressional passage of the amendment extending section two of title one of the National Housing Act to April 1, 1937, brought this week a further defining of the nature of equipment to which federal housing loans may be applied under the law making available credit up to $50,000 for modernization.

Items of machinery and equipment which become definite additions to the real property will continue to be considered eligible, whereas those which do not become additions to the real property (that is, a part of the structure) will be considered as ineligible. Under this more clarified interpretation, heating, plumbing and wiring systems, furnaces, oil burners, stokers, water heaters, marquees, theatre signs attached to buildings, projection booths and the like are eligible. However, movable equipment will not be eligible. Portable equipment is likewise ineligible.

Five important changes in the regulations of the Government's modernization credit plan have been made necessary by passage of the extension amendment.

These changes are not of a nature which will materially restrict the full operation of the modernization credit plan as it formerly functioned for the benefit of exhibitors and others who desire to modernize or rebuild with a loan obtained from local institutions under the plan.

The first change is the elimination of all new construction on *unimproved* real property from consideration under the plan, and the exclusion of loans to tenants except those who are lessees. That part of the act now reads as follows:

"Insured modernization loans may be made only to owners of *improved* real property or to lessees of such real property who have a lease extending for a period of not less than six months beyond the maturity of the modernization credit loan."

This means, then, that the loans may be applied only to construction on real estate that has been improved with street lighting, sidewalks, sewerage, etc., also, where the exhibitor, or other applicant is only the lessee, and not the owner, he must have a lease to such property for at least six months beyond the maturity date of the loan.

A new limitation is the specific exclusion from loans of credit in the amount of $2,000 or less for the purchase and installation only of equipment or machinery. Actual additions to the property must be made in order to secure, as part of the whole loan, a sum for equipment, and then the equipment, as previously stated, must become a definite addition to the property.

The Government's insurance against loss to the local lending agencies is reduced from 20 per cent to 10 per cent of the total amount of the loans made or credit advanced. However, eligible loans which were made before April 1st, and properly reported, will continue to be covered by the 20 per cent insurance.

Although the Government does not have available specific information on the extent to which exhibitors have taken advantage of the modernization credit plan to improve their theatres, it is agreed that they are considerably represented among the thousands of borrowers who up to this week have taken some $332,822,000 for improvements under the plan.

FROM READERS

URGES FREEDOM OF CRITICS' EXPRESSION

To the Editor of the Herald:

I have scanned a sufficient number of issues of the Motion Picture Herald to realize that your magazine serves a worthwhile purpose and probably has kept many a gray hair from the domes of the gentlemen who exhibit the studio's product. However, I take most emphatic exception to your editorial "Left-Wingers" (issue of February 29) and am pained that another journal, which demands freedom for itself, should howl for suppression of others.

It is my firm conviction that the writer of that charming plea for the suppression of ideas in cinema criticism has placed your publication in the ranks of those who are determined to keep motion picture comment on the dreary level of the prepared socalled reviews in the press books. Let me point out, however, that I do not advocate sacking the culprit or even "calling him on the carpet." All I do ask is that he do battle openly as a gentleman and not call upon the newspaper proprietors to fire anyone whose point of view differs from his own.

It has always seemed to me that intelligent motion picture criticism does not exist generally throughout the United States and if some fellows are lucky enough to be able to write like an adult and not imitate a press agent in some of his more lush moments I say that it is a good thing for all parties concerned. The free play of ideas is just as important on the drama page as in the columns of the Motion Picture Herald. If you get jittery because some reviewers rap "The March of Time" for being pro-fascist and Hearst's hired men howl that it is communistic, just knock off for a couple of days until you regain your mental equilibrium—but don't take publishers to task for practicing, in some measure, the freedom of the press about which they so often wax panegyric.

I do not think my work would come under the classification of "Left-Winging" even if by some miracle it came to your attention, but I do wish to say that I think that the movies have definitely embarked on a campaign of propaganda in favor of certain principles and ideas just as dangerous to an American citizenship as a Communistic dictatorship.

This tendency is plain in a number of recent productions and if the "Left-Wingers" point it out I say Amen. I hold that a film such as "Shipmates Forever" is militaristic drivel in the guise of entertainment. I am also of the opinion that "Red Salute" is intellectually insulting and deliberate propaganda for a jingoism that will kick you or me in the pants just as hard as it will the fellow on the soap box. I further believe that "Riff-Raff" is a trashy plea for palpable untruths and a conscious attempt to befog the issue of organized labor and the circumstances leading up to a strike. Therefore, I feel that one has a right to state one's position, for certainly it is a damn poor newspaper office that has room for only one idea.

I am not asking that you change your editorial attitude towards the critics whose writings distress you or to agree with the point of view expressed in reference to the above named photoplays, but I can recommend that you practice the urbanity professed in the editorial where it read "they really do not matter." You are playing the game when you dismiss your opponents with such a gesture, but you most certainly aren't when you ask that they be stabbed in the back—via the well known dismissal notice.

Heil Hitler!—Terry Pettus, Drama Editor, Daily and Sunday Ledger, Tacoma, Wash.

—

In his letter of reply to Mr. Pettus, Terry Ramsaye said in part:

" . . . The principal point that I made seemed to miss you— . . . my contention that newspapers are in some degree obligated to be consistent, and to maintain a policy through all departments.

"I also do not believe that it is good journalism to let writers talk politics and economics under the guise of criticism. They should write about plays, books and pictures, not about what the books, plays and pictures are about. Their function is to discuss these articles of merchandise for the information of the reader, not to pose as experts on every possible subject that the whole range of authors and playwrights may choose to discuss."

—

New Photophone Reproducer Retains Rotary Stabilizer

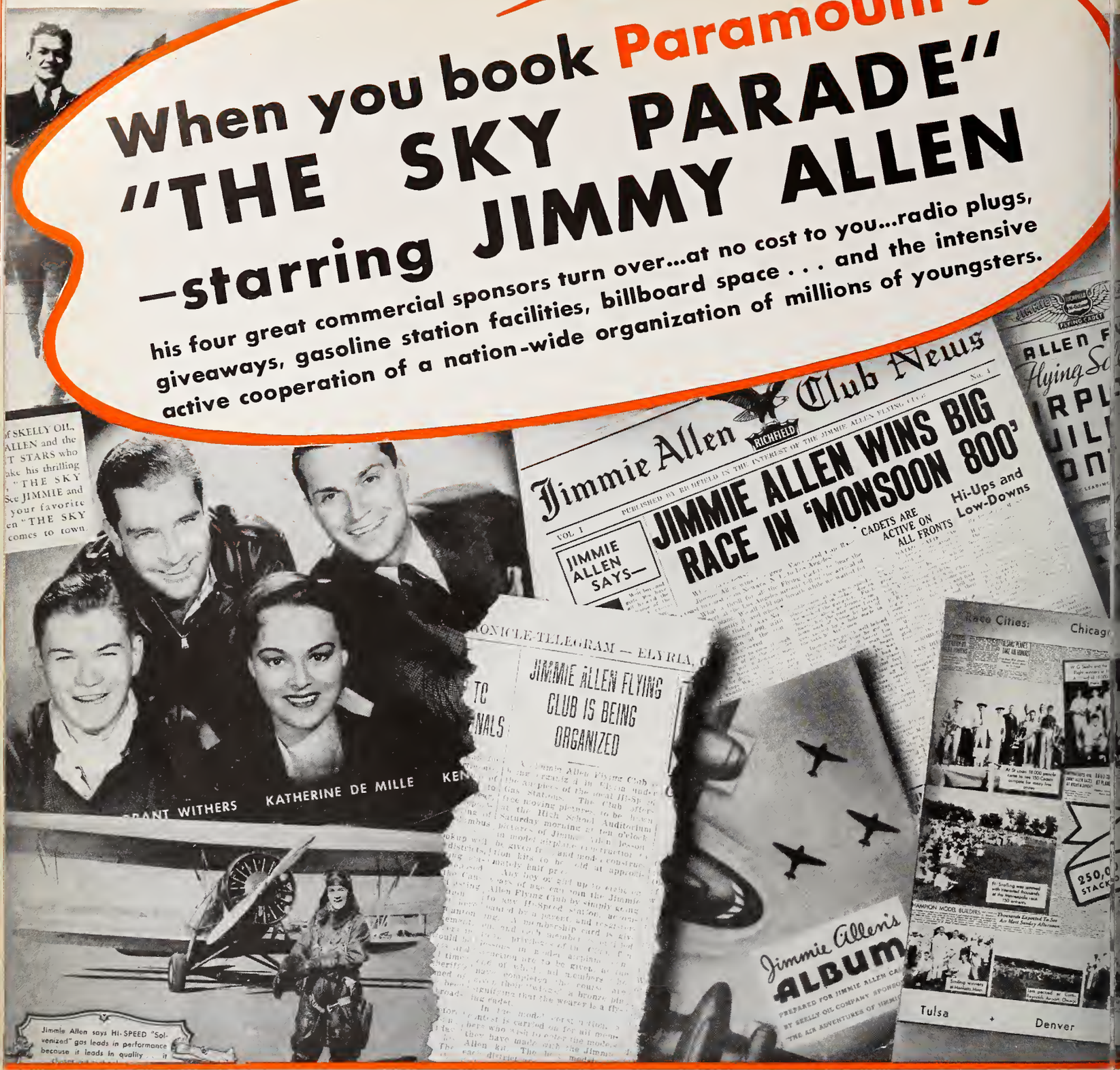
A new High Fidelity soundhead reproducer incorporating many refinements and improvements and retaining the rotary stabilizer system of the first RCA High Fidelity theatre sound systems, has been announced by Edwin M. Hartley, sales manager.

Most of the improvements in the new sound equipment sum up in terms of greater simplicity and accessibility through re-arrangement and refinement of mechanical parts. Other features include an hermetically sealed, oil proof optical system; micrometer adjustment of the optical unit by a single nut and accessible pad rollers on sprockets along with the framing knob on the motor.


53,000,000 radio fans are being told...five nights a week... to see JIMMIE ALLEN in Paramount's "THE SKY PARADE"
Paramount Pictures
This is the kid who will bring 'em in droves to your box-office!
Turn Over...Read Why...

When you book Paramount's "THE SKY PARADE" —starring JIMMY ALLEN

his four great commercial sponsors turn over...at no cost to you...radio plugs, giveaways, gasoline station facilities, billboard space . . . and the intensive active cooperation of a nation-wide organization of millions of youngsters.



JIMMIE ALLEN, for three years, has been broadcasting five nights a week to millions of listeners... Today he is the idol of "Jimmie Allen's Flying Cadets" —an organization with an enrolled membership of more than 3,500,000 boys and girls throughout the country. **15,000,000 families listen in** on each broadcast... The parents are vitally interested in what interests their children. PARAMOUNT'S "THE SKY PARADE" is Jimmie Allen's first screen picture... **Right Now!...** major radio stations from coast to coast are plugging "THE SKY PARADE"... and will continue to boost it for several months to come. **The Richfield Oil Company of California** is selling "THE SKY PARADE" to radio audiences in California, Washington and Oregon. **The Skelly Oil Company** is carrying the story to millions in Illinois, Iowa, Minnesota, Missouri, Kansas, North Dakota, South Dakota, Wisconsin, Nebraska, Colorado and Oklahoma. **The Hickok Oil Company** is talking about the picture to radio audiences in Ohio and





Behind Jimmie Allen is a three-and-a-half-year buildup of Newspaper Publicity...Newspaper Photos ...Air-Meets...Giveaway Photos, Albums, Stamps and Club News...Flying Cadet Insignia, Examinations, Blueprints, Aircraft Information . . . Special Broadsides...House Organs...Prizes—Still Going Strong —and ALL TIED IN *NOW* WITH "THE SKY PARADE"!

Michigan. **The Richfield Oil Company of New York** is doing the same job in New England, New York, New Jersey, Pennsylvania, Delaware, Maryland, District of Columbia, Northern Virginia and West Virginia. **Right Now!** millions of "Flying Cadets" are eagerly awaiting word of where they can see their Jimmie in action on the screen. **Right Now!** Jimmie's four great sponsors are ready—and more than willing—to cooperate with every theatre in their respective territories that plays "THE SKY PARADE."

They will mention theatres and playdates on all radio programs...turn over valuable billboard space at gas stations and along highways . . . arrange for photograph and other giveaways . . . give special theatre parties for "Flying Cadets" for which they buy the tickets . . . conduct contests with prizes to be awarded at theatres . . . and render a raft of other valuable and worthwhile assistance that will make for plenty of audience for "THE SKY PARADE". . . and all at no cost to you!



Paramount's "THE SKY PARADE" is 100 per cent entertainment on its own merits . . . Backed by its vast exploitation cooperation . . . it becomes a picture with unusual audience appeal!



A Special Press Book gives you all the information about the Exploitation Set-up. Get your copy—at once! —from your Paramount Exchange.

These Radio Stations Are All Tied in When You Book Paramount's "THE SKY PARADE"

RICHFIELD OIL OF NEW YORK

WFBR . . . . Baltimore, Md.	WCAE . . . . Pittsburgh, Pa.
WNBF . Binghampton, N.Y.	WMFF . . . Plattsburg, N.Y.
WNAC . . . Boston, Mass.	WCSH . . . . Portland, Me.
WICC . . Bridgeport, Conn.	WEAN . . Providence, R. I.
WBEN . . . . . Buffalo, N.Y.	WHAM . . Rochester, N.Y.
WESG . . . . . Elmira, N.Y.	WGY . . Schenectady, N.Y.
WHP . . . Harrisburg, Pa.	WGBI . . . . . Scranton, Pa.
WDRC . . . Hartford, Conn.	WMAS . Springfield, Mass.
WOR . New York—Newark	WFBL . . . . Syracuse, N.Y.
KYW . . Philadelphia, Pa.	WRC . . Washington, D.C.

HICKOK OIL CO.

WJR . . . . . Detroit, Mich.	WKBN . . Youngstown, Ohio
WOOD Grand Rapids, Mich.	WJW . . . . . Akron, Ohio
WGAR . . . Cleveland, Ohio	WHBC . . . . Canton, Ohio

SKELLY OIL CO.

WOC . . . . Davenport, Ia.	WBBM . . . . . Chicago, Ill.
WHO . . . Des Moines, Ia.	WCCO Minneapolis, Minn.
WOW . . . . Omaha, Neb.	KOA . . . . . Denver, Col.
WKY . . . . Oklahoma City	KFH . . . . . Wichita, Kan.
KVOO . . . . Tulsa, Okla.	KFBI . . . . . Abilene, Kan.
WDAF . . . Kansas City, Mo.	WKBB . . . . . Dubuque, Ia.
KMOX . . . . . St. Louis, Mo.	WDAY . . . . . Fargo, N. D.

RICHFIELD OIL OF CALIFORNIA

KNX . . . . Hollywood, Cal.	KFJI . . Klamath Falls, Ore.
KXO . . . . . El Centro, Cal.	KMED . . . . Medford, Ore.
KFOX . . Long Beach, Cal.	KOIN . . . . Portland, Ore.
KGO . . San Francisco, Cal.	KJR . . . . . Seattle, Wash.
KFXM . San Francisco, Cal.	KIT . . . . . Yakima, Wash.
KFSD . . . San Diego, Cal.	KPQ . . Wenatchee, Wash.

KFPY . . . . Spokane, Wash.

ASIDES & INTERLUDES

By JAMES CUNNINGHAM

Broadway is still chuckling over Whitney Bolton's Samuel Goldwyn story of a few days ago:

Seems that Zeppo Marx, now agenting, called on Mr. Goldwyn and tried to get the producer to sign Norman Krasna to a long-term writing contract.

"But I never sign any writers to long-term contracts," Mr. Goldwyn protested. "You know that. I get them picture to picture, as I need them. Why carry idle men on the payroll?"

"You've got Hellman on a long-term contract," Zeppo argued.

"That's different, and it isn't long-term," defended Goldwyn. "She works four weeks for me, four weeks for herself. It's an arrangement.

"Even so," pleaded Zeppo. "This boy is the best in Hollywood. He would be invaluable. If you sign him for a term of years you can get him for an equable price."

"Listen, I got a system for writers and I like it," stormed Goldwyn. "Why should I stick my head in a moose!"

▽

The Los Angeles Ministerial Association had heard some queer stories in their parts about a "mail-order church" consecrating preachers and bishops—at so much per consecration—$15 for a D.D., $30 for a bishopric. They found some pretty funny subjects "of the cloth" among the 918 persons who had paid for a diploma, and, determined to ascertain just how far the "mail-order church" would carry its "consecrations," enlisted the aid of Joe Penner. They attached $15 to an application, submitted it on behalf of one Drake Goo Goo, and, sure enough, two days later back came an impressive looking document elevating Drake Goo Goo to preachership. Drake Goo Goo is Joe Penner's duck!

▽

The big bogeyboo in the life of Warners' Kay Francis is the letter "s." Take Odd McIntyre's word for it. Thungamabobbing around Broadway, Mr. McIntyre learned that Kay Francis—known to her parents as Katherine Gibbs—cannot, for her life, make a word with the letter "s" sound right. So dialogue writers skilfully turn out roles for her that contain the minimum of that fatal letter.

Mr. McIntyre next turned to Paul Whiteman and found the band master having another finish fight with avoirdupois. Whiteman had shucked down to the proper thinness and then began to break training by indulging a few of the dishes he craved. Now and then, too, he took on several breakers of his favorite stew—and before he knew it he was some 40 pounds heavier. So he is back on the one meal a day diet and expects to stay until he puts his baton away and retires to his ranch in Colorado. Then all bets are off. He just expects to sit, gorge and listen to the radio.

▽

Paul Whiteman was the target for a bit of ribbing during the most rigid stretch of his dieting several years ago. Charlie Butterworth, comedian of Broadway, and elsewhere, arranged to have the ribber join them at midnight when Paul was always hungriest and permitted to nibble only at a half apple. The ribber, bearing down on a Texas-sized raw hamburger with onions and a seidel of beer, told of arriving home the night before, ravenous. He built up a great picture of going to the ice box and finding a cold boiled potato, a hock of boiled ham and a bottle of chilled milk. Whiteman, mincing at his apple, could stand it no longer, pushed back his "dessert" plate containing the small piece of fruit, and with tears trickling down his cheeks stalked out into the night.

▽

Overheard in the Music Hall theatre at Radio City: "I missed most of the picture, but I had the most wonderful dream."

Blow the Bugle, Boys, NBC's Ready for War

LET JAPAN attack on the Pacific, as Mr. Hearst anticipates, Mexico on the south and Hitler by way of Delancey Street—the National Broadcasting Company today stands ready to cope with the invader. Come what may, NBC's radio will not be silenced. Not even the bulging cannons of the enemy storming the canyons on Manhattan Isle can still Mr. Sarnoff's broadcaster, for NBC now is ready for war! There is a sense of security in that knowledge, situated as we are in the Quigley publishing offices right in the center of NBC's defensive fortress in Rockefeller Center.

The broadcasting company has completed a film which demonstrates the correct use of its admittedly "remarkable" emergency equipment in any contingency. This film is being distributed to all NBC transmitters and engineering departments throughout the United States.

NBC feels that today radio is the universal medium of communication (city editors, please copy), and in any national emergency —such as that next war which H. G. Wells is so comprehensive about in United Artists' "Things to Come" (free advt.)—radio would be a major arm of service.

Realizing this, National Broadcasting Company now maintains a complete system of giant storage batteries, which, it hopes, will never be used. That emergency equipment is there, however, in readiness in case regular broadcasting facilities should be disrupted. Enemy spies may locate these giant storage batteries in the battery room on the fifth floor of NBC's headquarters in the RCA tower at Rockefeller Center. (We'll probably hear from the State Department about this.)

Anyway, the giant storage batteries are designed to supply power continuously for 72 hours without recharging. If the war lasted longer than 72 hours, Mr. Sarnoff would be in a pickle.

And if anyone has the impression that the RCA people are not taking this thing seriously, let them read what Arthur Lindley wrote in *Rockefeller Center Weekly*—Rockefeller Center community publication—for RCA and its NBC baby:

> "In the event of a bombing raid this battery room would carry to the transmitters any proclamation the president might want to make, any instructions relating to the safety of listeners in the danger zone. (Editor's Note: RCA evidently does not care what happens to non-listeners.)
>
> "It might even carry, in code, emergency commands to military officers.
>
> "If a gas attack should sometime actually bring to reality the fevered nightmares of the alarmists, the NBC studio block would be the one safe place in the country. Government officials stationed at NBC microphones could issue warnings of the danger while remaining in security, for the studio block in the RCA building is windowless; air-conditioning functions throughout. The walls, reinforced with three-ply felt, for acoustical and sound-proofing purposes, would also exclude any gas fumes that an enemy might discharge."

But no apparatus has been developed to exclude the fumes emanating from some of NBC'c radio programs.

"Civilization, thy evil roots are everywhere!"

RKO Radio in Hollywood needed a large group of Indians for "Dancing Pirate," centering around old Spanish California, 1820 era. At first, regular Hollywood extra players were tried out, but were unsatisfactory because of too much civilization and not enough primitiveness.

So a group of genuine Indians were recruited and everything proceeded smoothly until Director Lloyd Corrigan noticed that one of the Indians, stripped to the waist, had been cavorting before the camera with a large vivid picture of the Battleship Maine tatooed upon his broad chest, symbolic of the Spanish-American War that followed by 78 years, in 1898, the "Dancing Pirate" story of 1820.

▽

The other evening, while dining in one of Los Angeles' most Chinese of Chinese cafes, Richmond Wharton was mildly thrilled to see a more or less aging John Barrymore saunter in to the accompaniment of a rather gay group. One of the younger Chinese waiters wanted Mr. Barrymore's autograph, and at the approach asked the star if he wasn't John Barrymore of the movies. Not quite John Barrymore of the movies, said John. . . . "I might have been up to a few months ago."

"But, Mr. Barrymore," insisted the Chinese boy, "you must be mistaken."

"No," Barrymore answered, "YOU must be mistaken. "I am John Barrymore of the vale of desuetude"—meaning he's out of a job!

"And what is the name of the girl who is with you?" asked a reporter standing nearby. "Her?" replied Barrymore, pointing to the pretty miss, "why her name is legion."

▽

"I very seldom eat desserts, but I have one particular favorite—an old favorite, custard pie, with a new spring dress: It's rhubarb-pineapple pie."—Myrna Loy, in Hollywood.

▽

Republic Pictures is engaged in selling a motion picture entitled "Frankie and Johnny" —Remember? "Frankie and Johnny were lovers; Oh boy, how they did love! . . . He was her man, but he done her wrong!" . . . and so Frankie shot Johnny. Real sawdust-on-the-floor saloon stuff—a "hot pertater." But Republic, evidently recognizing the demand for motion picture versions of the classics, is touting its Frankie and Johnny as "THE ROMEO AND JULIET of a roaring age!"

Metro-Goldwyn-Mayer has a "million dollar" "Romeo and Juliet" coming up, too, written by a guy named Shakespeare. Somebody will probably charge MGM with plagiarizing the Romeo and Juliet idea from Republic's Frankie and Johnny.

▽

Hyatt Daab, publicity chief of Columbia Pictures in New York, rushes breathlessly to the press with the news that their "Mr. Deeds Goes to Town" has inspired Santley-Joy Music Company to bring out a new song, entitled: "I'm Pixilated Over You."

▽

The most optimistic piece of press agentry in a decade reaches our desk from S. Charles Einfeld, publicity director of Warner Brothers, or, did his assistant, Sid Rechetnik, send it?:

> "Warner Bros.' 'I Married a Doctor' is set to follow 'The Singing Kid,' *WHEN AND IF* the latter picture completes its highly successful run, into the New York Strand theatre."

SHOWMEN'S REVIEWS

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public

Three on the Trail

(Paramount)

Comedy Drama

Soundly produced, its drama, romance, comedy, villainy, suspense, action and excitement being particularly well blended, this latest of the Hop-Along Cassidy series looms up as of more than acceptable entertainment values. Possessing more than enough quality in the way of story content idea, action and situations, it has all that is required to please the outdoor thrill adventure devotees. Likewise as the story follows a natural it-might-have-happened vein, there is an absence of forced or artificial theatrical heroism about the show, for appeal to the general run of theatregoers. Though beautiful natural scenic backgrounds are now generally common to outdoor action pictures, the settings in "Three on the Trail" with their expert artistic photography are particularly attractive.

While the plot is more or less formula, the manner in which it is narrated is decidedly novel. From the beginning everything builds to the anticipated thrill climax. But as the drama of that is interspersed with romance, comedy and suspense there is unique interest accruing to all the picture's phases. It's the Bar 20 trio, Hop-Along, Johnny Nelson and Windy, pitted against a lawless gang of gambling cattle rustlers headed by the smart and resourceful Pecos, with a tenderfoot school teacher, Mary Stevens, caught in the turmoil. The romantic contrast takes an odd twist, as for quite a bit of the show it is made to appear that Hop-Along and Johnny are rivals for Mary's affections. Following the familiar path in which Pecos is forcing his minion sheriff Corwin to arrest Hop-Along and Johnny for a stage holdup committed by his own gang, the heroes are kidnaped by the rustlers. Contriving to escape, they convince rancher Ridley as to who is really responsible for the holdup and numerous other cattle stealing depredations. Rushing through a series of hard riding chases, the climax is packed with excitement as the ranchers lay siege to Pecos' gambling joint stronghold. As Mary is trapped in the building, suspense runs high until Hop-Along rescues her.

Previewed in studio projection room to crowd of newspaper reporters which several times expressed its appreciation by applause.

McCarthy, Hollywood.

Distributed by Paramount. Produced by Harry Sherman. Directed by Howard Bretherton. Associate producer, George Green. From story "Bar 20 Three" by Clarence E. Mulford. Adaptation by Doris Schroeder. Screen play by Doris Schroeder and Vernon Smith. Assistant directors, Theodore Joos and Derwin Abrahams. Film editor, Edward Schroeder. Photographed by Archie Stout. Sound, Earl Sitar. Art director, Lewis Rachmil. Special effects, Mel Wolf. P. C. A. Certificate No. 2090. Running time, when seen in Hollywood, 66 minutes. Release date, April 24, 1936. General audience classification.

CAST

Hop-Along Cassidy ..... William Boyd
Johnny Nelson ..... Jimmy Ellison
Pecos Kane ..... Onslow Stevens
Mary Stevens ..... Muriel Evans
Windy ..... George Hayes
J. P. Ridley ..... Claude King
Buck Peters ..... William Duncan
Rose Peters ..... Clara Kimball Young
Idaho ..... Ernie Adams
Jim Trask ..... Ted Adams
Sam Corwin ..... John St. Polis
Kit Thorpe ..... Al Hill
Lewis ..... John Rutherford
Conchita ..... Lita Cortez

And so They Were Married

(Columbia-Schulberg)

Comedy Romance

The entertainment worth of domestic comedy romance is approached from a different angle in this picture. Refreshing and unique, there's plenty of interest as well as exploitation value in the love interest phases, which, for the most part, are subject to a combative treatment. But the real fun of the show is to be found in its comedy. That quality is accounted for by a couple of youngsters, a boy and a girl, who don't want their respective father and mother to get married. To the tune of peppy dialogue the action of the show is fast; the many oddly contrived situations give it an atmosphere of rollicking gayety even in its more serious sequences. But when the comedy vein is tapped, with the kids turning the faucet, the quality of hilarity runs high.

To give her daughter Brenda the benefit of a white Christmas, man hating widower Edith Farnum takes the child to a mountain resort. With the same purpose in mind, woman hating widower Stephen Blake starts out for the same place with son Tommy. Enroute there is an auto collision that gives the youngsters a vivid idea of just how rigidly their parents detest the opposite sex.

The quartet, alone in the resort, adopt a chilliness toward one another. The kids, imbued with the spirit of their parents, play all sorts of tricks and pranks on each other. But the parents, to escape the well meant intentions of hotel manager Snirley and hostess Miss Peabody, seek armed peace in each other's company. Their association amazes Brenda and Tommy, who can't help but think that ma and pa are going to get married. To prevent such a dire calamity, they effect an armistice. As nothing they contrive to do seems to produce the desired effect, they plan to stage a disappearance that will be accepted as a kidnaping. Their gag is more effective than they imagined. As the frantic parents and hotel attaches go in search of them, Blake and Edith are in a car going for the police when the kids pop up from the rumble seat. Officers who have been informed of the kidnaping come up and, unwilling to accept the identities of Blake and Edith, toss them into a jail filled with New Year revelers.

Previewed in California Theatre, Huntington Park, suburban neighborhood house. The audience, distinctly family type in character, reacted favorably to attraction and was particularly appreciative of the work contributed by Edith Fellows and Jackie Moran.

McCarthy, Hollywood.

Produced and distributed by Columbia. A B. P. Schulberg production. Story by Sarah Addington. Screen play by Doris Anderson, Joseph Anthony and A. Laurie Brazee. Directed by Elliott Nugent. Assistant director, Cliff Broughton. Photographed by Henry Freulich. Sound engineer, George Cooper. Film editor, Gene Milford. Musical director, Howard Jackson. Costumes by Samuel Lange. Release date, May 10, 1936. Running time, when seen in Hollywood, 75 minutes. General audience classification.

CAST

Stephen Blake ..... Melvyn Douglas
Edith Farnham ..... Mary Astor
Brenda Farnham ..... Edith Fellows
Tommy Blake ..... Jackie Moran
Hotel Manager ..... Donald Meek
Miss Peabody ..... Dorothy Stickney
Mr. Snirley ..... Romaine Callender
Horace ..... Douglas Scott

The First Baby

(20th Century-Fox-Stone)

Comedy

Here is a comedy-packed yarn, with occasional bits of drama sprinkled in, of what happens to a young couple when they go to live with the bride's mother. Typically American in character, recounting experiences and incidents that in the funny and dramatic character are generally familiar, the show moves fast and the up-to-date dialogue is adequately balanced by much suspense and exciting action and developments. While there is a hint of a preachment in it relating to the folly of mother-in-law interference, the gist of the feature is essentially amusing entertainment.

Johnny Ellis, one of a slather of kids, is in love with Trudy Wells, only daughter of domineering Mrs. Wells and henpecked Mr. Wells. Mrs. Ellis thinks the match is a pretty nice affair, but Mrs. Wells fearful that she will lose her dear daughter, sternly opposes it. Eventually, after illustration of all the folderol that is so laugh provoking when someone else is involved, Johnny and Trudy are married. They make the mistake of acceding to Mrs. Wells' demand that they live with her.

Then the real fun begins when Mrs. Wells, much to the relief of senior Wells, but not without sympathy, goes to work on Johnny. Adoring his wife, but resentful of mother-in-law interference, Johnny is in a wellknown quandary. When the baby arrives Mrs. Wells takes full charge. Then the explosion. Johnny, who has prepared an apartment for himself, Trudy and the baby, walks out. Heartbroken, but afraid of her mother, Trudy continues to live at home. Guided only by his own mother, with only a few bits of advice from his henpecked father-in-law pal, the boy doesn't know what to do. Then the baby gets sick. That's all Johnny needs. Becoming a man among men, he puts his mother-in-law in her place, convinces Trudy where her place is, and goes with her and the child to seek the happiness that everybody hopes will be theirs.

The familiar character of the story is its outstanding entertainment and commercial value. A mere hint of what it's all about undoubtedly will be sufficient to arouse quite a bit of interest among patrons of the houses in which it will play.

Previewed in Ritz Theatre, Los Angeles, on Good Friday night. Despite the date, the lure of a preview attracted a near capacity house that gave frequent indications that it enjoyed the film. McCarthy, Hollywood.

Produced and distributed by Twentieth Century-Fox. Directed by Lewis Seiler. Associate producer, John Stone. Original story and screen play by Lamar Trotti. Music "Joan of Arkansas" by John W. Green and Edward Heyman. Photographed by Barney McGill. Art director, Duncan Cramer. Assistant director, William Eckhardt. Film editor, Al De Gaetano. Costumes by William Lambert. Sound, E. Clayton Ward, Harry Leonard. Musical direction, Samuel Kaylin. P. C. A. Certificate No. 2134. Running time, when seen in Hollywood, 75 minutes. Release date, May 22, 1936. General audience classification.

CAST

Johnny Ellis ..... Johnny Downs
Trudy Wells ..... Shirley Deane
Mrs. Ellis ..... Jane Darwell
Maud Holbrook ..... Dixie Dunbar
Mrs. Wells ..... Marjorie Gateson
Mr. Ellis ..... Gene Lockhart
Mr. Wells ..... Taylor Holmes
Doctor Clarke ..... Willard Robertson
Dora ..... Hattie McDaniel



IT CLICKED!

M-G-M's "Campaign Picture" Idea is registering merrily at box-offices from Coast-to-Coast!



in

JANET GAYNOR
ROBERT TAYLOR
"SMALL TOWN GIRL"

with
BINNIE BARNES · LEWIS STONE · ANDY DEVINE
ELIZABETH PATTERSON
FRANK CRAVEN
JAMES STEWART

Directed by
WILLIAM A. WELLMAN

Produced by
HUNT STROMBERG

Serialized and promoted by 143 leading newspapers, it's now reaping the exploitation harvest!

Watch for more M-G-M Campaign Pictures!

LION SHOWMANSHIP

Murder On the Bridle Path

(RKO-Radio)

Mystery Comedy Drama

Shifting suspicions, practical methods of police detection, three tangled skeins of love interest, humorous as well as dramatic dialogue and situation, steady narrative tempo and an arresting circumstantial setting are exploitation factors present in this murder mystery. James Gleason's performance as chief of the homicide squad and Helen Broderick's portrayal of his competent if critical associate are the outstanding player accomplishments. Plot construction successfully sustains suspense until the crime solution, which is not indicated in advance.

New York is the scene. The time is the present. The neighborhood happens to be adjacent to the area currently headlined in newspapers as the setting of two sensational murders taking place in about the same social stratum as that represented in the picture. The cast is large and the play is from a book by Stuart Palmer, whose murder mysteries have become well known to followers of that kind of fiction.

Inspector Piper is summoned at early morning to Central Park where Violet Foley's body has been found. Indications are that she has been thrown from her horse and trampled, but Hildegarde Withers, volunteer aide of the Inspector, discovers that the horse was wounded by an air rifle, presumably to make him throw his rider. A man's pipe is found at the scene. The dead woman's divorced husband is suspected when it is found that he obtained his release from jail the night before by means of a forged writ. Her sister's youthful suitor is suspected, too, when witnesses to a quarrel between the deceased and himself tell their stories. As circumstances are investigated, clues run down, theories tried out, practically everybody in the cast is shown to have had reasons for wishing Mrs. Foley's part in their lives eliminated. The ultimate solution comes unexpectedly but logically.

Reviewed at the Rialto theatre, Times Square, attended principally by a transient clientele, where it appeared to hold interest steadily.

WEAVER, New York.

Produced and distributed by RKO-Radio. Directed by Edward Kelley and William Hamilton. Book by Stuart Palmer. Screen play by Dorothy Yost, Thomas Lennon, Edward North and James Gow. P. C. A. Certificate No. 1999. Release date, April 17. Running time, 66 minutes. General audience classification.

CAST

Inspector Piper	James Gleason
Hildegarde Withers	Helen Broderick
Barbara Foley	Louise Latimer
Eddie Fry	Owen Davis, Jr.
Joey	John Arledge
Latigo Wells	John Carroll
Don Gregg	Leslie Fenton
Thomas	Christian Rub
Violet	Sheila Terry
High Pockets	Willie Best
Pat Gregg	John Miltern
Addie	Harry Jans
Kane	James Donlan
Dr. Bloom	Gustav von Seyffertitz
Dr. Peters	Frank Reicher
Mahoney	Spencer Charters

Skargards

(Scandinavian Talking Pictures)

Swedish Comedy Drama

The title translates as "The Resort Flirt" and the locale is an island of the Stockholm archipelago. The love story is carried steadily through sequences dominated for the most part by humorous dialogue. The picture is not supplied with English titles to translate this for the non-Scandinavian public.

The photography possesses a peculiarly brilliant quality. In pattern the story is comparable to contemporary American material. Gideon Wahlberg, who plays a principal role remindful of Emil Jannings, wrote it. The chief comedy part is played by Nils Lundell, a young man who looks and acts very much like Ted Healy.

Osterman and Sjoholm are neighboring residents of an island frequented by summer visitors. They plan the marriage of Inga and Erik, respectively their daughter and son, but Lilly, daughter of a wealthy merchant visiting the island, lures Erik away from Inga. When fire destroys the Osterman home he rescues Inga and discovers it is she he really loves. Lilly finds other entertainment.

Meanwhile Osterman's hired man has persuaded him to buy a lottery ticket, while his wife has invested the family's savings in a bank which fails, leaving him without dowry for his daughter. The lottery ticket proves a winning one and all ends happily.

Reviewed at the Fifth Avenue Playhouse, New York, which features foreign-language pictures. Reaction to the comedy dialogue in Swedish was manifested by frequent laughter ranging from chuckle to guffaw.

—WEAVER, New York.

Produced by Europa. Distributed in America by Scandinavian Talking Pictures, Inc. Directed by Arne Bornebusch. Screen play by Gideon Wahlberg. Music by Baumann-Axelson. No P. C. A. certificate. Release date April 7. Running time, 90 minutes. Adult audience classification.

CAST

Osterman	Gideon Wahlberg
Augusta, his wife	Dagmar Ebbesen
Erik, their son	Eric Laurent
Sjoholm	Ernst Bruman
Inga, his daughter	Solveig Hedengran
Blom, merchant	Theodor Berthels
Lilly, his daughter	Karin Eklund
Vasander, lawyer	Holger Lowenadler
Hired man	Nils Lundell
Maid	Rut Holm

The Law in Her Hands

(Warner)

Drama

For an average picture this production possesses much entertainment and showmanship quality. The basic plot is refreshing and just different enough to establish it as quite a bit out of formula. Supplementing the motivation is a line of drama, romantic love interest, comedy and surprise that quickly engages and continually holds regular audience interest.

Mary Wentworth and Dorothy Davis, waitresses, pass the bar examination and become eligible to practice as attorneys in New York State. An incident in which their employer celebrates their success and in which Matty Fain as Simelli, a strong-arm racketeer organizer, gives a notable performance, leads to his conviction, and Mary is brought to the attention of district attorney Mitchell and gangster Gordon. Suffering the hardships common to neophyte lawyers, Mary is the object of the affections of Mitchell, from whom she learns that in knowledge of the tricks and loopholes in the law is the quickest way to success, and of Gordon, who wants her as his mouthpiece. Beating Mitchell in a sensational case, she becomes Gordon's lawyer and Mitchell's foe. She is victorious over him in several cases, but Gordon gets into a killing jam that disgusts Mary and she refuses to defend him.

As Mitchell is hounding her and Gordon tells her she must defend him or else, she goes into court and to the amazement of Mitchell and to the fury of the mobsters she apparently allows Gordon to be convicted. Saving her master stroke until the climax, and as Mitchell gloats, she reveals that the prisoner is not Gordon at all but a man looking exactly like him, and she calls Gordon to prove it. The case is dismissed, whereupon Mary accuses Gordon of being the murderer and makes it possible for Mitchell to convict his foe. Naturally there is the romantic fadeout.

Though drama is the principal characteristic of the motivation, it is not without comedy moments in production and substantiating incidental effects, in which Glenda Farrell and Eddie Acuff account for a goodly number of laughs. Likewise, romantic contrast that takes a combative twist is well woven into the story to create unusual situations and sequences leading to the surprise climax.

The theme suggests ample angles for unique and timely exploitation. The graphic illustrations of how tricks and technicalities can be used to circumvent orderly processes of law and justice are something with which the public is undoubtedly familiar and interested.

Previewed in Warner's Theatre, de luxe first-run. The audience, which at first seemed to think it was going to see just an ordinary programmer, quickly caught the spirit of the show and payed closer attention to it than sometimes is noted in the case of more pretentious features.

—MCCARTHY, Hollywood.

Produced and distributed by Warner-First National. Directed by William Clemens. Assistant director, Drew Eberson. Screen play by George Bricker and Luci Ward. Original by George Bricker. Dialogue director Gus Shy. Photographed by Sid Hickox. Film editor, Clarence Kolster. Art director, Esdras Hartley. Gowns by Orry-Kelly. Supervisor, Bryan Foy. P. C. A. Certificate No. 2070. Running time, when seen in Hollywood, 62 minutes. Release date, May 23, 1936. General audience classification.

CAST

Mary Wentworth	Margaret Lindsay
Dorothy Davis	Glenda Farrell
Robert Mitchell	Warren Hull
Frank Gordon	Lyle Talbot
Eddie O'Malley	Eddie Acuff
Marty	Dick Purcell
Franz	Al Shean
Thomas Mallon	Joseph Crehan
Augie Simelli	Matty Fain
William McGuire	Addison Richards
Herman Sturm	Milt Kibbee
Harry Morton	Eddie Shubert
Fishcake Fanny	Mabel Colcord
Mug	Billy Wayne

The March of Time—No. 13

(RKO-Radio)

News Summary

Slightly longer by the clock, this edition is composed of four subjects instead of the lately customary three. They represent widely varied types of interest and no one of them is presented in a manner to overshadow the others.

Events leading up to starting of work on the trans-Florida canal, forces arrayed for and against the enterprise, Senator Vandenburg's opposition and abandonment of the project are shown in the first subject, scenes in the Senate being especially notable. The next item consists of a series of hunting-dog trials, interesting to sportsmen and dog enthusiasts. Organization of the Veterans of Future Wars by students of Princeton University is depicted in the third sequence, reaction in Washington and in the councils of various veteran groups being shown. The closing footage deals with efforts being made by fire departments over the country to put an end to incendiary operations by arsonists through an elaborate and little known system of scientific detection, record keeping, identification and watchfulness. Running time, 23½ minutes.

The Little Stranger

(Paramount)

Comic Fantasy

Borrowing the generic plot of the ugly duckling fable, with four ducks, a chicken and a hawk comprising the cast, imaginative enterprise has worked out a quite different and amusing sequence of events. The subject is in color and the animation especially smooth, although the squawking of the hawk in pursuit of the chick is a bit of an ear trial. The subject is as well suited to juvenile interest requirements as to adult and requires no special program setting.—Running time, 7 minutes.

Midnight Melodies

(Paramount)

Ordinary Musical

Ed Paul and his orchestra are caught in a swank night club setting against which Loretta Lee sings, Jack Gilford impersonates personalities, and Babs and Her Brothers finish off the subject with a song. It's all pretty calm and quiet and commonplace.—Running time, 11 minutes.

Roach Signs Newmeyer

Hal Roach has signed Fred Newmeyer, director, to a new long-term contract.



HOLY WEEK WAS TOUGH AT THE BOX-OFFICE SAYS VARIETY—EXCEPT FOR M-G-M SHOWMEN!

(verbatim excerpts from Variety, April 8th)

BALTIMORE . . ."Holy Week blues. Century alone is getting attention with **PETTICOAT FEVER** (M-G-M)."

PROVIDENCE . . ."Tough Holy Week. Loew's looks like the leader again with **BOHEMIAN GIRL** (M-G-M)."

NEWARK..."Bad week with nobody doing anything except the Branford with **EL DORADO** (M-G-M)."

NEW HAVEN . . ."Annual Holy Week fadeout except **ROBIN HOOD OF EL DORADO** (M-G-M)."

NEW YORK . . ."The Holy Week Handicap. **UNGUARDED HOUR** (M-G-M) looks short of——, but a profit."

CHICAGO . . ."A general vacation until Easter. **WIFE VERSUS SECRETARY** (M-G-M) only biz-getter in Chi this week. Packing 'em in."

LOS ANGELES . . ."It's that time before Easter. **PETTICOAT FEVER** (M-G-M) top bracket names are helping this to fairly good business."

KANSAS CITY . . ."With exception of **BOHEMIAN GIRL** (M-G-M) at the Midland town is suffering pre-Easter blues."

CINCINNATI . . ."Lenten black-out. Albee giving off brightest beam with **UNGUARDED HOUR** (M-G-M)."

PHILADELPHIA . . ."Philly way off. **WIFE VS. SEC.** (M-G-M) 2nd run b.o. wallop."

SAN FRANCISCO . . ."Warfield **PETTICOAT FEVER** (M-G-M) good trade matinee and night."

DENVER . . ."**PETTICOAT FEVER** (M-G-M) burns up Denver. Town's top grosser."

WASHINGTON . . ."Holy Week no bugaboo for good attractions. Fox which booked **ROBIN HOOD OF EL DORADO** (M-G-M) up into the smart dough."

MORAL: LIONS DON'T LAY EGGS!

CHANCE GAMES TIE IN SIX FRONT FIGHT

Ban Lifted in Two Connecticut Cities, but State Bill Is Now Threatened; Other Views

The attention normally given by theatre owners to the conduct of the business of selling motion pictures continues to be diverted in many places to the legal status of chance-game stimulants for the box office, as the fight between state and city authorities becomes more bitter in the campaign of local governments to stamp out the practice.

"Bank Night's" copyright owners are conducting prosecutions of alleged infringements on the wholesale.

The ban against the practice was lifted in two Connecticut cities after a court had declared it legal, but opponents threatened control through legislation.

Kansas took legal action against all chance game users in the state.

Louisiana theatres extended the use of the games, and protests against the practice of selling standing room followed.

Maine courts declared cash giveaways legal.

Massachusetts legislators were acting against "Beano" and another chance game test was due in the courts.

Missouri owners abandoned a plan to voluntarily discontinue chance games.

Ohio declared Bank Night legal under state lottery laws.

Rhode Island continued to ignore the chance game practice.

Washington placed "Dart Games" on the illegal amusement practice list.

Bank Night won its first legal test in the state of Connecticut when Judge L. Paul Burke, sitting in Greenwich town court, dismissed the lottery charges brought against Henry C. Dreyer, manager of the Pickwick theatre, operated by the Skouras brothers. Judge Burke ruled that the manager in no way had violated Section 6333 of the state law, which forbade operation of lotteries.

Further up the coast line, in Fairfield county, the ban against the game also was lifted following a conference of William H. Comley, states attorney; Lorin W. Willis, assistant, and D. Harold Cotter, city prosecutor of Bridgeport.

Connecticut Bill Threatened

While the town of Stamford still refuses to allow the practice in its precincts, opponents of cash giveaways in theatres are reported in New Haven to be drafting legislation to do away with such stimulants. At least one such bill will be filed for action by the next state legislature, it was announced by Judge Stanley Mead.

Out in Topeka, Kan., Clarence Beck, state attorney general, filed petitions against all Fox theatres in the state charging violations of state lottery laws in the operation of Bank Night.

Another blow was struck at Bank Nights in New Orleans when the practice of selling standing room was protested by the Central Trades and Labor Council in resolutions taken to the Commission Council by John H. David, secretary of the labor organization. The resolution denounced this practice as a menace in case of fire. Loss of lives, mostly of mothers and children, might be caused by overcrowding, it was contended. The Council was asked to instruct the proper authorities to investigate the conditions causing the complaint. United Theatres, which had remained out of the Bank Night situation by refusing to employ the game, at last contracted for the privilege of using the system in all its houses.

In Rockland, Maine, Bank Night won another New England victory when the city court there declared this week that the cash giveaway was not a lottery. The county attorney's office ordered Bank Night out of the Strand, M. and P. Theatre Corporation house, but the court refused to uphold the order.

Massachusetts Legislation

Meanwhile, notarized statements would be required of Beano game promoters in Massachusetts, itemizing receipts after each contest and certain amounts donated to charity, according to legislation now before the committee on bills of the state legislature in Boston. Now in its third reading for incorporations and amendments, the bill would also allow educational and civic organizations to conduct Beano with regulations like those governing charitable institutions.

Legality of bank night in Massachusetts will be tested May 11 in the state supreme court when the case of James Wall of the Fellsway theatre, Medford, will be heard. Mr. Wall was fined $200 in Malden Circuit Court.

Cash and premium giveaways will continue in Kansas City since independent theatre owners have virtually abandoned their attempt to eliminate the games by 100 per cent agreement. Believing there is no possibility of obtaining a complete agreement, many have signed new premium contracts. Fox Midwest, favorable to elimination, reintroduced Bank Night in all local theatres except the first run Uptown and Plaza, which will resume the practice later.

Legal, Says Cleveland Prosecutor

After three months of investigating Bank Night, Chief Police Prosecutor Perry A. Frey of Cleveland, with the city law department, ruled that the game, as operated in Cleveland, is not a violation of the state lottery laws.

In Providence showmen were pointing with pride to the fact that, so far, they had avoided the general hysteria over giveaways and free games used in many cities as box-office lures. None of the downtown theatres offers anything but regular film programs and only a few houses in the hinterland go in for "grocery store nights" and similar tactics. There is no definite agreement among exhibitors not to resort to giveaways.

Dart games are now on the illegal amusement list in the state of Washington, according to a decision just rendered in Yakima by Judge A. W. Hawkins, which granted an injunction against Leo Goldwater, proprietor of a dart game.

Affiliated Enterprises, Inc., owners of the "Bank Night" copyright, obtained a decree in equity against G. G. Mitchell, operating a competitive system known as "Jack Pot. Judge E. Y. Webb of the United States District Court signed the decree in Charlotte, N. C. Affiliated was represented by John Newitt, Charlotte attorney, who contended that Mr. Mitchell infringed upon the rights of bank night.

Two issues were raised, one as to the legality of the system, and the other as to the infringement. Both were decided in favor of Affiliated.

Membership Plan In $500,000 Goal For Rogers Fund

With the aim of ultimately placing the motion picture industry's contribution to the Will Rogers Memorial Fund on a sustaining basis, the committee sponsoring the campaign for $500,000, headed by Major L. E. Thompson, has adopted a membership plan for theatres.

The annual fees are to be governed by seating capacities as follows:

$10 for theatres seating 500 and less.
$15 for theatres seating 500 to 1,000.
$20 for theatres seating 1,000 to 2,000.
$25 for theatres seating more than 2,000.

The committee has issued an appeal for every theatre in the United States to participate either in this plan or in collections from the audience during the week of May 22 to 28, inclusive. All national circuits and many of the larger independent theatres have consented to supplement gifts already made with collections in the theatre for the maintenance and perpetuity of the Will Rogers Memorial Hospital, the committee announced. Theatres which do not care to take up collections may participate by inviting patrons to leave contributions at the box-office.

The committee urged all theatres to take up collections, since the amount needed is large. "We feel that through collections, the public can not only be reached, but will be most happy to honor and perpetuate the name of Will Rogers," the committee said.

The drive is being developed on an industry-wide basis, and approximately 3,000 local chairmen will serve. The date of the campaign was selected to coincide with the dedication of the hospital at Saranac Lake, N. Y., as a retreat for the ill and needy of the stage and screen. All employees of the industry will be eligible.

Fate of A. T. & T. Inquiry Is Up to Roosevelt

Whether the American Telephone and Telegraph Company investigation being conducted by the Federal Communications Commission is to be continued after July 1 when the present $750,000 appropriation expires is for President Roosevelt to decide. A total of $335,000 already has been spent.

FCC officials believe the investigation should be continued.

Hearings are to be resumed Monday, when the A. T. and T.'s "license contracts" with operating companies will be taken up.

Laemmle, Jr., Quits Universal Saturday

Carl Laemmle, Jr., definitely was to sever his connection with the Universal studio on Saturday, according to a statement issued at the office of Charles R. Rogers in Hollywood this week. He plans to enter into independent production, said word from the Coast.

In New York, Samuel Klee has resigned as a member of the Universal board and representative of the preferred stockholders.

THE HOLLYWOOD SCENE

Quick reference information on product started and completed and a panorama of the news of the week

Slowdown

In common with the rest of the show business, Hollywood slowed down during Holy Week. Four pictures started, six finished.

At MGM "Suzy" went into work, with George Fitzmaurice directing. The cast features Jean Harlow, Franchot Tone and Cary Grant, supported by Inez Courtney, Benita Hume, Luana Waters and Reginald Mason.

Republic started "The Singing Cowboy." Gene Autry is starred, with Lois Wilde and Smiley Burnette, Ann Gillis, Lon Chaney, Jr., Earl Hodges, Ken Cooper and Audrey Davis in the support. Mack Wright is directing.

"Once Every Year" was started by Twentieth Century-Fox. The cast includes Dixie Dunbar, Jed Prouty, Spring Byinton, Shirley Dean, Kenneth Howell, June Carlson, George Ernest, William Mahen, Florence Roberts and Charles Tannen. James Tinling is directing.

The fourth starting feature was Columbia's "Trapped by Television." Del Lord directs. The cast features Lyle Talbot, Mary Astor, Nat Pendleton and Joyce Compton.

Two studios account for all the completed pictures. Paramount finished four and Warner two. At Paramount, "Border Flight" will present Frances Farmer, John Howard, Roscoe Karns, Robert Cummings, Grant Withers, Samuel S. Hinds, Donald Kirk, Matty Fain, Frank Faylen, Ted Oliver and Paul Barrett. Otho Lovering directed. In "Forgotten Faces" will be seen Herbert Marshall, Gertrude Michael, James Burke, Robert Cummings, Jane Rhodes, Mary Gordon, Alan Edwards, Ann Evers, Arthur Hohl and others. E. A. Dupont directed. "The Princess Comes Across," which William K. Howard directed, will feature Fred MacMurray and Carole Lombard, supported by Alison Skipworth, Lumsden Hare, Sig Rumann, Porter Hall, Tetsu Komai, William Frawley, Mischa Auer, George Barbier, Bradley Page, Douglas Dumbrille, David Clyde, Edward Keane and Tom Herbert. In the fourth picture, "The Case Against Mrs. Ames," Walter Wanger Production, are Madeleine Carroll, George Brent, Alan Mowbray, Alan Baxter, Guy Bates Post, Esther Dale, Arthur Treacher, Edward Brophy, Richard Carle, Brenda Fowler. Mayo Methot, June Brewster and Jonathan Hall. William Seiter directed.

Warner completed two pictures, "Case of the Velvet Claws" and "Love Begins at 20." The first will present Warren William, Claire Dodd, Winifred Shaw, Joseph King, Dick Foran, Addison Richards, Eddie Acuff, Ruth Robinson, Paula Stone, Stuart Holmes, William Davidson, Dick Purcell, Carol Hughes, Olin Howland, Robert Middlemass, Carlyle Moore, Jr., Eddie Schubert, Clara Blandick and Alma Lloyd. William Clemens directed. In the second, which Frank McDonald directed, are Warren Hull, Patricia Ellis, Hugh Herbert, Hobart Cavanaugh, Dorothy Vaughan, Robert Gleckler, Edward Keane, Clarence Wilson and Harry K. Morton.

Stumped

Executives and employees of MGM going to work Good Friday morning were greeted with a sight that made them popeyed. Painted on muchly traveled Washington Boulevard in letters about eight feet tall was a sign, stretching from about a quarter mile east of Pathe Studio to a similar distance westward of Leo the Lion's den, about a mile and a half in all, ran a legend heralding the opening of United Artists' "Little Lord Fauntleroy."

Consternation ruled. Here were the MGM studio advertising and publicity departments up to their necks in details for the western premier of "The Great Ziegfeld" with everything going fine, and then this thing happened. Of course, there was admiration for David O. Selznick's publicity man, Russell Birdwell, but there was a storm of masterminding to find out how it could be topped or at least have the sting taken out.

Many were the suggestions advanced; but for each idea promulgamated there was a flareback. Somebody suggested stenciling "Ziegfeld" blurbs on the gigantic and shining white letters. Referred to the legal department, the reply was that there might be great danger of suits. After all, Birdwell has received permission from the Culver City government to decorate the highway. There were suggestions that a campaign might be instituted demanding its eradication on the ground that it constituted a traffic menace. But then the resultant publicity would only serve to do what Selznick and Birdwell had in mind—attract the maximum amount of attention.

Finally a newspaper reporter barged into one of the conferences. After suggesting that there were family ties that might make a father-in-law extremely proud of the showmanship genius of a son-in-law, it was decided to let the matter alone in the belief that the sign was so long that nobody could read it intelligently anyway and it naturally would be accepted as MGM ballyhoo.

SHORT PRODUCT PLAYING BROADWAY

Week of April 11

CAPITOL
- How To Behave..... MGM
- The Early Bird and the Worm ..... MGM

CENTER
- Felix the Cat and the Goose That Laid the Golden Egg. RKO Radio
- Headlines of 25 Years..... RKO Radio

MUSIC HALL
- Pathe Topics No. 4..... RKO Radio

PARAMOUNT
- I-Ski Love-Ski You-Ski..... Paramount
- Finkel's Cave ..... First Division

RIALTO
- Little Stranger ..... Paramount
- How To Sleep..... MGM

RIVOLI
- Toonerville Trolley ..... RKO Radio

ROXY
- Stranger Than Fiction No. 18. Universal
- Funny Little Bunnies..... United Artists
- Just Plain Folks..... Educational

STRAND
- We Eat To Live..... Vitaphone
- Miss Glory ..... Vitaphone

Guild Scope

The Screen Directors Guild has revised its by-laws to include independent and short subject directors for membership application. . . . John E. Otterson, Adolph Zukor and Hussell Holman, Paramount story head, have concluded two weeks of production sessions and have returned to New York. . . . Norman H. Moray, Major Albert Warner, Gradwell Sears, Charles Einfeld and A. W. Smith also have gone East. . . . With the conclusion of annual conferences among Sol Lesser, Louis R. Lurie and Mike C. Rosenberg, it was announced that the season's program for Principal Pictures will be doubled over last year. The company will make 12 features, with a strong possibility this figure will be increased to 16. . . . The board of directors of the Motion Picture Producers Association selected Fred Pelton of MGM, H. K. Bachelder of Twentieth Century-Fox and Keith Glennon of Paramount to attend the basic labor agreement conferences in New York with Victor Clarke of the studio relations board. . . . The Universal sales convention will be held May 25, in New York. James R. Grainger joined the executive group from various studios heading east. . . . Paramount will hold its annual sales convention June 5, although it is not yet set whether the discussions will be held in three regionals or one big conveniton. The city is still to be chosen. . . . Clayton Lynch, Metro-Goldwyn-Mayer branch manager in St. Louis for the past 12 years, has been appointed manager of the company's Los Angeles branch to succeed J. J. Milstein. . . . William Shea, former film cutter at Paramount in Hollywood, who was recently made a director, will direct "Good for Nothing" as his first assignment. Frances Farmer and Henrietta Crosman will be in the cast.

SALES ON CLEARANCE NOT RESTRAINT; U. S. SEEKS TO HURRY ST. LOUIS CASE

Deadline for Appeal by Distributors Would Be Moved Forward from May 6 to April 26 If Motion Is Granted

United States District Judge Charles B. Davis, sitting at Cape Girardeau, Mo., on Friday, April 17, will pass on a motion filed with the United States District Court at St. Louis by United States District Attorney Harry C. Blanton in which the government seeks to shorten the time allowed to Warner Brothers, Paramount and RKO to perfect their appeal to the United States Supreme Court in connection with the St. Louis efforts of the Department of Justice to compel the distributors to furnish pictures to Fanchon and Marco for first-run exhibition in the Ambassador, Missouri and New Grand Central theatres, St Louis.

If Mr. Blanton's motion, filed with the court last Saturday, should prevail the appeal period for the distributors would be cut from May 6 to April 26. The object of this legal move on the part of the Government is to enable the Supreme Court to consider the appeal during its present session. It is contended by District Attorney Blanton that if the motion is not granted by Judge Davis it would mean that the government's other injunction action against the same corporate interests and various individual defendants, etc., in the Federal Court in New York could not be heard until some time next winter. And in the meantime the defendant corporations would be able to continue their refusal to furnish the desired pictures to the Fanchon and Marco interests in St. Louis.

Jurisdiction Questioned

Judge Davis on March 27, over the protest of District Attorney Blanton, who was acting on orders from Washington, permitted the defendants the right of appeal from several rulings made by United States District Judge Joseph W. Molyneaux. One of the rulings of Judge Molyneaux attacked by the defense was his action in sustaining a motion by Russell Hardy, special assistant attorney general, permitting the Government to dismiss the equity case without prejudice. It was this action by Judge Molyneaux that allowed the Department of Justice to bring the new equity case and injunction proceedings in New York under which the government's position was strengthened by the inclusion of a number of individual defendants so as to overcome some of the defects indicated by various rulings by Judge Molyneaux during the hearing of the old equity case in St. Louis. Another ruling by Judge Molyneaux that the defense is questioning is his decision that the verdict of not guilty in the criminal proceedings against the same corporations and five individual defendants on November 11 did not constitute *res adjudicata*. In refusing that request of the defense Judge Molyneaux takes the position that the "not guilty" verdict of the jury was not an affirmative finding of innocence but merely that the government had failed to prove the defendants guilty beyond a reasonable doubt.

The government has also questioned the jurisdiction of the United States Supreme Court in the St. Louis proceedings. It is the contention of the Department of Justice that there was no final determination of the case tried before Judge Molyneaux and hence his various rulings were not and are not subject of appeal.

The motion filed with the local court on April 11 was prepared by Stanley Reed, solicitor of the Department of Justice. It contends that the contemplated appeal was frivolous and intended wholly to delay the government's other case in New York, although the charges in both cases are identical. It contends further the sole question raised by the appeal is whether Judge Molyneaux erred in dismissing the St. Louis equity injunction suit without prejudice and in his refusal to sustain the defense motion of *res adjudicata*.

A statement to the Supreme Court, opposing that tribunal considering the appeal, accompanied the government's motion last weekend. In it Mr. Reed took the position that the question of the right of the government to dismiss the equity case at any time prior to a final determination by the trial court has been clearly settled by the Supreme Court, and that Judge Molyneaux's ruling was well within the rules laid down by the highest court.

A minor victory was claimed by the government Tuesday in its New York conspiracy case, when Federal Judge Robert P. Patterson denied a defense motion to strike out certain allegations in the government's complaint and granted a motion to strike out other allegations although without prejudice to the government's right to amend those or supplement them with additional information.

Walter Rice of the U. S. Attorney General's office, representing the government, described the defense motions as "trivial" and charged that they appeared to have been advanced for the purpose of delaying trial of the action.

The filing of the answers will put the government in position to move for the setting of a trial date for the New York action. When this is done, the court is expected to decide whether the defendants' pending appeal in St. Louis to the United States Supreme Court has any effect on the proceedings in district court in New York. The court will either set a trial date, regardless of the appeal, or defer the setting of a date until the appeal is decided, it is expected.

CANTOR PRIZE ESSAY HAS FAMILIAR RING

Lloyd Lewis, 18-year-old farm boy from Plattsburg, Kansas, found himself the recipient of $5,000 and a trip to New York last week, all because he had written the best essay in the contest conducted by comedian Eddie Cantor in furtherance of world peace.

The long-faced, gangling, grinning youngster arrived in New York where he thrilled at the city's sights and marveled at its entertaining features. He also had that check for $5,000.

Suddenly, someone with a keen memory remembered the opening sentence of the youngster's prize opus and further recalled reading those same words when they were credited to Dr. Frank Kingdon, president of Newark College, in an article he had written on peace for the December issue of Peace Digest. *Seems the farm boy had copied the learned doctor's work. The youngster can't seem to understand, however, why folks are so put out over this fact.*

District Judge at Detroit Dismisses an Anti-trust Action Against Large Distributors and Cooperative Theatres

Theatre owners in at least one dozen large areas who for years have been complaining that existing clearance-and-zoning schedules operate against them in possible violation of federal anti-trust laws will receive with more than ordinary interest a federal court decision that restraint of trade is not involved in the rental of films on a clearance basis.

Judge Edward M. Moinet, in so ruling, in an equity case in United States District Court for the eastern district of Michigan, at Detroit, this week dismissed the anti-trust suit of Jacob Schreiber's Colonial Theatrical Enterprises, Inc., against large distributors and Cooperative Theatres of Michigan, Inc.

The case was filed one year ago, when the court appointed a master to hear testimony, taken last summer, plaintiffs relying principally on the case of Binderup vs. Pathe Exchange, Inc. Full text of the opinion follows:

Court Defines Controversy

This court has under consideration, exceptions filed by counsel for the plaintiffs herein, to the master's report, wherein the master held and determined primarily, that the court was without jurisdiction herein, for the reason that the plaintiffs failed to establish that the matters in question, were transactions involved in interstate commerce and therefore recommended the bill be dismissed.

This appears to be a controversy between competing movie picture theatres, where it is claimed by the plaintiffs, that the picture reels are produced in New York, and shipped to Michigan to the producer's agent, and that thereafter an organization in Michigan sets about to lease and distribute such pictures, after they are first produced in the down town theatres, to the so called neighborhood theatres, and thereupon agreements and leases are made by a third party to the neighborhood movie theatres; thereafter a controversy has arisen between the neighborhood theatres, as to which theatre would have first choice of the pictures to the exclusion of the other neighborhood theatres; the plaintiffs herein claiming that the lessor in Michigan, was showing partiality to their competitors, and that there was a combination or conspiracy between the defendants to give the competitor an advantage over the plaintiffs herein in the public display of such pictures; and the plaintiffs claim that such conduct amounts to a combination and conspiracy in restraint of interstate trade and commerce.

Counsel for the plaintiffs rely upon the case of Binderup vs. Pathe Exchange, 263 U. S. 291, as decisive to the questions involved herein.

The facts involved in the case at bar are entirely dissimilar to the facts involved in the Binderup case; in that case the contract for leasing was a New York contract, made in New York and enforceable there; and as the Court says at page 309:

"The contracts were between residents of different states and contemplated the leasing by one to the other of a commodity manu-

(*Continued on page* 46)

"GOLDWYN'S FILM ALONE CAN CLAIM DISTINCTION

OF THE THIRTY OR MORE ODD PICTURES SEEN DURING THE MONTH THE ONLY ONE THAT HAD ANY REAL CLAIM TO DISTINCTION—AND IT IS WELL WORTH REMEMBERING THAT IT IS ONE OF THE REALLY DISTINGUISHED FILMS OF RECENT YEARS — IS "THESE THREE," SAMUEL GOLDWYN'S PRODUCTION. A SECOND VISIT RECENTLY TO THE RIVOLI CONFIRMED ANEW THE FIRST IMPRESSION AT THE TIME OF THE PREMIERE — THAT HERE IS A GENUINELY DISTINGUISHED PHOTOPLAY, ONE THAT IS A VAST CREDIT TO EVERYONE CONCERNED WITH ITS PRODUCTION.

NO NEED, OF COURSE, TO RELATE AGAIN THE STORY OF THE HAVOC THAT A MALICIOUS LIE, PERPETRATED BY A FIENDISH LITTLE BRAT, CAUSES IN THE LIVES OF THREE INNOCENT PEOPLE, BUT EVERY REASON TO REMIND YOU AGAIN THAT IF YOU MISS THIS EXCELLENTLY WRITTEN, SKILLFULLY DIRECTED AND SUPERBLY ACTED FILM YOU WILL BE CHEATING YOURSELF OF A RARE EXPERIENCE IN THE CINEMA."

A rare and original medallion of praise by William Boehnel

N. Y. World-Telegram

" THE GOLDWYN PRODUCTION, WILL, I AM SURE, BE FOUND IN EVERY LIST OF BEST PICTURES OF THE YEAR AT THE CLOSE OF 1936. "THESE THREE" IS A BRILLIANT AND INTELLIGENT PICTURE THAT DESERVES ALL THE PAEANS OF PRAISE THAT HAVE BEEN SHOWERED UPON IT FOR ITS COMPLETE EXCELLENCE.

THE ACTING OF THE THREE PRINCIPAL PLAYERS, MIRIAM HOPKINS, MERLE OBERON AND JOEL McCREA, AND THE PERFORMANCES OF THE TWO LITTLE GIRLS WHO ARE RESPONSIBLE FOR THE SPREADING OF THE LIE THAT LED TO THE TRAGEDY ARE DISTINGUISHED BY DEPTH AND REALISM THAT ARE AS RARE AS THEY ARE STIRRING."

Here is a tribute by Kate Cameron of N. Y. Daily News to Samuel Goldwyn's "These Three" so glowing, so outstanding that it merits casting in permanent bronze.

No wonder "These Three" is now in its FIFTH record breaking Week on Broadway

Released thru **UNITED ARTISTS**

THE CUTTING ROOM

Advance outlines of productions nearing completion as seen by the Hollywood staff of the Motion Picture Herald

Private Number

(20th Century-Fox)

Romance Drama

Character of story is an important entertainment and commercial adjunct to this feature. It's the story of a simple girl, caught in an amazing welter of conspiracy and intrigue. It tells the story of a servant girl upon whom the heavy seeks to impose his base affections; a girl who secretly marries the son of her aristocratic employers, the discovery of which brings down upon her shoulders their wrath; a girl who is arrested on a fake morals charge in order that personal vengeance may be satisfied, but a girl who has the strength of character to bring her husband into her arms and her in-laws to her feet pleading for forgiveness.

As alluring as is the story content, the production credits are equally so. The picture is based on a play by Cleaves Kinkead. As a stage attraction it enjoyed much popularity, particularly with the women. The screen play is by William Conselman and Gene Markey. Direction is by Roy Del Ruth, recently credited with "Thanks a Million," "Broadway Melody of 1936" and "Kid Millions."

Probably the angle that will attract much public and exhibitor attention is the selection of Loretta Young and Robert Taylor to play the leads and the worth of the players constituting the supporting cast. In the "House of Rothschild" and later "Call of the Wild," Miss Young won many admirers. Taylor's appearances in "Broadway Melody," "Magnificent Obsession" and the forthcoming "Small Town Girl" have elevated him to high popularity.

In the supporting cast is a number of outstanding names: Basil Rathbone, as the heavy; Patsy Kelly as Miss Young's friend and confidant; Marjorie Gateson and Paul Harvey as Young's parents; Joe Lewis, Jane Darwell, John Miljan, Billy Bevan, Monroe Owsley, George Irving and ten or twelve other known players who will be seen in lesser parts.

The Case of the Velvet Claws

(Warner)

Mystery Drama

This picture marks the fourth time that Warren William has appeared as Perry Mason, the resourceful and romantic attorney-detective of the popular Erle Stanley Gardner murder mystery stories. The others were "Lucky Legs," "Curious Bride" and "Howling Dog."

The screen play is by Tom Reed and direction by William Clemens, and the motivating yarn has been given many unique twists. It starts with a situation which is usually the formula finish—the wedding of the detective hero and his secretary, Della Street. Then ensues the dramatic action of mystery and murder inspired by a woman who wants to fetter a potential blackmailing newspaper publisher. The case leads to a situation in which Williams finds himself the principal murder suspect, but on the other hand he has reason to suspect a number of persons. Between dodging the trailing police and promising his bride that he'll be home momentarily for the promised honeymoon, Mason succeeds in exonerating himself and tabbing the guilty culprit. The show balances its suspense tightened drama with rare comedy. In the climax, as he rides honeymoonward with his bride, promising that he'll never take another exciting case, a machine load of submachine gun toting gangsters pursue him demanding that he handle their cases—or else.

The cast is large. Claire Dodd will be seen in the role of Della and Eddie Acuff as Mason's stooge, Spudsy. Others who will appear include Winifred Shaw, Joseph King, Dick Foran, Addison Richards, Ruth Robinson, Paula Stone, Stuart Holmes, William Davidson, Dick Purcell, Carol Hughes, Oline Howard, Robert Middlemass, Eddie Schubert, Clara Blandick and Alma Lloyd.

Popularity of the Perry Mason series, now approaching the number of Charles Chans, is being looked upon by the producers as a ready-made exploitation asset.

Sins of Man

(Tentative Tittle—"Turmoil")

(20th Century-Fox)

Drama

In concept and treatment, this production steps far out of any routine path. It is a drama of faith that has an impressive spiritual quality. Essentially a character drama, it is the story of a man and a father, of joys and sorrows, tragedies, disillusionments, heartache and happiness. It is a simple story, the story of every man who has lived, loved and suffered. Impressive in its power to play upon the heart strings and more sympathetic emotions, it is without heroics, totally eschews the supposedly necessary quality of love interest, but as it sincerely strums the strings of life, it not only appears highly possible that it will prove popular and impressive entertainment, but, like "The Miracle Man" of a generation ago and the more recent "Story Of Louis Pasteur," will open the door to a new trend in motion picture production.

It is the story of a German villager and his two sons. The elder grows up to leave him and come to America. The second—his mother died during his birth—grows up deaf. The older boy, a pioneer aviator, dies in a crash after bringing his father to America in the hope that there soon will be money to cure the younger brother. The father believes his younger son killed in an air raid. Working at menial tasks, possessing only the faith of Job, befriended only by a hobo bum, he hears a phonograph record playing a symphony that includes an olio he once played on the village church chimes. A noted conductor is leading the orchestra. He can't reach the man. But the man comes to him. It is the son believed to have been killed in the raid.

Jean Hersholt, always an outstanding character actor, but now more popular than ever because of "The Country Doctor," plays the principal role. Don Ameche, star of the "First Nighter" radio programs, plays the dual roles of the two sons in their maturity. Allen Jenkins is Hersholt's flop-house hobo friend. With these as the principal characters, the cast further includes Ann Shoemaker, J. Edward Bromberg, Francis Ford, Fred Kohler, a trio of screen and stage veterans in Dewitt Jennings, Christian Rub and Fritz Leiber, also Ruth Robinson, Egon Brecher, Gene Reynolds and Mickey Rentschler.

The Last of the Bad Men

(Radio)

Western Drama

Previously demonstrating the box office lure that accrues to the presentation of a group of western stars in "Powder Smoke Range," Radio is essaying another sortie into a similar showmanship idea in "The Last of the Bad Men." Not only does the production present a group of players who have achieved success in virile outdoor action entertainment, but in addition to the names of Harry Carey, Hoot Gibson, Tom Tyler, Russell Hopton, Alan Curtis, Fred Scott and others whom audiences have seen many times in western pictures, but it adds to them those of Henry B. Walthall, Margaret Callahan, Ray Mayer, Frank M. Thomas and Maxine Jennings.

Carey is heroized. He is the last of the old-time two-gun fighting western bad men. Released from prison after a long sentence, he enters a new world. Walthall, the old sheriff who first arrested him, and Thomas, a veteran doctor, are the only ones who know that he is the father of Miss Callahan.

The story is an original by John Twist and Jack Townley, with the screen play prepared by Twist. Direction is by Christy Cabanne, a specialist in making thrill action pictures.

As the entire picture is being shot out of doors, some of the advance opinions indicated that the backgrounds for the siege action climax will strike a vivid note in pictorial art. While this is being considered a showmanship asset, the producers are placing great reliance on the strength of the veteran western actors' names as a medium that will excite much public interest.

The Mine with the Iron Door

(Columbia-Sol Lesser)

Adventure Drama

In the original Harold Bell Wright story upon which this production is based, romance, adventure, action, drama, and mystery were combined. The screen play, prepared by Don Swift and Dan Jarret and as directed by David Howard, adds a new entertainment angle, that of comedy. The original, which has been popular reading for two generations, also was made into a silent picture.

It is the saga of the search for a fabulously wealthy lost mine. A prologue establishing basis for the legend of the iron doored mine, the story concerns the adventures and misadventures, dramatic and romantic, which befall a smart young salesman and dumb city detective when they set out to find the mine. The quality of comedy has been so inserted in this version that it probably will be the outstanding entertainment and commercial angle.

As the two treasure hunters seek the mine, they find that the neighborhood residents have made the search a commercial proposition. However, to the tune of mystery, drama, romance and comedy, the hero gets a clue. Following it up he finds that a semi-madman, possessor of the mine's secret, is determined that no one else shall ever know it.

The picture will present Richard Arlen and Stanley Fields as the two gold seekers. Cecelia Parker is the girl and Henry B. Walthall the half demented holder of the mine's location secret. Others in the cast are Spencer Charters, Charles Wilson and Barbara Bedford.

RULING ON CLEARANCE

(Continued from page 42)

factured in one state and transported and to be transported and used in another."

In the case at bar the defendants have not refused to lease picture films to the plaintiffs, but on the contrary have been willing at all times to so lease such films, however, the plaintiffs claim that the defendants refuse to permit them to secure such pictures as they desire, and when they desire them; cleaved to the bone, this controversy is a case where one movie theatre desires the picture films it wants and when it wants them, to the exclusion of others. The bill also charges, that first preference is given to "Certain down town theatres," and after such exhibitions the films are delivered to and exhibited to the other moving picture theatres, known as "neighborhood theatres." throughout the city, including all of the theatres involved in this case. Plaintiffs might well complain that the first preference given to certain down town theatres, is an unlawful discrimination against their theatres, as well as the claims made in respect to their neighborhood theatres. Further showing the dissimilarity of the fact, to the case at bar, the court in the Binderup case says:

"The allegation of the complaint is that the exhibitor has been procuring films from some of the distributors but had refused to buy from others, who thereupon induced the former to cease dealing with him, and that all then combined and conspired, in restraint of interstate trade and commerce, to prevent him from carrying on his said business; that they ever since refused to furnish him with film service and have caused unexpired contracts which he held with some of them to be illegally cancelled. It is difficult to imagine how interstate trade could be more effectively restrained then by suppressing it and that, in effect, so far as the Exhibitor is concerned, is what the distributors in combination are charged with doing and intending to do. *It is doubtless true that each of the distributors, acting separately, could have refused to furnish films to the exhibitor without becoming amenable to the provisions of the act.* (*Italics by the Court.*) But here it is alleged that they combined and conspired together to prevent him from leasing from any of them. The illegality consists, not in the separate action of each, but in the conspiracy and combination of all to prevent any of them from dealing with the exhibitors." (Citing cases.)

Finds Conspiracy Unproved

On the main question, on combination and conspiracy, the facts involved in the Binderup case, as indicated in the foregoing quotation, are certainly not present in the case at bar. There is no evidence that any producer involved herein had ever refused to lease and deliver picture films to plaintiffs herein, and the facts are that the only complaint on the part of said plaintiffs is, that they were unable to get just the very films they desired, at just the time they desired them for exhibition, and that therefore on account of such facts, there is a combination and conspiracy against them which is in restraint of trade and commerce. The allegations, and facts involved herein, fail to establish such claims.

In other words there is no evidence here that the defendants have refused to supply the plaintiffs herein with picture films to be displayed in their theatres, but the complaint is that its competitors receive certain pictures before they can obtain them and that therefore, they, in effect are being excluded; it is the order in which the films are supplied that the plaintiffs complain of.

The court is satisfied that the evidence fails to show that the transactions in question involve interstate commerce according to the facts and the law presented.

However, even though it appears that interstate commerce is involved, the evidence absolutely fails to establish that the defendants are engaged in any combination or conspiracy in restraint of trade or commerce. In the Binderup case, supra, the combination and conspiracy was to the effect that the exhibitor was absolutely deprived of the use of any films for pictures to be displayed in his theatre, and therefore, without doubt, such conduct did restrain trade and commerce; those facts are not present in this case.

The court is of the opinion that the master is thoroughly fortified in his conclusions of fact and law, as reported, and that the exceptions of said plaintiffs are not well taken, and therefore, are hereby overruled.

Finding of fact and conclusion of law, may be prepared and presented by counsel for the defendants herein and,

It is hereby ordered that the bill of complaint filed herein is hereby dismissed.

(*Signed*) Edward J. Moinet—By N. J.
United States District Judge.

I do not think there is another publication from which a small exhibitor can derive as much real value for his money as *Motion Picture Herald* and *Better Theatres* furnish.

The several departments furnish all the information that an exhibitor needs to book pictures intelligently and thereby have a well balanced program at all times.

Best wishes to the *Herald* and *Better Theatres* for their up - to - the - minute service.—W. W. Sides, *Ritz Theatre, Talihina, Okla.*

Film Exchange Wins Arbitration Case

Arbitration of the case of an employee not taken back by the Republic exchange in New York following settlement of a strike by the Film Exchange Employees Union, Local 20,043, has been decided in favor of the exchange.

The man was one of two whom the exchange refused to reemploy, while nine were taken back. The union comprises film inspectors, handlers and shippers.

While the union plans a drive to gain recognition and better working conditions from all New York exchanges, William Collins, New York representative of the American Federation of Labor, which has direct supervision over the union, said this week his advice is that the union should not press its demands for the time being, in view of the fact that the Republic strike has just been settled.

Allied Convention Committees Picked

National officers of Allied States Association this week selected committees for the annual convention, June 3, at Cleveland, while at the same time activities were reported from Allied's affiliate in New England, and Arkansas owners set their convention for April 26.

Final arrangements were made this week by a group of Allied leaders in Cleveland for their gathering in June at the Hotel Hollenden. Among those present were H. M. Richey of Allied of Michigan; Martin G. Smith, president of the Ohio I. T. O.; P. J. Wood, business manager of I. T. O.; G. W. Erdmann, secretary of the Cleveland M. P. Exhibitors' Association and other board members.

Mr. Richey was named general chairman and Mr. Wood and Mr. Erdmann were chosen as general secretaries to assist all committees. The committees named were: General Arrangements, Mr. Horwitz, chairman; Ernest Schwarts, Henry Greenberger, John D. Kalafat, L. G. Balwin, John Urbansky and Jack Shulman; Convention Arrangements, Mr. Smith, chairman; Robert Menchee, Sam Lind, Charles Weigel, Max Stearn, Earl Myers, Nat Charnas, L. F. Eick, Martin Perry, Joseph Trunk, Ed Biggio, L. E. Miller and Ray Wallace; Reception Committee, Mr. Schwartz, chairman; H. E. Horwitz, Abe Kramer, Leo Greenberger, Paul Gusdanovic, Max Lefkowich, Frank Ferozynski and Jerry Stehl; Entertainment, Mr. Greenberger, chairman; M. S. Fine, Maurice Kaplan, Albert E. Ptak and Jules Schwartz; Banquet, Mr. Shulman, chairman; Sam Stecker, P. E. Essick; Exhibits, Mr. Kalafat, chairman; Frank Gross, Theodore Vermes; Transportation, Mr. Urbansky, chairman; Howard Reiff and Oscat Stotter.

Among the subjects to be taken up at the gathering are formal discussion of producer aggression, taxation, copyright and music tax, contract provisions, zoning and protection and others.

In New Haven, the constitution and by-laws of the newly organized Independent Motion Picture Theatre Owners of Connecticut were approved this week at a regular meeting. It was also announced that Nathan Yamins, president of Allied, will be the guest speaker at the groups' luncheon April 21 to which all exhibitors in the state have been invited.

Meanwhile, the semi-annual meeting of the Arkansas Independent Theatre Owners Association, which was to have been held at the Hotel Marion in Little Rock April 19-20, has been postponed to April 26-27.

A. M. Beglinger Dead

A. M. Beglinger, 63, operator of the former Majestic and Bijou theatres in Appleton, Wis., died unexpectedly last week at St. Petersburg, Fla., where he was spending the winter.

Roger D. Thomson Dies

Roger D. Thomson, former Paramount exchange manager in Salt Lake City, died last week at the home of his sister in Columbia, S. C.

TWO IMPORTANT DATES IN *American history!*

THE 18TH OF APRIL IN '75

(Paul Revere's Ride)

THE 18TH OF APRIL IN '36

"Things to Come"

(H. G. Wells' amazing prediction of the future starts its regular popular priced run at the Rivoli Theatre, N. Y.)

Tonight's gala premiere will be one of the events of the season. Famous scientists, educators, engineers, aviators, government officials and everybody who *is* anybody in the industry will be there! Newsreel cameramen will film the surging tide of celebrities, kleig lights will vie with the flashlights of news photographers, a radio broadcast from the lobby of the theatre will inform listeners-in of the arrival of notables. It will be a fitting tribute to the most spectacular picture ever produced!

An ALEXANDER KORDA Production

A LONDON FILM

Released thru **UNITED ARTISTS**

EQUITY, LABOR FIGHT CURTAILMENT BY WPA

$25,000 Collected in Theatre Project Admissions in New York Area Is Banked

While there have been assurances that the impending layoffs in the Works Progress Administration projects will not affect the federal theatre, Actors' Equity Association has joined forces with the American Federation of Labor and the American Federation of Actors to fight any reduction in the employment of actors.

WPA officials in New York insist, however, that the theatre projects will not be affected and that they will be continued beyond the official expiration date, June 30th. About $1,000,000 of the New York project's appropriation remains for use before May 15th. The weekly payroll in New York is $118,500, paid to more than 5,200 theatre workers, including some 2,800 actors.

The theatre project is called the only one of the Government's many relief agencies showing an income, and more than $25,000 collected in admissions in New York and environs alone has been deposited in the Federal Reserve Bank. While two or three of the New York productions have been successes, generally the project is said to be running in the red. The WPA explained it has no intention of showing a profit, as such, and that all money taken in is devoted to materials and operating expenses other than salaries.

12,000 in Theatre Project

There are approximately 12,000 actors, dramatists, stage technicians and others active in the federal theatre project in 31 states, with 200 producing units in operation.

Mrs. Hallie Flanagan, national director, said this week that no instance of presentation of free motion pictures in competition to theatres has come to her attention, despite reports to the contrary from several localities.

Advertising in Newspapers

The federal theatre in New York has begun to advertise its attractions in the amusement pages of the newspapers. WPA shows have been advertising in Chicago and elsewhere, but, it was stated, the usual governmental red tape had to be surmounted to permit an advertising appropriation for New York, the federal theatre's largest center. Originally, the federal theatre's policy, at least in New York, was not to advertise as thus the shows could be construed as competition with the commercial theatre.

Since the shows actually opened, however, there have been no cries of competition from the commercial theatre managers. Dramatic critics, too, have become more sympathetic in recent weeks since the WPA's "Murder in the Cathedral" and "Triple A Plowed Under" have proved hits.

John Hay Whitney, president of Pioneer Pictures and otherwise interested in the film industry, was host to a party of 20 at the opening Wednesday night of a somewhat revised "Macbeth," third production of the WPA Negro Theatre unit at the Lafayette theatre in Harlem, the federal theatre announced. This production was an experiment, what with an all-Negro cast, the setting in a south Pacific island instead of Scotland, and other changes in the original Shakespeare.

Hiram Motherwell, who as regional director for New England was embroiled in a squabble over a production titled "Valley Forge," has been removed from that capacity and is now assistant to the national director. Leonard Gallagher has been named state director for Massachusetts.

J. Howard Miller has been appointed regional director at Los Angeles for 11 western states, succeeding Gilmor Brown, who now is in charge of California alone.

A total of 16,000 unemployed musicians formerly on relief now are employed in more than 500 WPA music projects and have entertained more than 3,000,000 persons since December 1, according to an official report. Concert orchestras are performing in more than 40 cities.

Films to Show WPA's Work

Plans to produce a series of short subjects depicting the numerous activities of the Works Progress Administration and other relief agencies directed by Harry L. Hopkins have been announced in Washington.

The films, scheduled to run approximately six minutes each, will give the highlights of CWA, FERA, and WPA in practically each state, and others would show what was being done on a nationwide scale in connection with the leading relief agencies.

Four cameramen have been at work since the WPA was established, filming workers in sewing rooms, at airports, making public health surveys and on some of the other 70,000 projects. One hundred and fifty thousand feet of motion picture film has been shot to date along with some several hundred thousand still photographs, and officials said they intended to deposit these in the Federal Archives Building as a permanent record of the billions spend under Mr. Hopkin's regime.

Some of the pictures, however, have already been furnished without cost to newsreels and officials said they intended to make the state "highlight" films interesting as well as educational. No charge will be made to theatres using the pictures.

Mann London Bound

Ned Mann, special effects director under contract to Alexander Korda, sailed from New York for London Tuesday night on board the Europa following a three weeks visit to the studios in Hollywood. He was accompanied by William Hornbeck, head film editor for Mr. Korda at London Films.

INDUSTRY NOW BLAMED FOR APPLE'S FALL

The motion picture industry has been cited as the cause for almost everything that citers care to cite, but the ultimate comes from across the seas, from the Fruit and Vegetable Tribunal of Dublin, in emerald Ireland. Thus, from The Irish Times *of March 28th:*

"He had been informed that one of the reasons for the fall in the demand for apples during recent years was a distaste for cooking on the part of the modern girl, caused by the lure of the cinema and the dance hall. Canned fruit was supplanting cooked apples. Apple-peeling soiled the hands.

"This statement was made at yesterday's sitting of the Fruit and Vegetable Tribunal in Dublin, at which Mr. H. O'Frien presided, by Mr. W. I. Hans, Grove View, Moylough, Ballinasloe, County Galway, who represented the Mount Bellew Fruit Growers' Association."

WPA Vaudeville Tour Plans Set

Plans for nationwide vaudeville touring companies of WPA federal theatre actors await the approval of Harry L. Hopkins, WPA administrator, and Mrs. Hallie Flanagan, national director of the federal theatre, said Ralph Whitehead, executive secretary of the American Federation of Actors, this week.

The plan is to inaugurate the shows with 10 weeks' playing time in the East, then branching out. A total of 1,800 or 2,000 actors will be absorbed when the project is fully under way, Mr. Whitehead estimated.

Mr. Whitehead, who is assistant national director of vaudeville, musical comedy and circuses under Eddie Dowling, declared the policy will be not to go into competitive situations but to revive vaudeville where it is lacking. He hopes to make the venture self-sustaining through admissions at the box-office, looking to the permanent establishment of vaudeville theatres.

This plan is a modification of Mr. Whitehead's original idea, broached about a year ago, for a nationwide network of vaudeville theatres, for which he unsuccessfully sought a Government subsidy totaling a million dollars.

Meanwhile at Bridgeport, Conn., plans for a statewide vaudeville circuit with WPA actors, embracing more than 13 weeks of playing time in motion picture houses and auditoriums, are being completed for that area by Homer C. Mason, federal theatre official. Loew's Globe at Bridgeport plans vaudeville three days a week.

A "save vaudeville" rally of the American Federation of Actors is to be held in the Brunswick Hotel, Boston, Monday afternoon. Mr. Whitehead will speak.

COMPLETE SPORTS

DAILY NEWS-HERALD

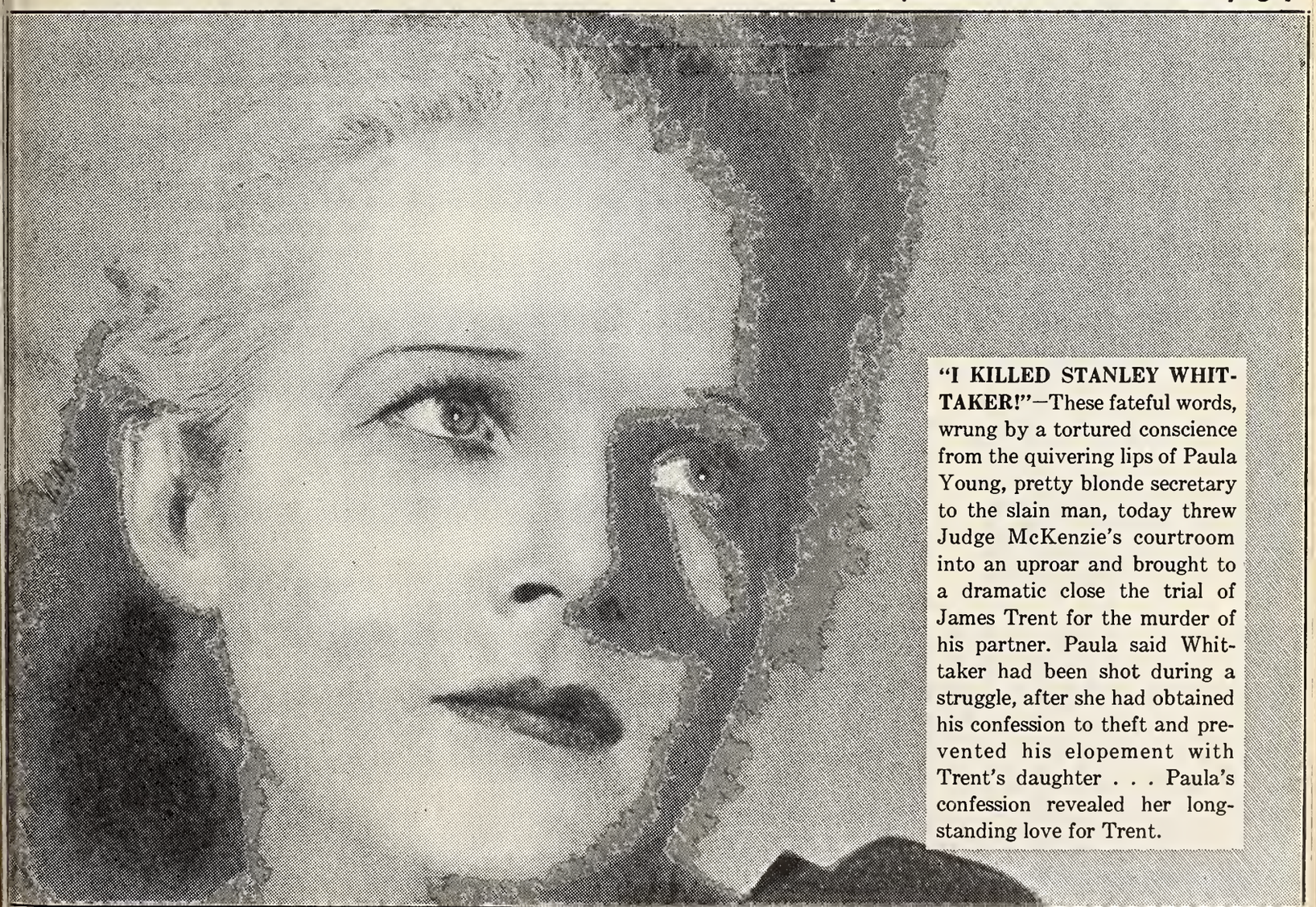
FINAL

THE WORLD'S PICTURE NEWSPAPER

56 Pages | New York, Saturday, April 18, 1936 | 2 Cents

GIRL SLAYER CONFESSES!

[*more pictures and details on next page*]



"I KILLED STANLEY WHITTAKER!"—These fateful words, wrung by a tortured conscience from the quivering lips of Paula Young, pretty blonde secretary to the slain man, today threw Judge McKenzie's courtroom into an uproar and brought to a dramatic close the trial of James Trent for the murder of his partner. Paula said Whittaker had been shot during a struggle, after she had obtained his confession to theft and prevented his elopement with Trent's daughter . . . Paula's confession revealed her long-standing love for Trent.

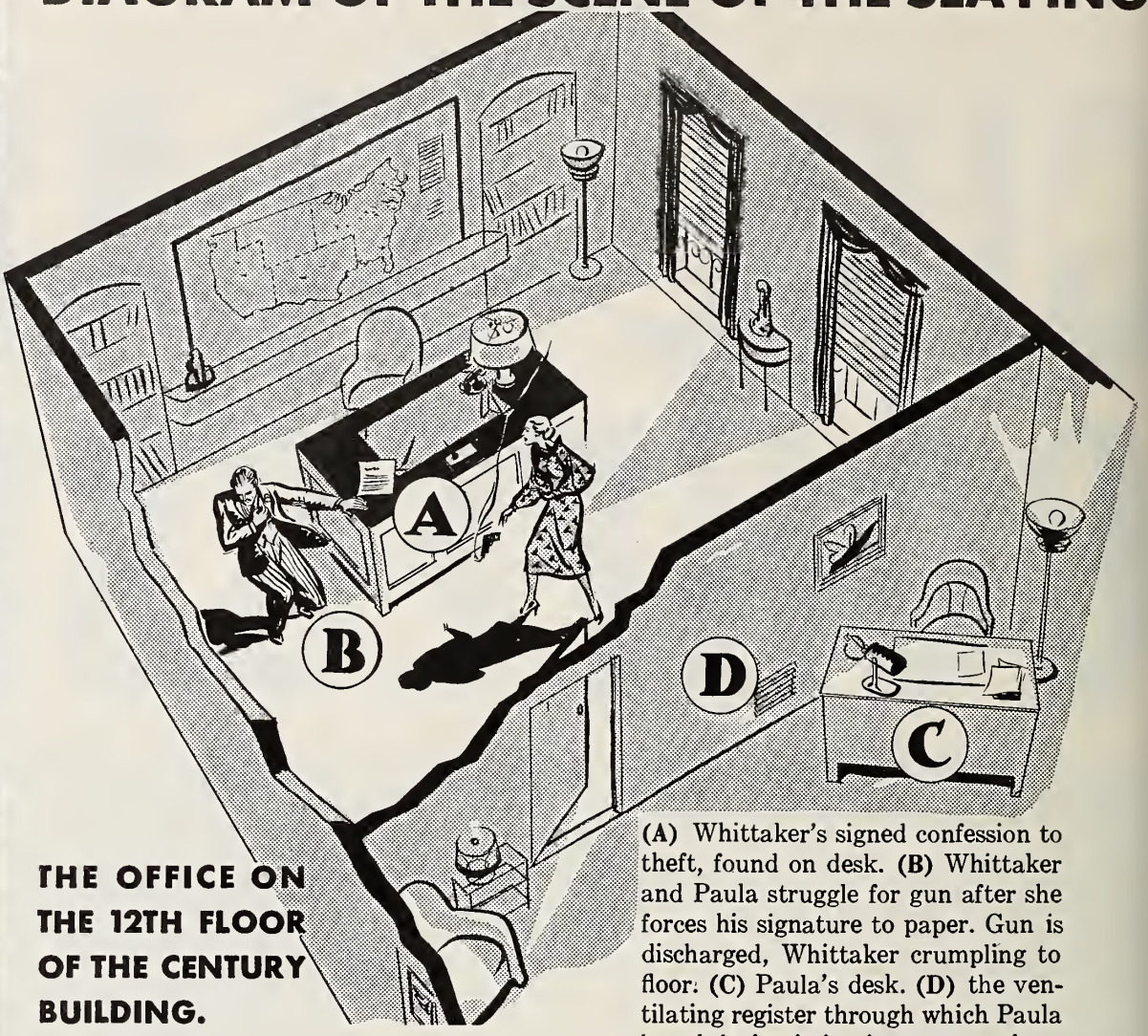
ANN HARDING in "THE WITNESS CHAIR"

with WALTER ABEL, Douglass Dumbrille, Frances Sage, Moroni Olsen, Margaret Hamilton. Directed by George Nicholls, Jr. Asso. Producer, Cliff Reid. RKO RADIO PICTURE.



ELOPEMENT plans of Connie Trent, daughter of the accused, blasted by the shot that revealed her lover as a thief and blackguard. (Played by Frances Sage.)

DIAGRAM OF THE SCENE OF THE SLAYING



THE OFFICE ON THE 12TH FLOOR OF THE CENTURY BUILDING.

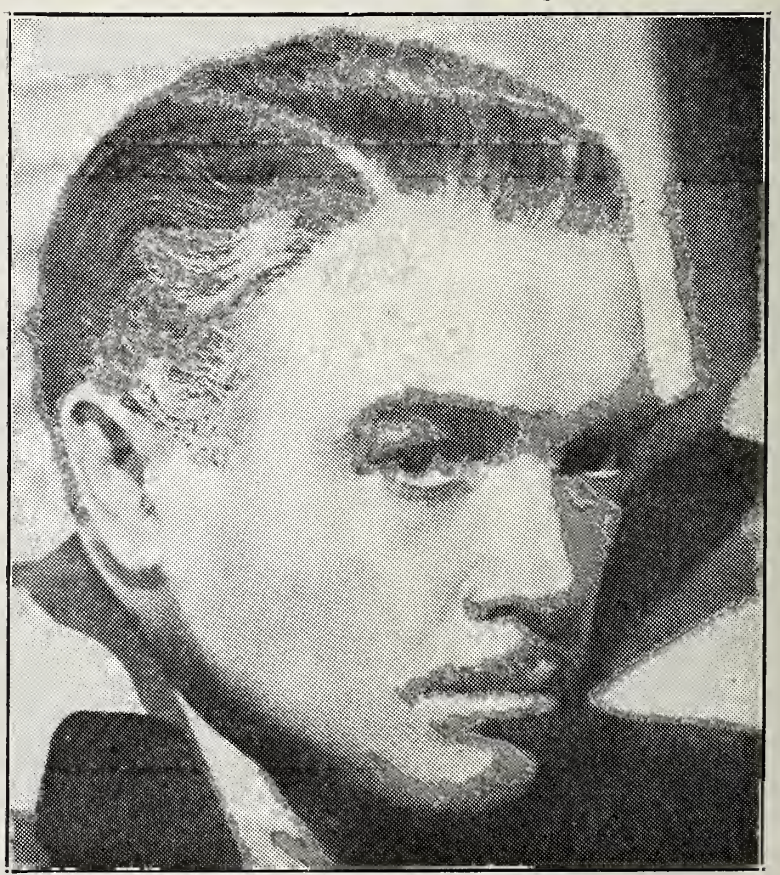
(A) Whittaker's signed confession to theft, found on desk. **(B)** Whittaker and Paula struggle for gun after she forces his signature to paper. Gun is discharged, Whittaker crumpling to floor. **(C)** Paula's desk. **(D)** the ventilating register through which Paula heard the incriminating conversations.



FORGOT to remember rehearsed story. Tillie Jones, Trent's wise-cracking secretary, gave courtroom a laugh with her tangled testimony. (Played by Maxine Jennings.)



MOMENT OF DRAMA—News-Herald cameraman catches photo of Paula as she stuns crowded courtroom with her startling story.



ROMANCE REVEALED—Paula Young's amazing story brought to light her love for James Trent—a love that was the motive behind her surprising moves. "When a woman loves a man, there is nothing she will not do to protect him," she said later. (Trent played by Walter Abel.)

STAGE PRODUCERS SEEK $1,000,000 U. S. AID TO FIGHT HOLLYWOOD GRIP

Want Fund Allocated from WPA Theatre Money for Loans to Managers; W. C. Jordan Heads Committee

Smarting under Hollywood's invasion of Broadway, which has all but taken over that once proud thoroughfare, through financial subsidization and otherwise, a group of well-known New York theatrical managers set out this week to "strike off the shackles of the motion picture industry." They plan to achieve this independence with the aid of the United States Government, from which they hope to obtain $1,000,000.

The group is asking federal authorities to allocate $1,000,000 out of the $6,784,000 devoted to the Works Progress Administration theatre projects, the sum to go into a revolving fund for loans to managers of reputation and experience. Calling itself the Legitimate Theatre Recovery Committee, the organization includes Walter C. Jordan as chairman, Guido Orlando, secretary, and Crosby Gaige, George C. Tyler, William Harris, Jr., Harry G. Sommers, Richard Herndon, Daniel Carson Goodman, George F. Kerr, and Jacob Goodstein. Attorney John Golden, M. W. Weisgel, producer of Max Reinhardt's "Road to Promise," and 30 other Broadway producers have approved the plan, according to the committee.

The appeal first was made to the Reconstruction Finance Corporation. Its executive, Jesse Jones, referred the committee to Harry L. Hopkins, director of the WPA. As a result, William P. Farnsworth, administrative officer of the federal theatre project and formerly deputy administrator of the NRA motion picture code, met with the group in New York this week.

Carroll Berates Industry

At a meeting of the group late last week the motion picture industry, including Hollywood production methods, was roundly berated, and Earl Carroll charged that the film industry "was able to get what it wanted from the Government because of its powerful lobby in Washington." The consensus was that "it is about time the Government did something to rehabilitate the legitimate stage on a permanent basis," and it was charged that the banks now are lending money to picture companies rather than the legitimate producers.

It was conceded by the committee that the Government through the WPA has done a great deal for the relief of thousands in the theatre, but it contended that the WPA stopped there and would not bring about anything of lasting value to revive "the living theatre."

"After mature deliberation a committee representative of the theatrical profession has prepared plans to propose to the proper federal Government officials looking to the restoration of the socalled legitimate theatre to the former high place in public esteem which it occupied as an art and as an important industry, and the reemployment of thousands of actors and actresses, authors, composers, lyricists, managers, business representatives and stage employees," said a statement by the committee.

"Thousands of stage people are now unemployed and many theatres are idle today with consequent enormous loss, by reason of lack of funds for the presentation of many plays of merit. In years previous, ample funds were available through banking affiliations and private sources. Much of the available capital has been absorbed by the motion picture industry to the great injury of the legitimate theatre.

"We propose a plan which we believe will accomplish the purpose which the Administration is striving for so far as the unemployed are concerned and at the same time tend constructively to rehabilitate the legitimate theatre industry. Briefly it is this: we suggest that $1,000,000 be set aside for the New York area; that efficient, capable, experienced, reputable, well-known producers be encouraged to produce new plays. At the present time it is impossible for them to obtain any financial assistance from their banks.

"We suggest a central committee to be selected by the producers and the Government representative who would have the right to pass upon a play that is to be produced and also upon every item of expenditure to be made in connection with the production of the play. If the central committee passes favorably upon a play to be produced and its estimated cost, then a recommendation will be made for a loan out of the $1,000,000 to that producer for the production of the play. The producer, of course, would be obligated to refund the money together with interest.

"In addition to the obligation to refund the money we suggest a special reserve fund equivalent to 33 1-3 of the profits that may be realized by the producer in producing his play. This percentage of profits is intended to create a reserve fund to make good such loss as may result from unsuccessful productions. In this manner, we are practically assured of providing a means to replenish the entire fund that the Government will set aside for loans to producers.

"It will be a revolving fund. By providing a revolving fund of this kind, permanency of employment is assured, instead of temporary relief which is now afforded."

Stock Security Considered

The committee also is considering a proposal to have the producer deposit the stock in his producing company with the committee as security for the loan.

"Even if the plays put on are failures, they could still show a profit by the sale of the picture rights, the stock and musical rights, and the production rights in the United Kingdom, South Africa and Australia," declared Mr. Jordan, a veteran of almost a half century in the theatre field.

"The motion picture industry would benefit because of the increased source of story material and talent. Under present conditions the legitimate theatre is merely an adjunct to the motion picture industry, and it is extremely difficult for even an established producer with a meritorious play to obtain financing except from a picture company, and then he becomes merely an employee of the backer. The legitimate theatre industry today is in the hands of eight or ten producing managers who have or can obtain finances. The rank and file of producers are idle, and hoping."

Mr. Jordan pointed out that while the legitimate stage this season has been remarkably prosperous, only 30 theatres are operating in New York City, while 30 or 35 are closed or have gone into the discard. Ten former first-class production houses on Forty-second street, in the block between Seventh and Eighth avenues, are now devoted to cheap burlesque and "the cheapest form of films," said Mr. Jordan in recalling that street's quondam effulgence.

Mr. Jordan, who is a trustee of the Actors' Fund of America, of which Walter Vincent, a leading film figure, is vice-president, said that the Fund has greatly reduced its charity roll since the WPA theatre project came into existence, and in that respect the federal theatre is a worthy activity. But he and the others in his group believed that something more was needed "to benefit the legitimate theatre at its source," and to prevent 10,000 or 15,000 more actors, technicians and others from having to fall on relief.

As a play broker, Mr. Jordan had much to do with supplying stories to the screen in the pre-sound era. He recalled selling the screen rights to Adolph Zukor for "Tess of the Storm Country," one of Mary Pickford's greatest successes.

MOVES TO REVIVE STAGE FADEOUT

The low estate of the legitimate theatre industry since the depression has given rise to several plans for revitalizing it, but the results to date have been nil.

Two years ago producers such as Crosby Gaige, Max Gordon and Arthur Hopkins, with some financial support assured, organized the National Theatregoers' Association, Inc., to raise $10,000,000 *through sale of participating stock to the public.*

Congress last year chartered the National Theatre and Academy, with an imposing list of sponsors, intended to revive "the living theatre" as an art and industry.

A bill pending in Congress would establish a Government - subsidized national theatre, and Congressman William I. Sirovich, its sponsor, plans to include motion picture production.

Early this season several Broadway producers planned court action to compel contribution of WPA theatre project funds for commercial production. This move has been abandoned.

And there is a movement also to obtain federal funds for small film producers to whom normal sources of credit are closed. This has been suggested by John G. Paine, chairman of the Music Publishers Protective Association, as a member of Major George L. Berry's Council for Industrial Cooperation.

Earl Carroll Charges Film Industry Is "Able to Get What It Wants Because of Washington Lobby"

SHE'S EXOTIC!

SHE GIVES YOU THA



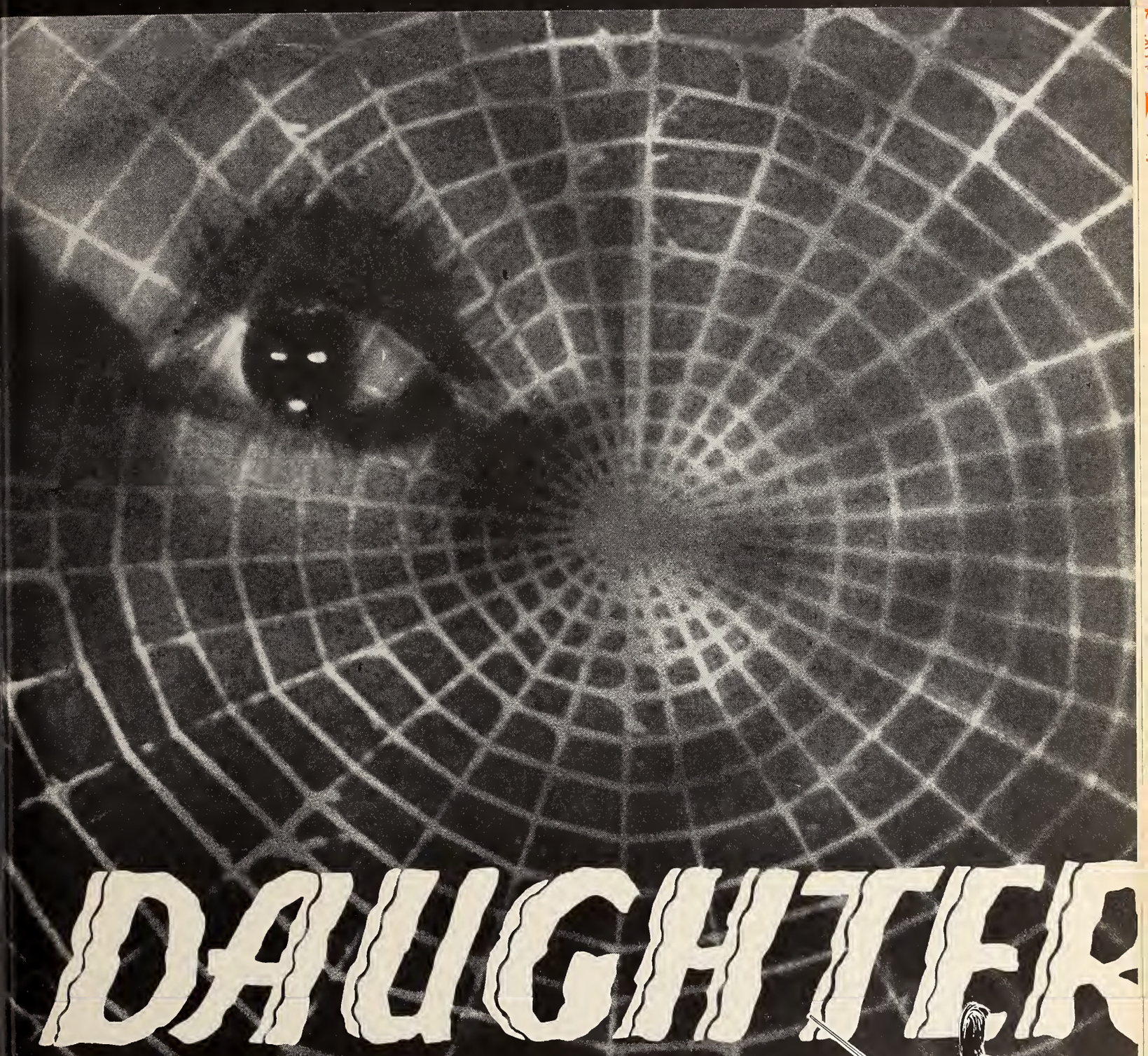
DRACULA'S

with OTTO KRUGER
GLORIA HOLDEN

Marguerite Churchill, Edward Van Sloan,
Gilbert Emery, Irving Pichel, Billy Bevan

SHE'S HYPNOTIC!

T WEIRD FEELING!



DAUGHTER

Based on the BRAM STOKER story "DRACULA'S GUEST" • Suggested by OLIVER JEFFRIES • Directed by LAMBERT HILLYER • Produced by E. M. ASHER

A UNIVERSAL PICTURE!



FULL SPEED AHEAD

MEXICO DIGGING OUT; THEATRES UNDER WAY

Reduction of Import Duties, Income Tax and Strike Settlements Clear Way for Progress

by JAMES LOCKHART
In Mexico City

After a long and costly tangle, Mexico's motion picture situation is noticeably advancing into the clear with the settlement of the four-months' strike of workers against the eight major distributors in this country, reduction of import duties, which averages 45 per cent, and straightening out of the income tax matter. These problems cost the industry plenty in cash and headaches. They greatly retarded development of motion pictures in this land. The strike was an expensive experience for the distributors—it set them back some $65,000 in the form of wage increases, cost of the movement (which losers in these controversies must shoulder down here) and lost revenues. But the distributors say that the dispute was not without benefits for them, as it emphatically demonstrated to the Mexican government and public that Mexico cannot get along without American pictures.

Bigger demand than ever before for Hollywood products is already apparent on this market. The strike proved that the public will not go for either European or made-in-Mexico pictures in a big way. Exhibitors who took a drop in patronage of from 40 to 75 per cent during the strike report a nice recovery now that American pictures again are available. Farsighted Mexican producers are pleased about the return of top grade U. S. A. pictures; they say that these productions help along their outputs as folk will go to the cinemas to see homemade pictures only when quality Hollywood productions are on the same program, but that they will not turn out in worthwhile numbers to look at Mexican pictures alone. These producers say that American films of the first rank are a big help toward getting the national industry on its feet.

In fixing the distributors' income tax at 5 per cent of gross, on a non-progressive basis, the ministry of finance tossed native producers a lifebelt in the form of exemption from levies on their revenue. Distributors say this action is fair, as it affords Mexican producers an opportunity to strike out for something bigger and better. Distributors are generally pleased about the straightening out of the income tax matter. Exhibitors are hopeful that the government will give early and substantial attention to their oft repeated pleas for a slash in their taxes. In the Federal District, which includes Mexico City, exhibitors have to pay 13 per cent of their gross into official coffers. In some states, such as Veracruz, exhibitors are weighed down by levies on gross as high as 37 per cent.

Distribution has been boosted in Mexico City with organization of a circuit by Metro-Goldwyn-Mayer. This comprises nine cinemas, among them two first-run houses and four large neighborhoods. This circuit has a significant angle in that its leading house, the Cine Iris, a 3,300-seater which, after being a front line stage theatre, went pictures in 1934, has discarded its policy of exhibiting European pictures exclusively.

▽

Two New Deluxe Theatres

Exhibition in Mexico City has taken a marked de luxe Broadway turn with the inauguration of two swank cinemas, the Teatro Alameda, a class downtown combined screen and stage house, easily the best and most beautiful playhouse ever open in this country, and the Cine Hipodromo, playing to such a high grade residential district patronage that it is of the first rank. The Alamedo seats 3,600, the Hipodromo 2,500. Both houses have the latest equipment, Western Electric sound apparatus, comfort and safety appliances. Fittings of the Alameda are real works of art.

Both houses are showing top grade American first-runs. The Alameda also gives stage shows. Its price scale is very low for the caliber of its shows: 40 cents, orchestra, afternoons, and 55 cents, evenings and holidays. Business is satisfactory for both houses.

The end of the industry's much mazed period has prompted something of a cinema building spurt in the Mexican capital. Houses upon which construction was slowed down during the troubled times are being rushed to completion. Four houses, one of them a swank screen-stage theatre, the Alameda, which, it is claimed, compares favorably with the best indoor entertainment centers in the Americas, the other a de luxe neighborhood, are to open late in March. Three other important cinemas are to be built soon. The Alameda is to play top grade first-run American pictures only.

It is certain that distribution is in for good times here in the very near future. The prediction is that distributors will make profits from this new era that will make them forget losses and headaches of the troubled times.

Establishment of cinemas for the exclusive exhibition of pictures of labor and proletarian themes, operated by cooperative societies, was decided upon at the first national convention in Mexico City of representatives of 36 cinematographic industry workers' unions. Funds to start and maintain this proposition, which its sponsors say will stimulate home production of pictures, are to be obtained from small periodical quotas to be levied upon unionized film workers. They say that it also will enable cinemas to continue operating in several regions of Mexico where, because of maladministration by exhibitors, business has fallen off almost to the vanishing point.

The federal government again has entered the film production business, this time with the making of a series of folklore pictures to boost tourist trade. The series is being directed by Señorita Elenea Sanchez Valenzuela, a Mexican City writer and newspaper woman. She is this country's first woman film director. The first of the series is being made in Michoacan, President Lazaro Cárdenas' home state. Women's activities are being emphasized in these pictures. Exhibition at home and abroad is proposed. The ministry of public education and the National Revolutionary Party, the political group that dominates the Mexican government, are in charge of production and are arranging distribution.

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The Mexico City government has ordered its censors to go much easier. The government has received numerous complaints from federal government officials and private persons regarding the high-handed manner in which these powers reject pictures and slash scenes from those they do approve. Two of the most glaring examples of this deletion are a fine Spanish picture that was mutilated because it contained scenes of an historic church, and banning a German film, after other exhibitors had booked it at great expense, on propaganda grounds.

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Importing Stars

Mexican producers are beginning to import stars to help along their outputs. First of these importations is Barry Norton, who is on the ground to play important roles in two native pictures, assignments that will engage him for a month to six weeks.

Cinematografica Latino America, S. A. (Clasa), newest and most enterprising of Mexican producers, has started work on its second picture, "Su Gran Aventura" ("His Grand Adventure") with a cast of 1,200, in its Mexico City studios. The company's first picture, "Vamonos Con Pancho Villa" ("Let's Go with Pancho Villa") is now being cut and will be released immediately after Easter.

Westland Circuit Adds Two

T. B. Noble, general manager of Westland Theatres, announced two theatre deals in Colorado in the last two weeks by his company. The Kiva, second house for them in Grand Junction, is in the second week of operation, managed by Glenn Genoway, formerly at the Mission, in the same town. The other deal involved a 50-50 partnership with the Footman Brothers in the Liberty, Colorado Springs.

Leasing St. Louis Fox

Under the reorganization plan for Theatre Realty Company, owner of the Fox Theatre property in St. Louis, the house will be leased to a subsidiary of Fanchon and Marco, and holders of each $1,000 bond of the $4,447,000 of bonds in default will receive 10 shares of both common and preferred of the new company formed under the plan, it is reported. Rent for the theatre will be $104,000 a year plus 15 per cent of the gross receipts.

Brandt and Bolognini Pool

Harry Brandt and Lawrence Bolognini have pooled their interests in the Circle, Columbus and Park theatres in New York. Mr. Brandt, however, has indicated that the Columbus will be closed in the near future.

Italy Centralizes Marketing in U.S.

Centralization of Italy's world film exports under the aegis of the government has resulted in formation in New York of Nuovo Mondo Motion Pictures, Inc., of which Joe Brandt is president, as the sole representative here of the major producers in Italy.

The producers' export federation, called the Unione Esportazione Pellicole, was brought about at the suggestion of the government-supervised Direction General of Cinematography, to give the industry adequate representation abroad.

American Market Emphasized

Since the American hemisphere is a large market for Italian films, special efforts were directed to distribution in the United States, Canada and South America.

Heretofore, export of Italian films to the United States has been from individual producer to individual buyer. Being concerned over the importation of minor pictures brought in by small independent companies, and being eager to introduce a more representative and expensive type of picture which would enhance Italy's prestige but which the small importers have been unable to obtain because of the large advance deposits required by the Italian companies, the Italian government invited the organization of an American group in which to centralize its film exports here, said Mr. Brandt.

Nuovo Mondo has obtained a five-year franchise from the export federation for distribution of its product in the United States, Canada and South America. For 1936-37 the company will release 25 or 26 films selected from the 40 to be made by the leading Italian companies during the season.

Warner Theatre Taken Over

As a condition of the arrangement, the Italian federation required a Broadway theatre for showing the more spectacular productions, said Mr. Brandt. As a result, the Cine Roma Corporation, headed by John Mazzavini, vice-president and treasurer of Nuovo Mondo, was formed to take over the Warner theatre. Most of the major Italian productions will be shown at this house, which has been renamed the Cine Roma, and others will be exhibited at the Ideal or the World, both foreign picture houses. Louis Cohen, formerly with RKO and Universal, has charge of the house, which is now in the third week of operation as Broadway's first all-Italian picture theatre. It has been leased from Warner Brothers for six months, with an option for extension of the lease.

Mr. Brandt left Tuesday for the Coast to establish a distribution outlet in San Francisco. He also is negotiating for distribution through exchanges at Detroit, Cleveland, Pittsburgh, Philadelphia and New Orleans. New England distribution will be handled through Phil Smith's Academy Pictures Corporation, Boston, and the Chicago distributor is Henri Ellman's Capital Film Exchange.

Selected shorts and topical subjects will be imported, in addition to features. The films will be selected by Nuovo Mondo's representative in Rome. Product of the 11 leading Italian companies will be handled.

Rifkin Charters Two

Herman Rifkin, Republic Pictures head in New England, has formed two theatre operating concerns to hold houses he has added to his new circuit. The Majestic Entertainment Company of Holyoke, Mass., will control the Majestic in that city. Holyoke Enterprises, Inc., will handle the nearby Suffolk.

Joffee Sets Out for 10,000 More 'Regular' Patrons for His Tower



I want you to come to the TOWER THEATRE *even if I have to give you a* FREE TICKET!

IF you don't attend the Tower regularly, we think you should. If you haven't been to the Tower within the last six months (or if you are so unfortunate as to have NEVER been to the Tower) you've been missing out on a lot of good times.

THAT makes us both unhappy. Both of us will profit if you will accept a free ticket from me. If you'll enjoy one show as my guest I think you'll become a Tower "regular."

OUT of the thousands of movie fans there is a group of about 30,000 that now are Tower "regulars." They like our big stage shows plus outstanding motion pictures. They like our economical prices that make our entertainment by far the biggest amusement bargain in Kansas City.

ADMISSION PRICES
Weekday MATINEES Until 6 P. M. 25¢
EVENINGS and All Day Sunday 35¢
CHILDREN, ALWAYS, 10c

TOWER
TWELFTH AND McGEE
direction . . . "BARNEY" JOFFEE

WEEK after week they come, scarcely ever missing a show. Few, if any, theatres can boast of such a following. We'd like to change that 30,000 to 40,000. If you haven't the Tower Theatre weekly habit, this week's new show (advertised on Page 2D in today's Star) should start you on the right road to glorious entertainment, at surprisingly low cost, and in refined atmosphere and surroundings comparable to the city's other fine theatres.

WE'RE so anxious to get 10,000 more regular patrons that I'll gladly, without obligation, send you one free ticket. I don't want one person in Kansas City to say "I haven't been to the Tower in the past six months."

Barney Joffee

MAIL OR BRING THIS "COUPON TODAY!

Barney Joffee, Manager,
Tower Theatre,
Twelfth and McGee,
Kansas City, Mo.

Please send me a free ticket. I haven't been to the Tower during the past six months. I wouldn't fib to you, Mr. Joffee.

NAME .....

ADDRESS .....

Bring or Mail Coupon Before Wednesday, March 18

The motion picture, through its merchandising and goodwill-building agencies, has variously tried plans of all kinds and descriptions to promote new interest in the box office as an institution, all with varying degrees of success. Now, out of the midwest, comes one of the most unusual promotions to date to develop motion picture attendance, offering free admissions to anyone writing in who had not been to the sponsoring theatre in the last six months.

"I don't want one person in Kansas City to say, 'I haven't been to the Tower theatre in the past six months'," Manager Barney Joffee said in a three-column by ten-inch bold display advertisement in Kansas City's newspapers.

The objective is to get 10,000 *more regular Tower patrons. The only check on whether or not the acceptors of the offer hadn't been to his theatre in six months was contained in a coupon in the newspaper ad: "I haven't been to the Tower during the past six months—I wouldn't fib to you, Mr. Joffee."*

Psychology of the idea is contained in Mr. Joffee's observations "If you'll enjoy one show as my guest I think you'll become a Tower 'regular'."

More than 500 *persons returned coupons on the first day of the offer, Mr. Joffee's newspaper advertisement is reproduced herewith.*

AMERICA GOES CAPRA! JAMS

MR. DEEDS

BOSTON . .

(Loew's State and Orpheum Theatres)

Opened to capacity! 4th day even bigger than opening!

AKRON . .

(Palace Theatre)

Terrific! Smashed all "Broadway Bill" records in first four days!

FRISCO . .

(Orpheum Theatre)

Topping everything in town! Critical acclaim tremendous! 2nd week certain!

DALLAS . .

(Palace Theatre)

Smash weekend! Then Monday topped both Saturday and Sunday figures! Wow!

MEMPHIS . .

(Palace Theatre)

40 percent better than Broadway Bill... and that was smash hit!

Now playing
RADIO CITY MUSIC HALL
New York City

COLUMBIA PICTURES

NATION'S BOXOFFICE AS . . .

GOES TO TOWN

BALTIMORE . .

(*Hippodrome Theatre*)

4th day nearly twice as big as smash opening day!

FORT WORTH . .

(*Hollywood Theatre*)

Turned away hundreds opening day! Audience reaction greatest in years!

KANSAS CITY . .

(*Tower Theatre*)

50 percent over average against strongest competition in months!

SPRINGFIELD, MASS.

(*Bijou Theatre*)

Long lines waiting for hours every day! Records smashed! Long run certainty!

We're running out of space . . . but that's the happy news everywhere! St. Louis wild about it . . . Seattle jamming Liberty Theatre day and night . . . et cetera, et cetera, et cetera! Watch next week's Herald for smash *second-week* reports from coast to coast!

BRITISH LABOR WANTS QUOTA KEPT BUT URGES DEATH FOR "QUICKIES"

Protests Rise After Unofficial Report That Departmental Committee on Films Act Will Have Closed Sessions

by BRUCE ALLAN
in London

Organized workers of the British film industry, or of those represented by the National Association of Theatrical Employees, will make representations to the Departmental Committee on the Films Acts urging continuance of the Quota provisions of the measure.

General Secretary T. O'Brien went on record in a recent speech with the opinion that "scrapping of the Act would result in depressing the wage standards of workers employed in the industry in this country." He was, however, in favor of drastic amendment of the Act to make production of "quickies" impossible.

No definite announcement of the first sitting of the committee has been made. Beyond a statement that any organizations or individuals who wish to be heard should address the Board of Trade there is no indication of the procedure planned.

Closed Sessions Indicated

One more or less definite fact which emerges, though unofficially, is that the committee will sit in private. This decision is already being criticized on the ground that destructive criticism of some of the nostrums which will be put before the committee would be a definitely constructive move by directing the investigation to fact as opposed to assertion. If it is true that one zealous section of British film enthusiasts hopes for an opportunity of advocating a 50 per cent quota, there seems some basis for this view. It may be assumed, however, that the committee secretariat will have, and will use, discretion to eliminate the fanatic.

So far, the appointment of the committee does not seem to have aroused any great enthusiasm in Wardour Street. A tactful reticence prevails on the American pavement; on the British side they seem somewhat displeased with the committee's personnel. It is a fact that direct knowledge of films as articles of commerce seems to have been regarded as a disqualification, and that the viewpoint of the earnest social worker and of the educational film advocate appears to be somewhat over-represented. There is, on the other hand, no doubt either of the mental caliber of the committee or of its absolute disinterestedness.

"Wicked" Uncle Sam

It seems a pity that Secretary O'Brien should have coupled with the legitimate statement of the employees' association's quota policy just quoted an attack on American interests as desirous of introducing "sweated" conditions in the British industry.

He asserted, according to the Kinematograph Weekly report of his speech (appropriately sub-headed, "Making Flesh Creep") that the abolition of the Films Act would entail "handling over the British motion picture industry to American interests, lock, stock and barrel," and that "Hollywood has waxed fat on the backs of underpaid kinema staffs in this country."

The inference presumably is that low wages are paid by American companies in England and high wages by British companies. This is, as it happens, inaccurate; it would be possible to produce many witnesses to the fact that they are receiving, from American companies, salaries much higher than those paid by British concerns. That the general rate of payment in production and distribution ends of the industry is higher than in other businesses is undoubtedly due to the introduction of American scales.

If Mr. O'Brien is talking exclusively of theatre employees—and in another part of his speech he threatened exhibitors with government regulation of wages and conditions—he conveniently forgets the fact that that section of the industry is British owned.

This type of tub-thumbing would not be taken seriously at ordinary times. It is only important now so far as it is symptomatic of an intention to surround the activities of the Departmental Committee with an atmosphere of prejudice, and it is not irrelevant to recall that copious discharges of poison gas also preceded the original introduction of the Films Act.

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MGM-British

Expanding upon announcements of British production plans made before he left America, Ben Goetz definitely indicated "Silas Marner," with Lionel Barrymore, as the first of MGM's four big British pictures. It will go on to the floor in June, but where is still undecided, after a pretty thorough investigation of British studio facilities by Mr. Goetz, who said he can get the space he wants in many quarters. The progress in British studio equipment is one of the things that impressed him in England. "Rage in Heaven," "The Wind and the Rain" and "A Yank at Oxford" are the three other pictures for production here. Concurrently, MGM will build a new laboratory.

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Office Workers Biggest Fans

Issuing a final analysis of the replies in its National Film Investigation, London Film Productions has provided the following "audience occupational percentages":

Business and clerical	21.61
Home duties	18.65
Professions	15.0
Industrial workers	8.5
Schools and universities	7.94
Employers and executives	5.71
Arts and crafts	4.12
Retired and pensioned	4.10
Shop assistants	3.84
Public employees	3.62
Shopkeepers	3.07
Army, Navy, Air Force	1.39
Unemployed	1.23
Agricultural and transport workers	1.0

This seems to indicate that more than one-fifth of cinema patrons are office workers and rather less than one-twelfth manual workers, but somehow an idea obtrudes that these figures, necessarily based on limited numbers and special areas, most clearly demonstrate the occupation percentages of those who filled in London's coupons.

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Soundproof Against Airplanes

London Film Productions recently conducted a test of the sound insulation of its new studios at Denham. Two planes were flown at full throttle at varying heights above the roofs of the sound stages. Careful tests proved the engine noise to be absolutely inaudible, and to have no effect on recording apparatus, at any height over 30 feet.

Production Notes

B. P. Fineman is starting a Tom Walls picture as his first production for Max Schach of Capitol.

Contradiction was made by C. B. Cochran of Sam Goldwyn's statement that Elisabeth Bergner would make five for United Artists distribution; whereupon C. B. was contradicted in his turn by Murray Silverstone in an official statement confirming the contract.

Dolores Del Rio came in on the *Aquitania* to begin work on "Accused" for Criterion Film Productions at Worton Hall this week.

Cary Grant's first British feature, for Garrett-Klement, retitled "A Rich Young Man," is from "The Amazing Quest of Mr. Ernest Bliss."

POST OFFICE REVEALS UPSWING IN PUBLISHING

A substantial increase in the publishing and advertising business was reported this week in Washington in a statement on second-class mailing matter made by Clinton B. Eilenberger, third Assistant Postmaster General. Based on the latest data of the Postoffice Division of Classification, the report revealed total second class mailings (newspapers, periodicals, etc.,) of 307,723,192 pounds for the quarter ended Dec. 31, 1935, as compared with 279,968,711 pounds for the corresponding quarter in 1934, or an increase of 8.13 per cent.

The advertising portion of this second-class matter included 91,863,800 pounds for the December, 1935, quarter, as against 82,822,035 pounds, for the corresponding period the previous year, an increase of 10.2 per cent.

Employees' Secretary's Charge That Low Wages Are Being Paid by the U. S. Subsidiaries in England is Refuted

THEATRE RECEIPTS

The total of theatre receipts for the calendar week ended April 11, 1936, from 111 theatres in 18 major cities of the country was $1,004,724, an increase of $38,199 over the total for the preceding week ended April 4, 1936, when 109 theatres in 18 large cities aggregated $966,525.

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Theatres			Current Week		Previous Week		High and Low Gross (Tabulation covers period from January, 1935) (Dates are 1935 unless otherwise specified.)
Boston			Picture	Gross	Picture	Gross	
Boston	3,246	35c-65c	"Here Comes Trouble" (20th Century) (on stage: Ben Lyon, Bebe Daniels, Lillian Roth)	20,000	"Don't Get Personal" (Univ.) (plus stage show)	19,000	High 9-7 "Hot Tip" (plus stage show "Folies Bergere") 35,000 Low 8-3 "A Dog of Flanders" and "What Price Crime" 4,000
Fenway	1,382	30c-50c	"The Trail of the Lonesome Pine" (Para.) and "F Man" (Para.)	7,500	"The Country Doctor" (20th Century) and "Widow from Monte Carlo" (W.B.)	4,500	High 3-14-36 "The Story of Louis Pasteur" and "The Voice of Bugle Ann" 8,000 Low 7-20 "Don't Bet on Blondes" and "Ladies Crave Excitement" 2,500
Keith's Memorial	2,907	25c-65c	"Captain January" (20th Century).	16,000	"Sutter's Gold" (Univ.)	11,000	High 2-29-36 "Follow the Fleet" 37,000 Low 8-17 "Jalna" 5,500
Loew's Orpheum.	2,970	25c-55c	"The Bohemian Girl" (MGM) and.. "Lady of Secrets" (Col.)	12,000	"These Three" (U.A.)	13,000	High 11-16 "Mutiny on the Bounty" 25,000 Low 9-21 "The Call of the Wild" 11,000
Loew's State	3,537	25c-55c	"The Bohemian Girl" (MGM) and.. "You May Be Next" (Col.)	11,000	"These Three" (U.A.)	12,000	High 11-16 "Mutiny on the Bounty" 24,500 Low 7-6 "Sanders of the River" and "Unknown Woman" 7,500
Metropolitan	4,332	35c-65c	"13 Hours By Air" (Para.)	22,000	"Colleen" (W.B.) (plus stage show)	24,000	High 4-6 "Private Worlds" 41,000 Low 7-20 "Men Without Names" 14,000
Paramount	1,793	25c-50c	"The Trail of the Lonesome Pine" (Para.) and "F Man" (Para.)	9,000	"The Country Doctor" (20th Century) and "Widow from Monte Carlo" (W.B.)	7,000	High 3-14-36 "The Story of Louis Pasteur" and "The Voice of Bugle Ann" 15,000 Low 7-20 "Don't Bet on Blondes" and "Ladies Crave Excitement" 4,000
Buffalo							
Buffalo	3,489	30c-50c	"Colleen" (W.B.)	11,500	"Desire" (Para.)	11,500	High 4-27 "Mississippi" 23,800 Low 7-27 "Broadway Gondolier" 6,600
Century	3,000	25c	"Man Hunt" (W.B.) and "Seven Keys to Baldpate" (Radio)	6,000	"Garden Murder Case" (MGM).... and "Bar 20 Rides Again" (Para.)	6,200	High 1-11-36 "King of Burlesque" 9,500 Low 8-3 "Mad Love" and "Dog of Flanders" 3,800
Great Lakes	3,000	25c-40c	"Three Godfathers" (MGM) and... "Her Master's Voice" (Para.)	4,900	"Follow the Fleet" (Radio)	8,400	High 11-16 "Mutiny on the Bounty" 22,000 Low 4-11-36 "Three Godfathers" and "Her Master's Voice" 4,900
Hippodrome	2,500	30c-50c	"Timothy's Quest" (Para.) and..... "My Marriage" (20th Century)	3,800	"The Voice of Bugle Ann" (MGM) and "Bohemian Girl" (MGM)	7,000	High 2-9 "David Copperfield" 17,200 Low 4-11-36 "Timothy's Quest" and "My Marriage" 3,800
Lafayette	3,300	25c	"Lady of Secrets" (Col.) and ..... "Too Tough to Kill" (Col.)	6,300	"King of the Damned" (GB Pictures) and "Don't Gamble With Love" (Col.)	6,400	High 1-12 "Broadway Bill" 17,100 Low 7-27 "A Notorious Gentleman" and "Strange Wives" 4,100
State	1,600	15c-35c	"Bridge of Sighs" (Invincible)..... (plus stage show)	3,000	"Frisco Waterfront" (Republic).... (plus stage show)	3,400	.....
Chicago							
Apollo	1,400	25c-50c	"The Prisoner of Shark Island".... (20th Century) (30c-60c)	5,300	"The Story of Louis Pasteur".... (F.N.) (3rd week)	4,900	High 3-21-36 "The Story of Louis Pasteur" 11,800 Low 5-25 "The Devil is a Woman" 1,000
Chicago	4,000	35c-68c	"Wife vs. Secretary" (MGM)..... (plus stage show)	40,800	"Colleen" (W.B.) (on stage: George Olsen and Ethel Shutta)	29,000	High 1-18-36 "The Bride Comes Home".. 56,600 Low 4-27 "Living on Velvet" 24,000
Garrick	900	30c-60c	"The Garden Murder Case" (MGM)	5,900	"Petrified Forest" (W.B.)	5,600	High 1-4-36 "The Man Who Broke the Bank at Monte Carlo" 9,700 Low 5-4 "One New York Night" 3,000
Oriental	3,490	25c-40c	"Murder of Dr. Harrigan" (F.N.).. (plus stage show)	16,200	"Riffraff" (MGM) (on stage: Major Bowes' Amateurs)	19,700	High 11-2 "Woman Wanted" 25,500 (on stage: Major Bowes' Amateurs) Low 9-21 "The Man on the Flying Trapeze" 13,400
Palace	2,509	25c-50c	"Love Before Breakfast" (Univ.).. (8 days)	6,000	"Follow the Fleet" (Radio)..... (4th week - 6 days)	7,000	High 1-11-36 "I Dream Too Much" 32,500 (on stage: Ken Murray and Lillian Roth) Low 4-11-36 "Love Before Breakfast"... 6,000
Roosevelt	1,591	30c-60c	"Rose Marie" (MGM) (2nd week)	11,500	"Rose Marie" (MGM) (1st week)	15,700	High 1-5 "Forsaking All Others" 27,000 Low 11-23 "O'Shaughnessy's Boy" 7,000
State-Lake	2,776	20c-35c	"The Invisible Ray" (Univ.)..... (plus stage show)	12,000	"We're Only Human" (Radio).... (on stage: George Jessel and revue)	14,000	High 3-23 "The Little Minister" 17,000 Low 7-20 "Alias Mary Dow" 8,000
United Artists...	1,700	30c-60c	"These Three" (U.A.) (3rd week)	10,000	"These Three" (U.A.) (2nd week)	13,300	High 2-29-36 "Modern Times" 35,500 Low 4-13 "Vanessa: Her Love Story".. 10,000
Cleveland							
Allen	3,300	30c-42c	"Silly Billies" (Radio) (4 days) "We're Only Human" (Radio)..... (3 days)	1,500 1,000	"Colleen" (W.B.)	3,000	High 1-12 "Bright Eyes" 9,000 Low 6-22 "The Daring Young Man".... 1,300
Hippodrome	3,800	30c-42c	"Road Gang" (F.N.)	8,750	"The Ghost Goes West" (U.A.)...	8,500	High 9-21 "Top Hat" 27,500 Low 8-24 "Dante's Inferno" 5,250
RKO Palace	3,100	30c-60c	"Brides Are Like That" (F.N.)... (plus stage show)	25,500	"Snowed Under" (F.N.) (on stage: Earl Carroll's Vanities)	19,000	High 4-6 "Transient Lady" 39,000 Low 6-8 "Break of Hearts" 5,500
State	3,400	30c-42c	"The Milky Way" (Para.)	10,000	"Little Lord Fauntleroy" (U.A.)..	13,000	High 1-12 "Forsaking All Others" 28,000 Low 3-16 "Folies Bergere" 6,000
Stillman	1,900	30c-42c	"Preview Murder Mystery" (Para.) (25c-35c)	4,000	"Desire" (Para.)	4,000	High 2-9 "David Copperfield" 11,000 Low 12-28 "The Virginia Judge" 2,500
Denver							
Aladdin	1,500	25c-50c	"The Voice of Bugle Ann" (MGM)	3,500	"Little Lord Fauntleroy" (U.A.).... (2nd week)	3,000	High 3-28-36 "Little Lord Fauntleroy".. 5,000 Low 6-22 "Nell Gwyn" and "My Heart is Calling" 600
Broadway	1,500	25c-40c	"Sutter's Gold" (Univ.)	1,500	"Colleen" (W.B.)	2,000	High 12-7 "In Old Kentucky" 3,000 Low 12-28 "Unfinished Symphony" 300
Center	1,500	20c-35c	"Remember Last Night?" (Univ.) (plus stage show)	3,000	"The Leathernecks Have Landed" (Republic) (plus stage show)	2,500	.....
Denham	1,500	25c-40c	"Give Us This Night" (Para.).....	6,500	"Desire" (Para.)	7,000	High 2-29-36 "Klondike Annie" 13,000 Low 8-24 "Without Regret" 1,750
Denver	2,500	25c-50c	"Love Before Breakfast" (Univ.). (plus stage band)	7,500	"Sutter's Gold" (Univ.) (plus stage band)	10,000	High 11-16 "Mutiny on the Bounty".... 15,000 Low 12-28 "Here Comes the Band" 1,500
Orpheum	2,600	25c-40c	"Petticoat Fever" (MGM).....	8,500	"Wife vs. Secretary" (MGM)..... (2nd week)	5,300	High 5-18 "Romance in Manhattan".... 16,000 Low 12-28 "The Perfect Gentleman".... 2,000
Paramount	2,000	25c-40c	"Escape from Devil's Island" (Col.) and "Hell Ship Morgan" (Col.)	3,500	"The Walking Dead" (W.B.) and.. "Boulder Dam" (W.B.)	3,000	High 5-11 "Bride of Frankenstein" 7,000 Low 11-30 "Bad Boy" 800

[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week		Previous Week		High and Low Gross (Tabulation covers period from January, 1935) (Dates are 1935 unless otherwise specified.)
			Picture	Gross	Picture	Gross	
Hollywood							
Chinese	2,500	30c-55c	"Petticoat Fever" (MGM)	9,500	"The Prisoner of Shark Island" (20th Century)	8,500	High 2-22-36 "Modern Times" 26,000 Low 5-4 "West Point of the Air" 4,900
Pantages	3,000	25c-40c	"Love Before Breakfast" (Univ.)	7,300	"These Three" (U.A.) (2nd week)	7,200	High 9-7 "Top Hat" 19,000 Low 4-13 "Mister Dynamite" and "Great God Gold" 2,500
W. B. Hollywood	3,000	25c-40c	"The Walking Dead" (W.B.)	7,420	"Snowed Under" (F.N.)	8,400	High 9-7 "Page Miss Glory" 15,300 Low 4-3 "Laddie" 5,700
Indianapolis							
Apollo	1,100	25c-40c	"A Connecticut Yankee" (20th Century) (re-issue)	4,800	"Colleen" (W.B.) (2nd week)	3,500	High 3-14-36 "The Country Doctor" 8,000 Low 5-4 "Thunder in the East" 1,600
Circle	2,800	25c-40c	"The Walking Dead" (W.B.) and "Muss 'Em Up" (Radio)	3,200	"Give Us This Night" (Para.) and "Preview Murder Mystery" (Para.)	3,150	High 8-17 "Smart Girl" 8,500 Low 3-16 "Transient Lady" 2,000
Indiana	3,100	25c-40c	"13 Hours by Air" (Para.) and "Too Many Parents" (Para.)	5,600	"Love Before Breakfast" (Col.) and "First a Girl" (GB Pictures)	6,100	High 3-14-36 "Follow the Fleet" 12,000 Low 1-5 "The Little Minister" 3,500
Loew's	2,800	25c-40c	"The Garden Murder Case" (MGM) and "Don't Gamble with Love" (Col.)	3,900	"Robin Hood of El Dorado" (MGM) and "You May Be Next" (Col.)	5,400	High 2-15-36 "Exclusive Story" 15,000 (on stage: Cab Calloway and band) Low 4-6 "Casino Murder Case" 2,750
Lyric	2,000	25c-40c	"The Voice of Bugle Ann" (MGM) (plus vaudeville)	7,800	"Snowed Under" (F.N.) (plus vaudeville)	8,000	High 3-28-36 "The Leathernecks Have Landed" 13,300 (on stage: Major Bowes' Amateurs) Low 12-21 "Frisco Kid" 3,700
Kansas City							
Mainstreet	3,100	25c-40c	"Snowed Under" (F.N.)	5,600	"Road Gang" (F.N.)	5,700	High 11-23 "The Case of the Lucky Legs" 22,000 Low 1-12 "I Sell Anything" 2,000
Midland	4,000	25c-40c	"The Bohemian Girl" (MGM)	7,200	"Petticoat Fever" (MGM)	12,800	High 8-24 "China Seas" 25,000 Low 9-14 "Bonnie Scotland" 6,000
Newman	1,900	25c-40c	"The Walking Dead" (W.B.) (8 days)	8,000	"Colleen" (W.B.) (8 days)	11,000	High 5-25 "Goin' to Town" 14,000 Low 5-18 "Dinky" 3,000
Tower	2,200	25c-35c	"To Beat the Band" (Radio) (plus stage show)	7,100	"Hell Ship Morgan" (Col.) (plus stage show)	6,000	High 1-18-36 "Magnificent Obsession" 14,500 Low 3-14-36 "Lady of Secrets" (plus stage show) 5,000
Uptown	2,000	25c-40c	"Everybody's Old Man" (20th Century) (5 days)	3,100	"The Country Doctor" (Fox) (2nd week)	4,300	High 9-7 "Steamboat Round the Bend" 11,000 Low 7-27 "Black Sheep" 2,100
Los Angeles							
Filmarte	800	30c-40c	"Frasquita" (Du World)	1,200	"Fang and Claw" (Radio) (2nd week)	1,000	High 4-27 "My Heart is Calling" 4,000 Low 6-29 "Song of Happiness" 800
Four Star	900	30c-55c	"Rhodes, the Diamond Master" (GB Pictures) (2nd week)	4,000	"Rhodes, the Diamond Master" (GB Pictures) (6 days) (1st week)	5,000	High 5-18 "Les Miserables" 7,800 Low 12-7 "The Return of Peter Grimm" 2,400
Grand Internat'l.	750	35c-40c	"The Gypsy Baron" (Vienna Prod.)	2,200	"Three Women" (Amkino) (3rd week)	1,100	High 1-4-36 "The New Gulliver" 3,200 Low 12-7 "Such a Girl You Never Forget" 900
Hillstreet	2,700	25c-40c	"Love Before Breakfast" (Univ.)	6,900	"These Three" (U.A.) (2nd week)	6,100	High 9-7 "Top Hat" 17,000 Low 11-2 "Three Kids and a Queen" 2,800
Loew's State	2,500	30c-55c	"Petticoat Fever" (MGM)	11,000	"The Prisoner of Shark Island" (20th Century)	12,500	High 12-7 "Mutiny on the Bounty" 24,500 Low 10-26 "Way Down East" 6,200
Paramount	3,596	30c-55c	"Give Us This Night" (Para.) (plus stage show)	12,200	"The Trail of the Lonesome Pine" (Para.) (plus stage show) (2nd week)	17,400	High 8-10 "Paris in Spring" 32,000 Low 4-11-36 "Give Us This Night" (plus stage show) 12,200
W. B. Downtown	3,400	25c-40c	"The Walking Dead" (W.B.)	9,100	"Snowed Under" (F.N.)	7,100	High 1-11-36 "Captain Blood" 17,100 Low 4-27 "Strangers All" and "I'll Love You Always" 5,000
Minneapolis							
Lyric	1,238	20c-25c	"The Walking Dead" (W.B.)	1,500	"Every Saturday Night" (20th Century)	1,500	High 12-14 "Show Them No Mercy" 2,000 Low 8-17 "Don't Bet on Blondes" and "Sanders of the River" 1,200
Minnesota	4,000	25c-55c	"Little Lord Fauntleroy" (U.A.)	12,000	"Klondike Annie" (Para.)	8,000	High 1-4-36 "The Bride Comes Home" 31,326 Low 4-4-36 "Klondike Annie" 8,000
RKO Orpheum	2,900	25c-40c	"The Story of Louis Pasteur" (F.N.) (5 days - 2nd week)	6,000	"The Story of Louis Pasteur" (F.N.) (1st week)	7,000	High 9-21 "Top Hat" 18,000 Low 1-26 "A Lost Lady" 4,500
State	2,300	25c-40c	"Give Us This Night" (Para.)	6,000	"Prisoner of Shark Island" (20th Century)	5,500	High 11-2 "Broadway Melody of 1936" 7,000 Low 3-14-36 "It Had to Happen" 5,000
World	400	25c-55c	"Passing of the Third Floor Back" (GB Pictures) (2nd week)	3,300	"Passing of the Third Floor Back" (GB Pictures) (1st week)	3,600	High 6-8 "Thunder in the East" 5,000 Low 11-16 "Born for Glory" 2,000
Montreal							
Capitol	2,547	25c-60c	"Whipsaw" (MGM) and "Love on a Bet" (Radio)	9,000	"Petrified Forest" (W.B.) and "Every Saturday Night" (20th Century)	9,000	High 2-9 "Lives of a Bengal Lancer" 15,500 Low 8-3 "My Heart Is Calling" and "College Scandal" 7,000
Imperial	1,914	15c-34c	"Love Me Forever" (Col.) and "Little Women" (Radio)	2,500	"Strike Me Pink" (U.A.)	1,500	High 1-4-36 "Une Nuit D'Amour" and "Spanish Cape Mystery" 5,500 Low 4-4-36 "Strike Me Pink" 1,500
Loew's	3,115	30c-60c	"Tough Guy" (MGM) and "Three Live Ghosts" (MGM) (plus vaudeville)	9,500	"It Had to Happen" (20th Century) and "Song and Dance Man" (20th Century) (plus stage show)	9,000	High 1-11-36 "Broadway Hostess" and "The Rainmakers" (plus stage show) 15,000 Low 6-15 "Mark of the Vampire" and "Baby Face Harrington" 5,500
Palace	2,600	25c-65c	"Follow the Fleet" (Radio) (2nd week)	8,000	"Follow the Fleet" (Radio) (1st week)	13,500	High 12-7 "Mutiny on the Bounty" 15,000 Low 7-20 "Drake of England" and "The Nitwits" 7,500
Princess	2,272	25c-65c	"Lady of Secrets" (Col.) and "The Public Menace" (Col.)	6,500	"The Amateur Gentleman" (U.A.) and "It's a Cop" (British)	6,000	High 2-22-36 "Modern Times" and "Guard That Girl" 12,500 Low 12-28 "Remember Last Night?" and "East of Java" 3,000
New York							
Astor	1,141	55c-$2.20	"The Great Ziegfeld" (MGM)	18,754	.....		.....
Capitol	4,700	25c-85c	"The Unguarded Hour" (MGM)	27,500	"Petticoat Fever" (MGM) (2nd week)	22,600	High 1-5 "Forsaking All Others" 87,400 Low 10-12 "O'Shaughnessy's Boy" 16,500
Center	3,433	35c-$1.25	"The House of a Thousand Candles" (Republic)	8,500	"Everybody's Old Man" (Fox)	7,000	High 1-4-36 "Ah, Wilderness!" 32,000 Low 3-7-36 "The Voice of Bugle Ann" 6,000
Palace	2,500	25c-75c	"Colleen" (W.B.) and "Charlie Chan at the Circus" (20th Century)	7,000	"Love on a Bet" (Radio) and "Road Gang" (F.N.)	6,000	High 10-5 "Top Hat" 15,000 Low 4-4-36 "Love on a Bet" and "Road Gang" 6,000
Paramount	3,700	35c-99c	"Give Us This Night" (Para.) (plus stage show)	17,000	"The Milky Way" (Para.) (10 days) (plus stage show)	39,000	High 1-19 "Lives of a Bengal Lancer" 65,300 Low 12-21 "Millions in the Air" 10,000
Rialto	594	25c-65c	"Silly Billies" (Radio)	5,800	"Moonlight Murder" (MGM)	8,200	.....
Rivoli	2,200	40c-99c	"These Three" (U.A.) (3rd week)	19,000	"These Three" (U.A.) (2nd week)	29,000	High 2-15-36 "Modern Times" 65,000 Low 6-29 "Nell Gwyn" 8,100
RKO Music Hall	5,954	40c-$1.65	"Little Lord Fauntleroy" (U.A.) (plus stage show)	100,000	"Sutter's Gold" (Univ.) (plus stage show)	55,000	High 9-7 "Top Hat" 131,200 (plus stage show) Low 11-30 "Crime and Punishment" 45,000 (plus stage show)
Roxy	6,200	25c-55c	"Laughing Irish Eyes" (Republic) (plus stage show)	23,000	"Dancing Feet" (Republic) (on stage: Jackie Coogan and Betty Grable)	27,000	High 1-4-36 "If You Could Only Cook" 62,000 (plus stage show) Low 4-20 "My Heart Is Calling" 17,500 (plus stage show)
Strand	3,000	25c-55c	"The Singing Kid" (F.N.)	29,500	"Snowed Under" (F.N.)	6,100	High 5-11 "The G Men" 60,138 Low 4-4-36 "Snowed Under" 6,100

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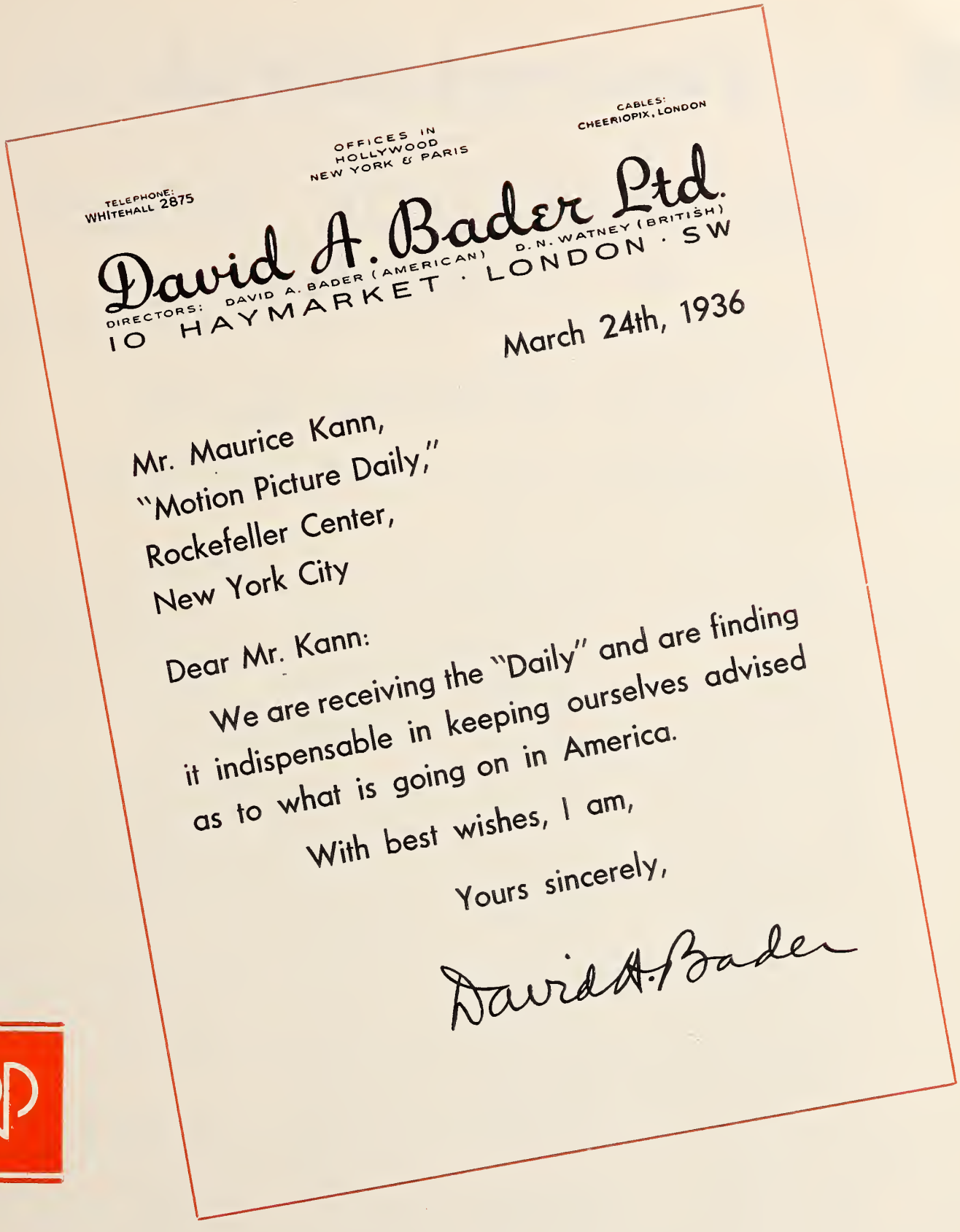
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PANCHROMATIC NEGATIVE

[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week: Picture	Current Week: Gross	Previous Week: Picture	Previous Week: Gross	High and Low Gross (Tabulation covers period from January, 1935) (Dates are 1935 unless otherwise specified.)
Oklahoma City							
Capitol	1,200	10c-41c	"Rose of the Rancho" (Para.)	1,900	"Exclusive Story" (MGM)	2,200	High 3-9 "Wings in the Dark" 3,700 Low 6-22 "The Devil is a Woman" 1,500
Criterion	1,700	10c-55c	"13 Hours by Air" (Para.)	4,000	"Colleen" (W.B.)	4,900	High 9l4 "Steamboat Round the Bend" 10,000 Low 11-2 "The Case of the Lucky Legs" 2,500
Liberty	1,500	10c-41c	"Tough Guy" (MGM) (4 days) (plus stage show) "Nevada" (Para.) (3 days)	2,000 800	"Three Live Ghosts" (MGM) (4 days) (plus stage show) "Voice of Bugle Ann" (MGM) (3 days) (10c-36c)	2,150 825	High 1-19 "Gentlemen Are Born" and "Crime Doctor" 4,200 Low 10-26 "Little Big Shot" and "I Live for Love" 1,500
Midwest	1,500	10c-56c	"Petticoat Fever" (MGM)	5,000	"Desire" (Para.)	2,000	High 11-16 "Mutiny on the Bounty" 8,800 Low 8-24 "The Farmer Takes a Wife" 1,800
Omaha							
Brandeis	1,200	25c-40c	"Snowed Under" (F.N.) and "Don't Gamble With Love" (Col.)	3,800	"Love on a Bet" (Radio) and "Muss 'Em Up" (Radio)	3,800	High 9-14 "Top Hat" 9,500 Low 12-21 "Broadway Hostess" and "Man of Iron" 2,700
Omaha	2,200	25c-40c	"The Ghost Goes West" (U.A.) and "Don't Get Personal" (Univ.)	4,750	"Trail of the Lonesome Pine" (Para.) and "Every Saturday Night" (20th Century) (2nd week)	6,200	High 10-12 "Broadway Melody of 1936" and "Without Regret" 10,100 Low 10-5 "Dante's Inferno" and "She Gets Her Man" 3,600
Orpheum	3,000	25c-40c	"Love Before Breakfast" (Univ.) and "Tough Guy" (MGM)	6,900	"Colleen" (W.B.) and "My Marriage" (20th Century)	7,400	High 2-29-36 "Exclusive Story" (on stage: Ted Lewis) 21,150 Low 12-28 "Mister Hobo" and "Three Kids and a Queen" 5.800
Philadelphia							
Aldine	1,200	40c-65c	"Amateur Gentleman" (U.A.) (5 days - 2nd week)	3,300	"The Amateur Gentleman" (U.A.) (1st week)	7,000	High 11-30 "Splendor" 16,000 Low 1-26 "The Runaway Queen" 2,200
Arcadia	600	25c-50c	"Wife vs. Secretary" (MGM)	3,200	"Sylvia Scarlett" (Radio) (9 days)	2,200	High 1-25 "The Bride Comes Home" 4,800 Low 9-21 "Bonnie Scotland" 800
Boyd	2,400	40c-55c	"Rhodes, the Diamond Master" (GB Pictures)	10,000	"Petticoat Fever" (MGM) (2nd week)	11,000	High 1-4-36 "A Tale of Two Cities" 30,000 Low 8-17 "Jalna" 6,000
Earle	2,000	25c-50c	"Boulder Dam" (W.B.) (on stage: Ina Ray Hutton and Melodears)	14,000	"F-Man" (Para.) (on stage: Major Bowes' Amateurs)	15,500	High 1-4-36 "Miss Pacific Fleet" 22,000 Low 10-5 "I Live for Love" 9,500
Fox	3,000	40c-65c	"Song and Dance Man" (20th Century) (on stage: Little Jack Little and band)	13,500	"Charlie Chan at the Circus" (20th Century) (plus stage show)	14,000	High 12-28 "The Littlest Rebel" (plus stage show) 31,000 Low 9-28 "Redheads on Parade" 7,500
Karlton	1,066	25c-40c	"The Farmer in the Dell" (Radio)	2,000	"Give Us This Night" (Para.)	2,100	High 10-5 "Top Hat" 6,300 Low 6-1 "Dinky" 1,200
Keith's	2,000	30c-50c	"Little Lord Fauntleroy" (U.A.)	3,000	"The Country Doctor" (20th Century)	3,600	High 4-13 "Roberta" 5,800 Low 1-2 "The Right to Live" 900
Stanley	3,700	40c-55c	"Robin Hood of El Dorado" (MGM) (6½ days)	9,000	"13 Hours by Air" (Para.)	10,500	High 2-29-36 "Follow the Fleet" 27,000 Low 5-11 "Stolen Harmony" 4,000
Stanton	1,700	30c-50c	"Klondike Annie" (Para.) (3rd week)	5,500	"Klondike Annie" (Para.) (2nd week)	8,500	High 1-11-36 "Riffraff" 10,000 Low 3-23 "Captain Hurricane" 1,800
Portland, Ore.							
Blue Mouse	700	20c-25c	"Frisco Kid" (W.B.) and "The Man Who Broke the Bank at Monte Carlo" (20th Century)	2,000	"In Old Kentucky" (Fox) and "I Found Stella Parish" (F.N.)	1,700	High 8-17 "Life Begins at Forty" 2,700 Low 6-22 "My Heart is Calling" 1,400
Broadway	1,912	30c-40c	"Sutter's Gold" (Univ.)	8,000	"The Voice of Bugle Ann" and "Snowed Under" (F.N.)	5,000	High 4-11-36 "Sutter's Gold" 8,000 Low 7-27 "Calm Yourself" and "Chinatown Squad" 4.000
Mayfair	1,700	25c-40c	"Hell Ship Morgan" (Col.) and "Brides Are Like That" (F.N.)	4,000	"East of Java" (Univ.) and "Paddy O'Day" (20th Century) (30c-40c)	4,000	High 1-25-36 "A Midsummer Night's Dream" 12,000 Low 1-19 "Behold My Wife" and "Defense Rests" 1,600
Orpheum	1,700	30c-40c	"Rhodes, the Diamond Master" (GB Pictures) and "The Music Goes Round" (Col.)	7,000	"Desire" (Para.) and "Preview Murder Mystery" (Para.)	7,000	High 9-28 "She Married Her Boss" 9,500 Low 11-23 "To Beat the Band" and "Wanderer of the Wasteland" 4,000
Paramount	3,008	30c-40c	"Trail of the Lonesome Pine" (Para.) and "Every Saturday Night" (20th Century) (2nd week)	7,000	"Trail of the Lonesome Pine" (Para.) and "Every Saturday Night" (20th Century) (1st week)	8,000	High 4-20 "Private Worlds" 11,500 Low 12-14 "Mary Burns, Fugitive" 5,000
United Artists	945	30c-40c	"Small Town Girl" (MGM)	6,000	"Modern Times" (U.A.) (3rd week)	6,000	High 5-4 "Cardinal Richelieu" 9,000 Low 6-8 "Age of Indiscretion" 4,000
San Francisco							
Clay	400	15c-35c	"La Maternelle" (Tapernoux)	900	"Frontier" (Amkino) (2nd week)	1,400	High 12-28 "Peasants" 2,500 Low 8-10 "The Youth of Maxim" 800
Embassy	1,400	15c-40c	"Penitentes Murder Case" (State Rights)	6,500	.....		.....
Fox	5,651	10c-35c	"Moonlight Murder" (MGM) and "Timothy's Quest" (Para.)	4,800	"Red Wagon" (First Div.) and "Doughnuts and Society" (Mascot)	5,000	High 8-3 "Champagne for Breakfast" 14,800 Low 11-30 "To Beat the Band" and "Freckles" 4,000
Golden Gate	2,800	25c-40c	"Two in Revolt" (Radio) and "Find the Man" (State Rights) (plus stage band) (15c-40c)	13,000	"Love on a Bet" (Radio) (plus stage show)	11,000	High 3-28-36 "The Leathernecks Have Landed" (on stage: Burns and Allen) 29,000 Low 4-4-36 "Love on a Bet" 11,000
Orpheum	2,440	15c-40c	"Sutter's Gold" (Univ.) (2nd week)	5,500	"Sutter's Gold" (Univ.) (1st week)	11,800	High 7-20 "Love Me Forever" 16,780 Low 10-26 "King Solomon of Broadway" and "Fighting Youth" 4,800
Paramount	2,670	15c-40c	"Give Us This Night" (Para.) and "13 Hours by Air" (Para.)	11,000	"Prisoner of Shark Island" (20th Century) and "Snowed Under" (F.N.) (2nd week)	11,000	High 6-8 "Our Little Girl" and "Alibi Ike" 23,000 Low 3-2 "Living on Velvet" and "All the King's Horses" 8,500
St. Francis	1,430	15c-40c	"Rose Marie" (MGM)	7,000	"The Country Doctor" (Fox) and "The Voice of Bugle Ann" (MGM) (3rd week)	6,500	High 1-19 "The County Chairman" 11,000 Low 6-29 "No More Ladies" 5,000
United Artists	1,400	15c-55c	"Modern Times" (U.A.) (9 days-5th week)	7,000	"Modern Times" (U.A.) (4th week)	6,000	High 10-26 "Barbary Coast" 15,000 Low 12-28 "Mimi" 2,500
Warfield	2,700	15c-40c	"Petticoat Fever" (MGM) and "Charlie Chan at the Circus" (20th Century)	19,000	"Rose Marie" (MGM)	20,000	High 10-5 "I Live My Life" (plus stage show) 35.000 Low 3-28-36 "Colleen" and "Too Many Parents" 13,000
Seattle							
Blue Mouse	950	25c-55c	"The Trail of the Lonesome Pine" (Para.)	3,300	"Wife vs. Secretary" (MGM)	3,450	High 11-30 "Mutiny on the Bounty" 6,100 Low 2-16 "Million Dollar Baby" and "Notorious Gentleman" 2,900
Fifth Avenue	2,500	25c-55c	"Sutter's Gold" (Univ.)	6,100	"Trail of the Lonesome Pine" (Para.)	7,200	High 5-11 "Naughty Marietta" 10,200 Low 6-8 "The Flame Within" 5,100
Liberty	1,800	10c-35c	"Pride of the Marines" (Col.) and "Ring Around the Moon" (Chesterfield)	3,750	"Lady of Secrets" (Col.) and "The Ghost Walks" (Invincible)	3,850	High 9-28 "She Married Her Boss" 7,900 Low 4-13 "White Lies" and "Happy Landing" 2,700
Music Box	950	25c-55c	"The Story of Louis Pasteur" (F.N.) (2nd week)	3,100	"The Story of Louis Pasteur" (F.N.) (1st week)	3,750	High 3-16 "Roberta" 6,100 Low 1-26 "The Man Who Reclaimed His Head" 2,850
Orpheum	2,450	25c-40c	"Colleen" (W.B.) and "The Voice of Bugle Ann" (MGM)	6,250	"Desire" (Para.) and "Song and Dance Man" (Fox)	5,400	High 9-21 "Top Hat" 10,400 Low 8-31 "Dante's Inferno" and "Lady Tubbs" 4,800
Paramount	3,050	25c-35c	"The Walking Dead" (W.B.) and "Timothy's Quest" (Para.) (20c-30c)	4,600	"Garden Murder Case" (MGM) and "Love on a Bet" (Radio) (20c-30c)	4,600	High 12-14 "Annie Oakley" 9,200 Low 9-21 "Redheads on Parade" and "Hot Tip" 3,650
Rex	1,500	15c-35c	"Don't Get Personal" (Univ.) (plus vaudeville)	3,350	"King of the Damned" (GB Pictures) (plus vaudeville) (20c-30c)	2,950	High 4-27 "Red Morning" and "Once to Every Bachelor" 4,150 Low 12-21 "Spanish Cape Mystery" 1,500



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TECHNOLOGICAL

The BLUEBOOK School

By F. H. RICHARDSON

[To join the Bluebook School merely send in answers. Place name and question number upon first sheet. Address F. H. Richardson, No. 3 Tudor Lane, Scarsdale, N. Y.]

Answer to Question No. 12

BLUEBOOK SCHOOL QUESTION NO. 17.—(A) What is a straight high-intensity light source? (B) In a storage battery, where does the lead sulphide form? (C) What is the first step in finding sound equipment trouble of any sort?

Question No. 12 was: (A) What should be the position of a screen upon a stage, and why? (B) How are the stranded wires inside the lamphouse tested for satisfactory condition? (C) Are insurance rates higher if the projection room is faultily planned and constructed? (D) Can steel or iron be permanently magnetized?

The following made replies sufficiently correct to merit credit: C. Rau and S. Evans; D. Danielson; H. Edwards; G. E. Doe; W. C. Brown; B. DeVietti; J. J. Cuddy; A. L. Cooper; R. A. Hooker; W. H. Edmonds; E. H. Toedte; J. R. Prater; D. P. Miller; W. Limmroth; C. Hawkens; D. Pollock; M. and J. Devoy; O. L. Daris and F. Simms; A. L. Long and J. T. McGuire; D. N. Richards and R. T. Tomlinson; G. Johnson and L. S. Spooner; O. L. Harris; J. Gillespie and B. T. Henkle; Nic Granby; G. Thompson; D. Emmerson; H. G. Lomis and F. T. Price; R. Mills and J. N. Perkins; G. Sargent; S. G. Sanders and B. N. Lott; H. T. Granger; H. D. Lilly; F. Bannerbol; N. E. Olliver and D. McGee; L. N. Morgan; L. N. Henry; J. G. Sanderson; B. L. Jennings; R. Tompkins and H. K. Abernathy; W. E. Billings, R. S. Knowles, G. Lally and N. J. Timms; H. B. Maulding; R. A. Hooker; K. L. Knight and L. Henderson; W. Burns and T. R. Fanning; S. E. and C. Gay; J. Jensen, V. Sanders and U. M. Fellner; T. L. and G. Daniels; R. D. Oberleigh and J. J. Lansing; G. H. Anderson; M. S. Allan; B Walker; B. L. Mathew and R. Marks B. B. Hornstein; D. L. Slinger and W. H. Remick; C. L. Sexton; B. R. Shepherd and J. Jones; G. N. Guidotti and F. L. and N. Savlor; N. R. Tomlinson; L. B. Hardy; T. H. Morton, F. H and L. Klar; L. B. Knowles; R. R. Robins and H Winkle; F. Madden and F. I. Daniels; T. L. Goss; J. R. Middleton; T. J. Granby and F. C. Hicks.

(A) Dale Danielson says, "It is well to place the screen back as far as conditions will permit, and in the stage center, of course. This increases the viewing distance for frontrow customers, as well as the viewing angle of all seated to one side of the screen center. It also decreases the angular differences due to necessity for placing the projectors off center with reference to screen center. It also allows less room back of the screen for accumulations of dust, dirt and trash, which items may not apply in some theatres, though I have seen those where it most emphatically did. The back-stage position permits the use of longer focal length lenses, which may be a decided advantage when projection distance is short, and possibly the other way 'round where it is very long."

W. C. Brown says, "The screen should be centered upon the stage and located as far back as possible, the latter for the reason that it decreases projection angle and viewing angles."

B. DeVietti says, "For best results the screen should be located at rear of stage, at stage center and as near the floor as possible and not cut off the view of its lower part from front seats. Such location will tend to reduce the projection angle, reduce viewing angles, and set up a generally improved viewing condition from front portion of the seating space. Realism is improved when the screen is as close to the stage floor as is permissible."

(B) J. J. Cuddy says, "Stranded (asbestos-covered) wires inside the lamphouse may be tested for condition by bending. If the wire is still stiff it is safe to assume its condition to be at least fairly good. If, however, it bends easily, split the insulation and examine. If the strands are dark brown in color clear through the assemblage, new wire should be installed immediately, as the increased resistance set up by the damaged wire will cause great waste of electric power and a new wire will be much cheaper than continual waste registered by the meter, plus possibility of show stoppage by fusing of the wire."

A. L. Cooper replies, "Wires inside the lamphouses should be inspected frequently. If they still are stiff and springy, they are all right. If not, then split the insulation, separate the strands and examine. If they are brown instead of copper colored, the wire should be immediately replaced, as it is offering excessive resistance to current flow, which waste must be paid for in the current bills. In case the insulation is split and the outside strands show brown, but are copper colored inside, the assemblage may be used, but must be inspected frequently. [That last is correct, but if the power rates are high it will be best to replace such a wire, as its resistance is higher than it should be, and at high power rates would probably eat up the price of a replacement rather quickly.—F. H. R.]

(C) Rupert A. Hooker says, "This question may be competently answered with one word—yes, which to me is exactly as it should be. The risk is too great with a hot light source impacting a highly inflammable substance in a poorly constructed projection room." [Yes, or a projection room in which means are not provided to remove all smoke from a film fire as fast as it forms. Panic, not actual fire, is the danger.—F. H. R.]

W. H. Edmonds says, "Some companies will not insure at all if the projection room is not properly constructed."

J. R. Prater says, "Every item of projection room construction that does not comply with both national and local fire regulations adds its share to insurance rates. With several small items of fault added together, a surprising rise in rates is assured. May I add my own personal opinion that protection against a film fire assuming serious proportions, justifies proper construction even more than does the saving in insurance rates. No insurance policy can possibly restore life to theatre patrons killed in a panic due to a poorly constructed projection room."

(D) Rau and Evans say: "Steel may be permanently magnetized, but iron loses its magnetism with passage of time. This is because steel is a combination of iron, carbon and silicon, or other alloys that possess coercive force or retentivity to a high degree, thus holding the molecules in position in which magnetic action places them. On the contrary, iron may have its molecules magnetically placed, but being weak as to retentivity, they gradually return to normal position when the magnetic force is removed."

R. A. Hooker says, "Steel may be permanently magnetized as its retentivity is much greater than that of iron. The harder the steel, the higher its degree of retentivity."

Text books say, "Permanent Magnet: A magnet consisting of hard steel which possesses coercive force or retentivity in high degree, and is therefore said to retain its magnetism permanently."

Da-Lite Wins Patent Suit

The United States district court of Chicago has entered a decree finding that National Theatre Supply has infringed the Heck patent for sound screens owned by Da-Lite Screen Company, which was declared valid. The case has been in court for about three years.

To Build New Exchange

Work is to be started soon on a new Warner exchange in Oklahoma City. The new building, costing approximately $25,000, will be a fireproof structure.

Harry Mills Leaves Newspaper

Harry B. Mills, for the past eight years associated with the *Star*, Seattle evening newspaper, has resigned his post of amusement editor and dramatic reviewer.

PRODUCTIONS IN WORK

TITLE	WRITER AND DIRECTOR	CAST	STAGE OF PRODUCTION
COLUMBIA			
"Lost Horizon"	Novel, James Hilton. Screen play, Robert Riskin. Director: Frank Capra.	Ronald Colman, Jane Wyatt, Isabel Jewell, Edward Everett Horton, Thomas Mitchell, John T. Murray, Hugh Buckler, Norman Ainsley, Lawrence Grant, John Burton, David Clyde, Colin Miltern, Neil Fitzgerald.	Shooting
"Fer de Lance"	Original, Rex Stout. Screen play, Howard Green, Bruce Manning. Director: Herbert Biberman.	Edw. Arnold, Lionel Stander, Joan Perry, Victor Jory, Russell Hardie, Walter Kingsford, John Qualen, Thurston Hall, Nana Bryant, Frank Conroy, Martha Tibbetts.	Shooting
"Trapped by Television"	Original, Al Martin, Sherman Lowe. Screen play, Lee Loeb, Harold Buchman. Director: Del Lord.	Lyle Talbot, Nat Pendleton.	Shooting
METRO-GOLDWYN-MAYER			
"Romeo and Juliet"	From the play by William Shakespeare. Screen play, Talbot Jennings. Director: George Cukor.	Norma Shearer, Leslie Howard, John Barrymore, Edna May Oliver, William Henry, C. Aubrey Smith, Reginald Denny, Basil Rathbone, Henry Kolker, Violet Kemble Cooper, Ralph Forbes, Conway Tearle, Katherine De Mille.	Shooting
"The Good Earth"	From the novel by Pearl S. Buck. Director: Sidney Franklin.	Paul Muni, Luise Rainer, Charley Grapewin, Walter Connelly, Harold Huber, Jessie Ralph.	**Shooting**
"Witch of Timbuktu"	Original, Tod Browning. Director: Tod Browning.	Lionel Barrymore, Maureen O'Sullivan, Frank Lawton, Robt. Greig, Grace Ford, Arthur Hohl, Henry B. Walthall, Baby Jane Quigley.	Shooting
"Suicide Club"	Story, Robert Louis Stevenson. Screen adaptation, Mannie Seff, E. Paramore. Director: J. Walter Ruben.	Robert Montgomery, Rosalind Russell, Frank Morgan, Reginald Owen, Virginia Weidler, David Holt, Louis Hayward, E. E. Cline, Robert Greig.	Shooting
"San Francisco"	Original story, Robert Hopkins. Screen play, Anita Loos. Director: W. S. Van Dyke.	Clark Gable, Jeanette MacDonald, Spencer Tracy, Jack Holt, Ted Healy, Margaret Irving, Jessie Ralph, Harold Huber, Al Shean, William Ricciardi, Kenneth Harlan, Roger Imhof, Frank Mayo, Tom Dugan, Charles Judels, Russell Simpson, Bert Roach.	Shooting
"Mob Rule"	Screen play, Bartlett Cormack and Fritz Lang. Director: Fritz Lang.	Sylvia Sidney, Spencer Tracy, Walter Abel, Frank Albertson, Roger Gray, Bruce Cabot, Arthur Stone, Morgan Wallace, Edwin Maxwell, Howard Hickman, Jonathan Hale, Leila Bennett, Esther Dale, Helen Flint, Ruth Renick.	Shooting
"Suzy"	Original, Herbert Gorman. Director: George Fitzmaurice.	Jean Harlow, Franchot Tone, Cary Grant.	Shooting
PARAMOUNT			
"Hotel Haywire"	Original, Chandler Sprague, Lucien Littlefield. Screen play, Arthur Kober. Director: Norman McLeod.	Charles Ruggles, Mary Boland, Gail Patrick, George Barbier, Colin Tapley, Rosalind Keith, Robert McWade, Sidney Blackmer, Lucien Littlefield, Helen Flint, Rae Daggett.	**Shooting**
"The Princess Comes Across"	Original screen story, Philip MacDonald. Screen play, Walter DeLeon, Francis Martin, Don Hartman, Frank Butler. Director: Wm. K. Howard.	Fred MacMurray, Carole Lombard, Alison Skipworth, Lumsden Hare, Siegfried Rumann, Porter Hall, Tetsu Komai, William Frawley, Mischa Auer, George Barbier, Bradley Page, Douglas Dumbrille, David Clyde, Edward Keane, Tom Herbert.	Editing
"The Good for Nothing"	Based on a story, John Bright, Robert Tasker, Maurice Babb. Screen play, Stuart Anthony. Director: Wm. Shea.	Virginia Weidler, Janet Young, Henrietta Crosman, Leif Erikson, Elizabeth Russell, Russell Simpson, Nora Cecil.	Shooting
"And Sudden Death"	From a story, Theodor Reeves and Madeleine Ruthven. Screen play, Joseph Moncure March. Director: Charles Barton.	Randolph Scott, Frances Drake, Tom Brown, Terry Walker.	Shooting
"Three Cheers for Love"	Original. Geo. Marion, Jr. Screen play, Barry Tribers. Director: Ray McCarey.	Eleanore Whitney, Wm. Frawley, Robert Cummings, Grace Bradley, Billy Lee, Louis DaPron, Olympe Bradna, Roscoe Karns, Ann Noble, Elizabeth Patterson, John Halliday.	Shooting
'Rhythm on the Range"	Original, Mervin J. Houser. Screen play, Walter DeLeon, Francis Martin, John C. Moffit, Sidney Salkow. Director: Norman Taurog.	Bing Crosby, Bob Burns, Martha Raye, Samuel S. Hinds, Frances Farmer, Lucille Gleason, Warren Hymer.	Shooting
REPUBLIC			
"The Singing Cowboy"	Original screen play, Dorell & Stewart McGowan. Director: Mack Wright.	Gene Autry, Lois Wilke, Smiley Burnett, Ann Giles, Oscar Graham, Frankie Marvin, Lon Chaney, Jr., Earl Hodges, Wes Warner, Jack Kirke, Tracy Lane, Ken Cooper, Geo. Pearce, Harrison Greene, Audrey Davis.	Shooting
RKO RADIO			
"Mary of Scotland"	From the play by Maxwell Anderson. Screen play, Dudley Nichols. Director: John Ford.	Katharine Hepburn, Fredric March, David Torrence, Alan Mowbray, Frieda Inescourt, Douglas Walton, Brandon Hurst, Donald Crisp, Robert Barrat, Cyril McLaglen, Anita Colby, Mary Gordon, Doris Lloyd, Halliwell Hobbes, Ian Keith, John Blood, Wm. Stack, Frank Baker, Paul McAllister, Neil Fitzgerald, Gaston Glass, Fred Malatesta, Jean DeBriac, D'Arcy Corrigan, Monte Blue, Lawrence Grant.	**Shooting**
"His Majesty, Bunker Bean"	Novel, Harry Leon Wilson. Directors: Edw. Killy and Wm. Hamilton.	Owen Davis, Jr., Louis Latimer, Lucille Ball, Sybil Harris, Ferdinand Gottschalk, Robert McWade, Edw. Nugent, Berton Churchill, Hedda Hopper.	Shooting
TWENTIETH CENTURY-FOX			
"White Fang"	Story, Jack London. Screen play, Hal Long, Sam Duncan, Mal St. Clair. Director: David Butler.	Michael Whalen, Jean Muir, Slim Summerville, Charles Winninger, Thomas Beck, Jane Darwell, John Carradine, Tyler Brooks.	Shooting
UNIVERSAL			
"Paroled!"	Original, Robert Dillon, Kay Morris. Screen play and dialogue, Kubec Glasmon, Joel Sayre, Horace McCoy. Director: Louis Friedlander.	Ann Preston, Henry Hunter, Noah Beery, Jr., Alan Dinehart, Christian Rub, Grant Mitchell, Berton Churchill, Alan Baxter, Anthony Quinn, Wallis Clark, John Miljan, Edw. Keane, Charles Richmond, Selmer Jackson.	Shooting
WARNER BROS.-FIRST NATIONAL			
"Angel of Mercy"	Suggested by an essay on Florence Nightingale from the book "Eminent Victorians" by Lytton Strachey. Screen play, Mordaunt Shairp. Director: William Dieterle.	Kay Francis, Ian Hunter, Donald Woods, Nigel Bruce, Georgia Caine, Ara Gerald, Chas. Crooker-King, Lillian Cooper, Phoebe Foster, Halliwell Hobbes, Akim Tamiroff, Eily Malyon, Tempe Pigott, Barbara Leonard, Frank Reicher, George Curzon, Donald Crisp, Ferdinand Munier, Egon Brecher, Vesey O'Davern.	Shooting
"Stage Struck"	Story, Robert Lord. Director: Busby Berkeley.	Dick Powell, Joan Blondell, Jeanne Madden, Frank McHugh, Spring Byington, Warren William, Johnnie Arthur, Carol Hughes, Lulu McConnell, Henry O'Neill, Hobart Cavanaugh, Mary Treen, Craig Reynolds.	Shooting
"Charge of the Light Brigade"	Screen play, Rowland Leigh, Abe Jacoby. Director: Michael Curtiz.	Errol Flynn, Patric Knowles, Olivia de Havilland, C. Henry Gordon, Princess Baigum, J. Carroll Naish, Nigel Bruce, Spring Byington, E. E. Clive, Lumsden Hare, G. P. Huntley, Jr., Chief Thunder Cloud.	Shooting
"Public Enemy's Wife"	Story, P. J. Wolfson. Screen play, Abem Finkel, Harold Buckley. Director: Nick Grinde.	Margaret Lindsay, Pat O'Brien, Cesar Romero, Dick Foran, Robert Armstrong, Selmer Jackson, Richard Purcell, Joseph King.	Shooting

J. C. Jenkins--His Colyum

Neligh, Nebraska

Dear Herald:

No doubt you heard about the floods and about the Townsend Old Age pension and so on, but now, Axel, if you will let the cat out and draw your chair up a little closer we'll talk about something else.

Last night we went to the Moon theatre and saw a double feature program. Personally we are not overly strong for double features. Our preference runs rather to one feature and a couple of shorts. However, we are not operating the Moon.

The first feature was Boris Karloff in "The Walking Dead." Boris had been electrocuted and a doctor applied some electrical appliances and some chemical fluids and brought him back to life and from then on Boris did considerable walking. This one was built partly on gangsters, partly on a cemetery, partly on a morgue and partly on something else, and if your audience liked "Frankenstein" they will likely like this one.

The second feature was Gene Raymond, Helen Broderick and Wendy Barrie in "Love on a Bet," a comedy-drama based on a lot of comedy and considerable drama. Gene's father was a meat packer and he wanted Gene to take charge of the Berkshires in the cold storage room but Gene wouldn't do it and so decided to leave. Dad told him if he would hitch-hike from New York to Los Angeles in his B.V.D.'s, and get there within ten days engaged to a girl he'd give him ten thousand dollars. Gene took the job and started out, and from then on business began to pick up. Wendy Barrie started for Los Angeles in a car and took Helen Broderick along as chaperone and Helen was otherwise referred to as "Aunt Charlotte," and say, Axel, Aunt Charlotte was some chaperone too. If you want to see a good comedy-drama we would advise you to get this one. Aunt Charlotte pulled some mighty keen stuff and Gene wasn't so very slow either. The three of them got into quite a mixup before they got to Los Angeles, but Gene got the girl (Wendy Barrie) and also the ten thousand bucks.

If we were a casting director out there in Hollywood we'd cast Helen Broderick, Charlie Ruggles and Edward Everett Horton in a good comedy-drama and it would run every red light on the boulevard, nothing could stop it but a blizzard, but then we are not a casting director and what we don't know about collecting a cast would make several large sized volumes. To see a man walking along the streets in his B.V.D.'s may shock some people but to us it was mighty doggone funny.

Lots of people when they think of Missouri think of the Missouri mules, but mules are not all Missouri has. She has a lot of very good towns and Mound City is one of them, but maybe you don't know where Mound City is. It is located in the northwestern part of the state and is surrounded by the rest of the state. The town is well named, for it is located mostly on a mound. Mound City is quite an important place, and is made largely so by J. L. Yous of the Delpheus theatre, for the Mound City folks have come to realize that they can always see a good show at the Delpheus.

As we remember it now, we were at Mound City some three years ago and sold Mr. Yous the HERALD, and today we received a check from him with a request that we have his subscription renewed, for he said that he couldn't get along without it. He also invited us to come and see him again. Thanks, Mr. Yous, we will be glad to do it.

▽

The other night we went to see Wallace Beery, Lionel Barrymore and Aline McMahon in "Ah Wilderness," and we are glad we did. If you want to see a good picture, well played, you should get this one.

Wallace was inclined to take on a little more hard licker than Aline thought he should and he and Lionel went to a Fourth of July picnic to do a little celebrating and Wallace drank too often to the health of the American eagle and when he came back home he was traveling on the wide track. At the dinner table he was given a lobster and he started eating the shell and all until someone told him he ought not to eat the shell but he said, "Why, I always eat the shells, I like 'em," and this scene was so doggone funny that even Aline laughed until she had to cover her face with a handkerchief. We will predict that your audience will like "Ah Wilderness."

Then they had Chic Sale in a one reel short. Chic was in the pie business and he started out with a little wagon full of pies and he met another pie vender and he stopped him and suggested that they consolidate into one company and call it The Great American Pie Company. They were going to buy up all the flour mills and railroads and would control the business, and all the time they were framing up the company Chic was sampling the other fellow's pies until he ate three of them, and when he found out that the fellow had thirty cents, Chic put three of his pies back in the fellow's basket and took his thirty cents and went back home while the other vendor was figuring it over in his mind. Chic got a dinner of pies and got thirty cents for it. Chic bit into one pie and said, "Why, it's huckleberry." Then he belched and said, "No, t'ain't nuther, it's apple."

Every time we see Chic we remember the time when he took old Shep out into the woods to shoot him, but he didn't do it. We've got our opinion of any man who will shoot a dog, although we have wanted to shoot our neighbor's airedale several times. To us, a picture program isn't complete without a couple of shorts.

▽

We have driven a car for something like 225,000 miles and have bought hundreds of gallons of gas, and yet some people who haven't been farther from home than over to Uncle Abner's place try to tell us what kind of gas we should use. We have tried them all and can see no difference, since it all comes out of the same tank anyway. We are not a stockman and don't know very much about cattle, but we have seen the cowboys throw a steer at the rodeo, but our guess is that the easiest and safest way to throw the bull is on the radio.

▽

It has always been our understanding that the League of Nations was formed to prevent war, but we have observed that it has been "preventing it" ever since Japan grabbed off a chunk of China and the Italians have been shooting the Ethiopians. Well, anyhow, we hope our boys won't be sent over there again to "make the world safe for democracy." The League reminds us of the boy who was invited to dinner and the lady made an excuse for the dinner not being as good as she would have liked, and the boy, wanting to be polite, said "Well, it was good enough, what there was of it," but he thought that was not just the thing to say, so he amended it by saying, "There was plenty of it, such as it was."

▽

We thought that Winter had gone away,
That the glorious spring had come to stay
And this was making us all feel gay.
But we find that a blizzard is raging today
And farther than this we've nothing to say.
Except that the HERALD COVERS THE FIELD like an April Shower.

COLONEL J. C. JENKINS
The HERALD's Vagabond Colyumnist

Records Claimed For "Ziegfeld"

The home office of MGM reported this week that the roadshowings of "The Great Ziegfeld" were exceeding in attendance those of "Grand Hotel." In New York complete sell-outs were recorded for every performance in the first week, including the first Saturday midnight show of the three hour picture that closed at 3:30 a.m.

In Chicago at the Erlanger business was reported greater than on "Grand Hotel." MGM said the Cass theatre in Detroit and the Chestnut Hill in Philadelphia had capacity patronage and the manager of the American in St. Louis called it the best in ten years. Governor Curley was at the opening at the Colonial in Boston.

The Coast premiere was Wednesday night at the Carthay Circle. The picture opened Tuesday night at the Paramount in Miami Beach and the Grand in Orlando, Fla. Other Wednesday night premieres were at the Capitol in St. Petersburg, Victory in Tampa and Florida theatre at Daytona Beach.

Exploitation included half a hundred accessories, 25 different boards in the Manhattan campaign, a poster equivalent of a 448-sheet, and a running streamer in electrical letters.

WHAT THE PICTURE DID FOR ME

IN this, the exhibitors' own department, the theatremen of the nation serve one another with information on the box office performance of product for their mutual benefit. It is a service of the exhibitor for the exhibitor. Address all communications to—

What the Picture Did for Me
MOTION PICTURE HERALD
Rockefeller Center, New York

Columbia

AIR HAWKS: Ralph Bellamy—Saturday business just so-so. It's a good action picture.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

MUSIC GOES 'ROUND, THE: Rochelle Hudson, Harry Richman—Well liked but hard to get them in it.—L. D. Jones, Star Theatre, Malad City, Idaho. General patronage.

MUSIC GOES 'ROUND, THE: Rochelle Hudson, Harry Richman—Everyone disappointed in this picture. A good draw at the box office, but after they see it, they tell others what a flop it is. Personally, I did not like it at all; too much the same over and over. Running time, 87 minutes. Played March 15-16.—Alice Simmons, Lyric Theatre, Jefferson, Texas. General patronage.

PARTY WIRE: Jean Arthur, Victor Jory—This won a lot of applause and comments on Saturday.—Roy W. Adams, Mason Theatre, Mason, Micb. Small town patronage.

SUPERSPEED: Norman Foster—Plenty of action here for Saturday.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

Commodore

WESTERN JUSTICE: Bob Steele—Only a fair western that did not draw at the box office. Running time, 55 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

First Division

WHITE HEAT: Virginia Cherrill—Don't play this. It was the worst picture we have played. Sound not good, print in bad shape. Only could play it one day, rushed another print to fill in, "Sons of Steel," from same company. Just as bad, sound good but print all chopped up. We did not take in more than three dollars the last two days as people heard that we had a bad print. Stay away from these two pictures. First Division had good prints on their pictures but we just happened to get two poor ones which would not be fit to show in front of any audience. Running time, 65 minutes. Played April 2-4.—Albert Hefferan, The Owl Theatre, Grand Rapids, Mich. General patronage.

First National

BRIGHT LIGHTS: Joe E. Brown, Ann Dvorak—A dozen or more writeups proclaimed this the best picture Joe has made. After viewing it was can go them even one better and say it is one of the best comedy dramas ever made by **anyone!** It establishes Brown, beyond a question of a doubt, as one of the greatest comics of all time. And, furthermore, he proves he can act. Full of "belly-laughs," this one pleased 100 per cent. Give us more like it! Running time, 83 minutes. Played April 4.—J. A. Reynolds, Director of Recreation, State Prison, Trenton, N. J. Prison patronage.

CAPTAIN BLOOD: Errol Flynn, Olivia De Havilland—A wonderful picture. Play it and give your folks a treat. Perfectly cast. One of the best pictures in many months. Errol Flynn very, very good. Thanks, Warner, for the early date. Running time, 12 reels. Played April 5-6.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. Small town and rural patronage.

CAPTAIN BLOOD: Errol Flynn, Olivia De Havilland—A very fine production with no drawing power. Men and children comprised 90 per cent of the audience. Women were afraid it was another "Mutiny on the Bounty." The fact that a theatre nine miles away played it two months ahead of me might have had something to do with the extremely poor business. Those who saw it were entirely satisfied and I received many compliments on the picture, but you can't pay rent with compliments. Running time, 119 minutes. Played March 8-10.—William Powell, Lonet Theatre, Wellington, Ohio. Small town and rural patronage.

CEILING ZERO: James Cagney, Pat O'Brien, June Travis—A swell picture. Ending not entirely satisfying, but a grand show, and isn't that little Travis girl a honey? Running time, 95 minutes. Played March 29-30.—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

CEILING ZERO: James Cagney, Pat O'Brien—A splendidly directed picture with great audience appeal. Business excellent. Cagney and O'Brien gain in popularity here with each production in which they appear. Running time, 95 minutes. Played March 1-3.—William Powell, Lonet Theatre, Wellington, Ohio. Small town and rural patronage.

IRISH IN US, THE: James Cagney, Pat O'Brien—Good midweek business with this. It has action enough for a good Saturday bill.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

MAN OF IRON: Barton MacLane, Mary Astor—Very good picture that failed at the box office, due partly to practically unknown stars and partly to the title. Pleased most of those who took a chance and came; but not many came. Running time, 61 minutes. Played March 18-19.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

MARY JANE'S PA: Guy Kibbee, Aline MacMahon—This was well taken by the Saturday crowd.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

GB Pictures

FIRST A GIRL: Jessie Matthews, Sonnie Hale—Another GB attraction that failed to attract and for no good reason at all. A fine production in every way but business far below average. This makes four below average nights, and it was not the weather. Don't fool yourself. The public senses foreign made pictures, the masses as well as the classes. The picture had everything, catchy music, good story and Jessie Matthews equal to any of them, but it flopped miserably. Played March 24-26.—A. H. Edwards, Orpheum Theatre, Orwigsburg, Pa. Small town and rural patronage.

MISTER HOBO: George Arliss—All GB productions have been miserable failures in my theatre and "Mister Hobo" is no exception to the rule. Business far below average and patrons displeased. That GB trademark stops them on the outside of the theatre. Played March 21-23.—A. H. Edwards, Orpheum Theatre, Orwigsburg, Pa. Small town and rural patronage.

MISTER HOBO: George Arliss—Not a big or pretentious picture, but a box office "honey." Did more business than any previous Arliss with the exception of "The House of Rothschild." Patrons remarked that they did not think either the recording or the direction equal to first-class American-made pictures, but no one complained about the entertainment value of the picture. Recording was plain and easy to understand, but Arliss' voice was recorded softly and the others were loud in comparison. Running time, 79 minutes. Played March 22-24.—William Powell, Lonet Theatre, Wellington, Ohio. Small town and rural patronage.

Metro-Goldwyn-Mayer

AH, WILDERNESS!: Wallace Beery, Lionel Barrymore—Excellent cast that made the most of a good story. A small town natural. Only average business due to weather and epidemic. Running time, 98 minutes. Played March 29-31.—Roy C. Irvine, Ritz Theatre, Ritzville, Wash. General patronage.

AH, WILDERNESS!: Wallace Beery, Lionel Barrymore—Pleased, but failed to draw extra business..—L. D. Jones, Star Theatre, Malad City, Idaho. General patronage.

ANNA KARENINA: Greta Garbo, Fredric March—Some additional Sunday business with this, largely from the cognoscenti.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

EXCLUSIVE STORY: Franchot Tone, Stuart Erwin, Madge Evans—Good cast, and Erwin a great favorite with yours truly. Too bad this cast had to be wasted on cheap gangster junk. Crime does not pay, but the exhibitor does. Played March 26.—A. H. Edwards, Orpheum Theatre, Orwigsburg, Pa. Small town and rural patronage.

EXCLUSIVE STORY: Franchot Tone, Madge Evans—Excellent program picture.—B. Hollenbeck, Rose Theatre, Sumas, Wash. Small town patronage.

EXCLUSIVE STORY: Franchot Tone, Madge Evans—This is a fairly good show. Though it hasn't as big a cast as some specials, they do a darn good job. Tone isn't as good as he is in "Dangerous," but his work is pleasing. "Stu" Erwin makes a good job of his work. The best plug is in the numbers. Running time, 76 minutes.—Perry L. Lessy, Diamond Theatre, Philadelphia, Pa. Neighborhood patronage.

GARDEN MURDER CASE, THE: Edmund Lowe, Virginia Bruce—Above average and pleased all. Running time, 63 minutes.—L. D. Jones, Star Theatre, Malad City, Idaho. General patronage.

HERE COMES THE BAND: Ted Lewis, Virginia Bruce—Picture pretty good. Business awful. Lewis disappointing. Running time, nine reels.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. Small town and rural patronage.

IT'S IN THE AIR: Jack Benny, Una Merkel—Fine program comedy. Una Merkel seemed miscast or maybe I'm wrong.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

MUTINY ON THE BOUNTY: Clark Gable, Charles Laughton, Franchot Tone—Very good show of the kind, but not a business builder for small town. Very brutal for ladies to get any entertainment out of it and the big expenses are in vain for the majority of theatres who like to exist yet for some time in the little towns. Watch your step, boys. Running time, 13 reels. Played March 29-31.—Rudolf Duba, Royal Theatre, Kimball, S. D. Small town patronage.

NIGHT AT THE OPERA, A: Marx Brothers—The best the Marx Brothers have made so far. What I can't understand is why don't they have them play the harp and piano more. If they did I am sure their pictures would go over much better. Business fair. Running time, 95 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

NIGHT AT THE OPERA, A: Marx Brothers—Can't see that this was as good as Metro would have one to believe. Good enough, but to me no better than former pictures with the same stars.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

NIGHT AT THE OPERA, A: Marx Brothers—It get the laughs in spots. Had a few walkouts. I really think that this should be cut down to about two reels. Leave off the opera, add a little more of Chico's piano, a little less Harpo, and you'd have a darn nice two-reel short. It'll please only the Marx Bros. fans. Running time, 96 minutes. Played April 2-3.—Paul J. Pope, Avon Theatre, Geneva, Ala. Small town and rural patronage.

RIFFRAFF: Jean Harlow, Spencer Tracy—Good action picture. Where they like the ordinary, down-to-earth entertainment, this should go over good. Did poor business here. Played March 7.—B. Hollenbeck, Rose Theatre, Sumas, Wash. Small town patronage.

RIFFRAFF: Jean Harlow, Spencer Tracy—Not a very good draw at the box office and not so well liked. I trust Jean goes back to platinum; she is 100 per cent better looking; I think she has spoiled her good looks by changing her hair. Running time, 96 minutes. Played March 10-11.—Alice Simmons, Lyric Theatre, Jefferson, Texas. General patronage.

ROSE MARIE: Jeanette MacDonald, Nelson Eddy—Excellent entertainment! Business above average, although not what it should have been for this type of highclass production. Patrons well pleased and they went out of their way to tell me so. Settings were wonderful and singing that you will never forget. Played March 28-30.—A. H. Edwards, Orpheum Theatre, Orwigsburg, Pa. Small town and rural patronage.

ROSE MARIE: Jeanette MacDonald, Nelson Eddy—Here is a show (not a picture, but a real production). The music, the scenes and the charming voices of two great entertainers is worth all the effort a manager puts to it. The stars and title have plenty of draw; therefore the manager really hasn't much to do except give his patrons the best sound effects possible. I might suggest to pay close attention to the Totem Tom Tom scene. It is a darn shame it isn't

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in color. Eddy's singing should be raised a point or two to that of MacDonald's.—Perry L. Lessy, Diamond Theatre, Philadelphia, Pa. Neighborhood patronage.

ROSE MARIE: Jeanette MacDonald, Nelson Eddy—A very fine musical. The best vocal recording ever played in this theatre. Beautiful outdoor photography and a good story. Just a trifle too much music for my Saturday night crowd. Business very good and it was played during a period of unseasonable snowstorms and blizzards that blocked the roads for two of the three playing days. A picture any exhibitor can be proud to show. Running time, 108 minutes. Playing March 19-21.—William Powell, Lonet Theatre, Wellington, Ohio. Small town and rural patronage.

TALE OF TWO CITIES, A: Ronald Colman, Elizabeth Allan—A high-class drama, but not what it takes to pull them in in a small town. Satisfies if they come to see it, but the trouble is getting the cash customers to part with the necessary cash. Just fair business on this one. Played March 21.—B. Hollenbeck, Rose Theatre, Sumas, Wash. Small town patronage.

TALE OF TWO CITIES, A: Ronald Colman, Elizabeth Allan—A mighty production and liked by the greater majority who saw it. Acting great by entire cast. We had a few walkouts on it, but few complaints. Running time, 126 minutes. Played March 8-9.—Alice Simmons, Lyric Theatre, Jefferson, Texas. General patronage.

THREE LIVE GHOSTS: Richard Arlen, Cecilia Parker—Very good acting by Beryl Mercer and the balance of the cast could not put this one over. Think the English accent had something to do with it. Anyway, it did not click. Running time, 62 minutes. Played March 25-26.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

WOMAN WANTED: Joel McCrea, Maureen O'Sullivan—Interesting action picture with two swell people playing leads. Pleased a fair midweek crowd.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

Monogram

MAKE A MILLION: Charles Starrett, Pauline Brooks—Only fair. Played on double bill.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

NUT FARM, THE: Wallace Ford, Florence Roberts—Fair program picture. Not as good as expected. Played on double bill.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

Paramount

ANYTHING GOES: Bing Crosby, Ethel Merman—An entertaining picture and much better than Bing's "Two for Tonight." Charlie Ruggles kept them laughing. I have heard Bing sing much prettier songs than in this, but they are pretty. We did not do such outstanding business as they do not seem to go for Crosby like they once did due to the fact that he has not made any good ones lately. Running time, 92 minutes. Played February 18-19.—Alice Simmons, Lyric Theatre, Jefferson, Texas. General patronage.

COLLEGIATE: Joe Penner, Jack Oakie—A good drawing picture which will please them. We did a nice business two days. Joe Penner a pretty good draw. All of the cast good. Running time, 81 minutes. Played February 27-28.—Alice Simmons, Lyric Theatre, Jefferson, Texas. General patronage.

GLASS KEY, THE: George Raft—Slim midweek business. Paramount has killed Raft for my town by putting him in too many sheik roles.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

HER MASTER'S VOICE: Edward Everett Horton—Nice program picture. Running time, 76 minutes. Played March 25-26.—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

IT'S A GREAT LIFE: Joe Morrison, Rosalind Keith—I thought this was a very nice little programmer for Bargain Night, but the cash customers did not think so. The public is always right, so I guess I was sorry. Anyway, it's nothing to tear your hair about. Running time, 63 minutes. Played March 31.—Paul J. Pope, Avon Theatre, Geneva, Ala. Small town and rural patronage.

MAN ON THE FLYING TRAPEZE, THE: W. C. Fields—Played this for a Red Cross flood relief benefit. Pretty thin story; rather disappointing to the Fields' fans.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

MILLIONS IN THE AIR: John Howard, Wendy Barrie—You need not be afraid of this programmer. Played it on a dual, but it's good enougb for weekend in any small situation. Running time, 72 minutes. Played March 25.—Roy C. Irvine, Ritz Theatre, Ritzville, Wash. General patronage.

ROSE OF THE RANCHO: John Boles, Gladys Swarthout—I did not think so much of the picture, but I am crazy about John Boles. I think he is one of the best. My town is not so far away from his home town (Greenville, Texas), and I hope some day to meet him personally. He would make any picture good; he is handsome, his voice sounds like music and he is perfect in every way. Running time, 82 minutes. Played March 3-4.—Alice Simmons, Lyric Theatre, Jefferson, Texas. General patronage.

SO RED THE ROSE: Margaret Sullavan—Very good picture that drew only fair at the box office. Running time, 85 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

WANDERER OF THE WASTELAND: Gail Patrick, Dean Jagger—The western fans didn't come out in as big numbers as they should have for this production. Played March 14.—C. W. Mills, Arcade Theatre, Sodus, N. Y. Family patronage.

WANDERER OF THE WASTELAND: Gail Patrick, Dean Jagger—Above the average. "Shoot 'em up" Western. Zane Grey's stories are always good. Running time, 61 minutes. Played April 4.—Paul J. Pope, Avon Theatre, Geneva, Ala. Small town and rural patronage.

RKO Radio

ANNIE OAKLEY: Barbara Stanwyck, Preston Foster—Here is a picture very different; was liked by most everyone, and a nice business. I was not expecting to do so well with this type picture on Thursday-Friday, but it turned out to be satisfactory. Running time, 90½ minutes. Played March 12-13.—Alice Simmons, Lyric Theatre, Jefferson, Texas. General patronage.

BECKY SHARP: Miriam Hopkins—The color was beautiful. As for the picture itself, it is terrible. It's all a sad mistake from beginning to end.—B. Hollenbeck, Rose Theatre, Sumas, Wash. Small town patronage.

FOLLOW THE FLEET: Fred Astaire, Ginger Rogers—Excellent. Clean and entertaining all the way through. One of the best pictures of the year. A picture for the whole family. The best this team has made with the exception of "Flying Down to Rio." It is a pleasure to run a picture like this. The acting and direction is No. 1. More power to Fred and Ginger. Running time, 110 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

FRECKLES: Carol Stone, Tom Brown—In spite of the atrocious weather, this feature played to normal business and was satisfactory to all. Played March 21.—C. W. Mills, Arcade Theatre, Sodus, N. Y. Family patronage.

I DREAM TOO MUCH: Lily Pons, Henry Fonda—My patrons didn't care for it.—L. D. Jones, Star Theatre, Malad City, Idaho. General patronage.

IN PERSON: Ginger Rogers, George Brent—Play this and do not be afraid to boost it. Our patrons liked it very much. Ginger is a good draw here, and she did a nice job without her partner, Fred Astaire; they make a swell pair. But George Brent is a very good actor and well liked. Ginger sings and dances in this and is very cute; she is one of my favorites. Running time, 87 minutes. Played February 16-17.—Alice Simmons, Lyric Theatre, Jefferson, Texas. General patronage.

LADY CONSENTS, THE: Ann Harding, Herbert Marshall—A darned sight better than we expected from so many adverse reports. In fact, it was quite generally liked, especially by the ladies, and the men didn't kick. Running time, nine reels.—E. C. Arehart, Princess Theatre, Odebolt, Iowa. General patronage.

LADY CONSENTS, THE: Herbert Marshall, Ann Harding—Although this picture is in the lower allocation and critics gave it unfavorable publicity, my patrons were pleased and we received many favorable comments; also played to average business. Running time, 76 minutes. Played March 22-24.—Roy C. Irvine, Ritz Theatre, Ritzville, Wash. General patronage.

LADY CONSENTS, THE: Ann Harding, Herbert Marshall—Play this picture, as it is very entertaining and also has a good moral. It pleased our patrons 100 per cent. Ann very good, also Herb Marshall. He is a very good actor. Margaret Lindsay good. Running time, 76½ minutes. Played March 1-2.—Alice Simmons, Lyric Theatre, Jefferson, Texas. General patronage.

OLD MAN RHYTHM: Buddy Rogers, Betty Grable—A silly and preposterous story. Occasionally funny comedy. Some good hoofing. Some of the sourest music ever inflicted on a suffering public. Slim Sunday business.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

OLD MAN RHYTHM: Buddy Rogers, Betty Grable—Fair entertainment which should satisfy. Lots of comedy and rhythm. O. K. Business poor. Running time, eight reels. Played March 27-28.—Rudolf Duba, Royal Theatre, Kimball, S. D. Small town patronage.

SHE: Randolph Scott—This Tarzanesque extravaganza amused and amazed a small crowd on the midweek bill.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

WE'RE ONLY HUMAN: Preston Foster—Very good G-Man picture. Preston Foster acting excellent. Running time, 70 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

Supreme

RIDER OF THE LAW, THE: Bob Steele, Gertrude Messinger—Fine western. Bob Steele always pleases. Can't see why he can't hook up with some of the majors for a series of westerns.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

Twentieth Century - Fox

YOUR UNCLE DUDLEY: Edward Everett Horton—Horton's comedy pleases them all. Normal business. Played March 28.—C. W. Mills, Arcade Theatre, Sodus, N. Y. Family patronage.

BABOONA: Mr. and Mrs. Martin Johnson—Here is a fine picture, wonderful sound and the best print we have ever had. Play this picture; it will go over big with the students of schools and if you can get into the schools it will do you a large business. Running time, 80 minutes. Played March 30-31.—Albert Hefferan, The Owl Theatre, Grand Rapids, Mich. High school patronage.

CHARLIE CHAN IN SHANGHAI: Warner Oland, Irene Hervey—Very good detective story. Did average business. Played March 17.—B. Hollenbeck, Rose Theatre, Sumas, Wash. Small town patronage.

CHARLIE CHAN'S SECRET: Warner Orland—Chan has a following here. This is just another Chan story, but they like them. Drew some extra business. Running time, 71 minutes. Played April 1.—Paul J. Pope, Avon Theatre, Geneva, Ala. Small town and rural patronage.

CURLY TOP: Shirley Temple—Good Saturday business. Rather thin story, but Shirley and her support put it over.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

IN OLD KENTUCKY: Will Rogers, Dorothy Wilson—It's the tops. Play it by all means. Played March 14.—B. Hollenbeck, Rose Theatre, Sumas, Wash. Small town patronage.

IT HAD TO HAPPEN: George Raft, Rosalind Russell—Satisfactory all around.—L. D. Jones, Star Theatre, Malad City, Idaho. General patronage.

IT HAD TO HAPPEN: George Raft, Rosalind Russell—This is the surprise show of the year. It's plenty good. Just the kind of part George Raft is suited for. Rosalind Russell gives a very nice performance. She is rapidly gaining popularity here. Give this feature a good date, it deserves it.—Paul J. Pope, Avon Theatre, Geneva, Ala. Small town and rural patronage.

KING OF BURLESQUE, THE: Warner Baxter, Alice Faye—Very good musical that pleased 100 per cent. Did better than average business. Personally liked this better than "Broadway Melody of 1936." Played March 28.—B. Hollenbeck, Rose Theatre, Sumas, Wash. Small town patronage.

LITTLEST REBEL, THE: Shirley Temple, John Boles—I rate this as the very best Shirley Temple picture to date and it pleased 100 per cent. Personally, I would have enjoyed the show much more if I had never read the book or seen the stage play. The picture was changed until its own author wouldn't have known it, and I found it hard to pardon the lack of Southern accent. An excellent cast, Bill Robinson's snappy dancing, good photography and sound, combined with America's favorite star, Shirley, makes this one of the best shows of the year. It pleased my patrons, and who am I to complain; but I do not understand why they changed it so much. Suppose we ought to be thankful it was left in the time of tbe Civil War instead of being transplanted to France. Anyway, it is a great picture. Running time, 73 minutes. Played March 20-22.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

LITTLEST REBEL, THE: Shirley Temple, John Boles—I believe this is about Shirley's best yet. That is saying a lot, but everyone seemed to think so. A sad story that will bring tears to most any audience. Little Shirley had some fine acting in this part; she is the most adorable child on the screen. I do not think she has a competitor in pictures. This picture is swell at the box office; play it and give your patrons a treat. Running time, 73 minutes. Played February 20-21.—Alice Simmons, Lyric Theatre, Jefferson, Texas. General patronage.

NAVY WIFE: Claire Trevor, Ralph Bellamy—Just an ordinary feature of navy life with good action and love scenes. It will please tbe most of the customers. Good. Running time, eight reels. Played April 1.—Rudolf Duba, Royal Theatre, Kimball, S. D. Small town patronage.

NAVY WIFE: Claire Trevor, Ralph Bellamy—A surprise picture that pleased everyone. Good story and good cast, beautiful scenery with the interesting background of the Navy makes this a much more satisfactory picture than lots of the specials. Jane Darwell is very good. Running time, 72 minutes. Played March 28-29.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

PRISONER OF SHARK ISLAND, THE: Warner Baxter, Gloria Stuart—Big picture, but failed to do extra business.—L. D. Jones, Star Tbeatre, Malad City, Idaho. General patronage.

THANKS A MILLION: Dick Powell, Ann Dvorak—

Drew extra business and pleased 100 per cent.—L. D. Jones, Star Theatre, Malad City, Idaho. General patronage.

WHISPERING SMITH SPEAKS: George O'Brien, Irene Ware—Pleased unusually well. Not a western, but our patrons generally were exceptionally well pleased with the story, which had action, yet was not all hokum. Running time, 68 minutes. Played March 27-28.—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

PRISONER OF SHARK ISLAND, THE: Warner Baxter, Gloria Stuart—A very interesting and engrossing piece of entertainment. Perhaps more so because it is based on true facts. Business above average considering just before Holy Week. Tense, gripping scenes that work on the emotions of the public. It is the most finely directed picture I ever saw, and this is the first time I have ever mentioned a director in talk or writing. The showing of President Lincoln passing from this life into the pale realms of death is done in a way entirely new in this art and I prophesy that from now on the imitators will be busy and have all their death scenes done in like manner. That scene is true art. Played April 4.—A. H. Edwards, Orpheum Theatre, Orwigsburg, Pa. Small town and rural patronage.

United Artists

MODERN TIMES: Charlie Chaplin, Paulette Goddard—Just like the oldtime silent pictures of this star, with a good musical accompaniment. The audience laugh almost continuously and then a fair share go out and say they "didn't like it." After seeing this picture, one is convinced that in pantomime and mimicry Chaplin is indeed in a class by himself. The picture travels rapidly and the laughs are close together. Being silent, the picture was viewed very critically. One patron complained that Chaplin spent two years in making the picture, but still he was careless in showing a clock in one scene with a dead second hand that was not moving. Running time, 87 minutes. Played March 29-31.—William Powell, Lonet Theatre, Wellington, Ohio. Small town and rural patronage.

STRIKE ME PINK: Eddie Cantor, Ethel Merman, Sally Eilers—I'll say—and that goes for the audience reaction to this one—that it is the poorest that Cantor ever has inflicted on a long-suffering public. A far cry from his other pictures and one more such as this and he will be on his way out. The public expects singing and dancing in his pictures. There was not one hummable tune in the whole shebang. And when a comedian goes dramatic, it is pitiful. He just does not put the role over and Cantor may as well know it. All sums up to this: it is not the type that the public expects him in. And they did not go for it.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

Universal

AFFAIR OF SUSAN, THE: Zasu Pitts, Hugh O'Connell—We thought this an extra good program comedy. Was not expecting as much. Patrons liked it fine. Good carnival scenes.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

CRIMSON TRAIL, THE: Buck Jones—Nothing extra. Buck Jones not the draw he used to be. What's wrong, I wonder? Pictures not as good as used to be, is my guess. Come on, Standard Capital Company (new owners of Universal), help Jones regain his former popularity. Running time, six reels. Played April 4.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. Small town and rural patronage.

DON'T GET PERSONAL: James Dunn, Sally Eilers, Pinky Tomlin—A fine program picture. Tomlin better than before.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. Small town and rural patronage.

EAST OF JAVA: Charles Bickford—Plenty of action in this one. Bickford and Leslie Fenton excellent. Story a little weak, but this is overlooked as the picture progresses. One thing Universal should learn and that is to stop making their productions so dark in photography. The only fault I had to find. Business good with this. Running time, 76 minutes. Played April 3-4.—Ken Higgins, Capitol Theatre, Harrisville, N. Y. Small town and CCC patronage.

INVISIBLE RAY, THE: Karloff, Bela Lugosi—Good picture of its kind, but no business. Picture better than expected.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

IVORY HANDLED GUN: Buck Jones, Charlotte Wynters—A decidedly amateurish story. However, they still like Jones, so the box office says it's O. K. Played March 10.—B. Hollenbeck, Rose Theatre, Sumas, Wash. Small town patronage.

MAGNIFICENT OBSESSION: Irene Dunne, Robert Taylor—Here is one wonderful picture. Would like to see it again and most all of our patrons who saw it. Irene Dunne wonderful and Robert Taylor is one of my favorite actors; he is handsome. I just hope to see him in many more pictures. Would never see him better than in this picture. I want to thank Universal for the early date and congratulate them on such a wonderful production. It cannot be beaten. Running time, 112 minutes. Played March 5-6.—Alice Simmons, Lyric Theatre, Jefferson, Texas. General patronage.

NEXT TIME WE LOVE: Margaret Sullavan—Only a dried out piece of film fare. Not an interesting moment in the whole show. First time I ever played Margaret Sullavan and it was a keen disappointment. Her voice is odd, a blend between a harsh whisper and a laryngitis. Extremely tiresome. Did not gross enough to pay for the shorts. Played March 31-April 1.—A. H. Edwards, Orpheum Theatre, Orwigsburg, Pa. Small town and rural patronage.

OUTLAWED GUNS: Buck Jones—Average Jones western. Good Saturday bill.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

REMEMBER LAST NIGHT: Edward Arnold, Constance Cummings, Sally Eilers—A normal crowd seemed satisfied with this production. Played March 7.—C. W. Mills, Arcade Theatre, Sodus, N. Y. Family patronage.

SHE GETS HER MAN: Zasu Pitts—Fair Sunday business. The more critical patrons complained that the story wasn't good enough for Zasu.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

STORMY: Noah Beery, Jr.—A fine outdoor picture with human interest and beautiful settings. There is one serious objection to pictures where this Rex horse is featured—the words stallion and mare could easily be eliminated from the dialogue; it lends a crude coarseness to the entertainment. The word horse would be sufficient in every case, whether stallion, mare or gelding. Played April 3.—A. H. Edwards, Orpheum Theatre, Orwigsburg, Pa. Small town and rural patronage.

THROWBACK, THE: Buck Jones, Muriel Evans—Good show for Friday and Saturday, but should be played with another feature. Too many night scenes make the picture too dark to follow. Running time, six reels. Played March 25.—Rudolf Duba, Royal Theatre, Kimball, S. D. Small town patronage.

THROWBACK, THE: Buck Jones—Too much riding and too little story. Riding hither and thither, back and forth with images on the screen scarcely discernible is not entertainment. It is padding the picture to gain footage and means no entertainment. It may come under the heading of Western, but it is the cheap, crude kind. Played March 27.—A. H. Edwards, Orpheum Theatre, Orwigsburg, Pa. Small town and rural patronage.

(*Reports continued on following page*)

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Warner Bros.

DR. SOCRATES: Paul Muni, Ann Dvorak—A good program picture with plenty of action. Paul Muni fine. We played on Saturday to good business. Pleased all. Running time, 70 minutes. Played March 7.—Alice Simmons, Lyric Theatre, Jefferson, Texas. General patronage.

GOING HIGHBROW: Guy Kibbee, Zasu Pitts—Good light comedy. Fair Sunday business. Edward Everett Horton steals the show, as usual.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

MAN HUNT: Ricardo Cortez, Marguerite Churchill, Charles "Chic" Sale—It is an action story of fair quality; it will get by on a weekend run. Locale, small town, the law and the bandits. Sale, a sheriff living in his past, and he, before the end, got very tiresome. "Chic" is good in shorts, but not so good as support in features.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

MOONLIGHT ON THE PRAIRIE: Dick Foran—Not the most finished production in the world, but it seemed to get by with the Saturday crowd.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

PAGE MISS GLORY: Dick Powell, Pat O'Brien, Marion Davies—Hardly as good a picture as some crack it up to be, but it pleases the average audience. Best liked by the younger set. Our box office receipts were low on account of blockade of the highways by a spring snowstorm. Played March 27-28.—O. Ingmar Oleson, Sons of Norway Theatre, Ambrose, N. D. Small town patronage.

PETRIFIED FOREST, THE: Leslie Howard, Bette Davis—What a swell picture. Held our audience almost spellbound throughout the entire length of it. And while the scenes were nearly all in one small room, it contained a great amount of suspense and everyone liked it immensely. Played March 22-23.—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

PETRIFIED FOREST, THE: Leslie Howard, Bette Davis—A very fine production with a terrible title. With a title like "The Arizona Bad Man" the picture would have done 40 per cent more business in this town. With the exception of a few who did not like the unhappy ending, the picture gave universal satisfaction. If I were to select the three pictures I regard as the best productions of the past six months, I would name "Mutiny on the Bounty," "The Story of Louis Pasteur" and "The Petrified Forest." However, these were not my best box office attractions by any means. Running time, 83 minutes. Played March 15-17.—William Powell, Lonet Theatre, Wellington, Ohio. Small town and rural patronage.

SPECIAL AGENT: George Brent, Bette Davis—Good action drama. Fair Saturday business. Bette Davis seems to draw here.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

Short Features

Columbia

HOI POLLOI: 3 Stooges—These two-reel slapstick comedies are in a class by themselves. Knock down, drag-'em-out and they love it in the small towns on Saturday night.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

SCRAPPY'S PONY: Scrappy Cartoon—An average black and white cartoon.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

"TECHED IN TH' HAID": Barney Google—A fine colored cartoon. Different. Pleased all.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

VOICE OF EXPERIENCE, THE: The story of a boy and his dog. Seemed to please better than the first of this series. Running time, two reels.—Roy W. Adams, Mason Theatre. Mason, Mich. Small town patronage.

VOICE OF EXPERIENCE: Interesting; well worth playing. No extra draw.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

Educational

BEWARE OF BLONDES: Young Romance—Hurrah—Educational has come through with a decent two-reel subject. This snappy two-reeler has everything. Music, dancing and romance as well as light comedy. Why don't they make more like this one? Best spot is anywhere. Running time, 18 minutes.—Perry L. Lessy, Diamond Theatre, Philadelphia, Pa. General patronage.

CHOOSE YOUR PARTNERS: Frolics of Youth Series—This series of comedies always good, and this was exceptionally good. Play it. Running time, 20 minutes.—Alice Simmons, Lyric Theatre, Jefferson, Texas. General patronage.

COLLEGE CAPERS: Cabin Kids—Just a fair single reel act. The surrounding cast helps a lot. Best spot is after news or travel. Running time, nine minutes.—Perry L. Lessy, Diamond Theatre, Philadelphia, Pa. General patronage.

JUST ANOTHER MURDER: Coronet Comedy—Just another cluck. Running time, 17 minutes.—Perry L. Lessy, Diamond Theatre, Philadelphia, Pa. General patronage.

MOONLIGHT AND MELODY: Musical Comedies—A real two-reel musical with excellent singing, dancing and comedy.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

NINETEENTH HOLE CLUB, THE: Terry-Toon—Just another cartoon. Nothing outstanding, but it fills the bill.—Paul J. Pope, Avon Theatre, Geneva, Ala. Small town and rural patronage.

ONE BIG HAPPY FAMILY: Tuxedo Comedies—This is a knockout of a comedy, plenty good oldtime music and plenty of guns. Running time, two reels.—Rudolf Duba, Royal Theatre, Kimball, S. D. Small town patronage.

PERFECT THIRTY-SIXES: Musical Comedies—Very good. These musicals are the best two-reel subjects Fox-Educational is putting out this year. Running time, 18 minutes.—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

SUNDAY SPORTS IN MEXICO: Treasure Chest—Just another filler. Running time, one reel.—Roy C. Irvine, Ritz Theatre, Ritzville, Wash. General patronage.

THREE ON A LIMB: Star Personality Comedies—The exhibitor who plays this one will find himself out on a limb. Terrible is the word. Running time, two reels.—Roy C. Irvine, Ritz Theatre, Ritzville, Wash. General patronage.

TIMID YOUNG MAN, THE: Buster Keaton—A good comedy with plenty of laughs. Buster always pleases the crowd. Running time, 20 minutes.—Alice Simmons, Lyric Theatre, Jefferson, Texas. General patronage.

Metro-Goldwyn-Mayer

BEAUTIFUL BANFF AND LAKE LOUISE: FitzPatrick Travel Talks—One of the most beautiful travel talks ever screened. The coloring is beautiful, talk interesting and some very good singing. Both entertaining and instructive.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

CREW RACING: MGM Sports Parade—This subject has little appeal outside of spots where the sport is enjoyed. Running time, one reel.—Roy C. Irvine, Ritz Theatre, Ritzville, Wash. General patronage.

DESERT DEATH: Crime Doesn't Pay Series—A very interesting two-reeler. Another of the "Crime Doesn't Pay." Play it and please them. Running time, 20 minutes.—Alice Simmons, Lyric Theatre, Jefferson, Texas. General patronage.

FOLLIES OF 1936: Our Gang—Our Gang is very popular here. I think this is the best of their efforts. Running time, two reels.—Paul J. Pope, Avon Theatre, Geneva, Ala. Small town and rural patronage.

GOOD LITTLE MONKEYS: Harman-Ising—Very spooky color cartoon, some entertainment, and good filler, speedy action at all times. Good, we will say. Running time, one reel.—Rudolf Duba, Royal Theatre, Kimball, S. D. Small town patronage.

GYMNASTICS: Pete Smith—Pete Smith puts life in this single that shows the various horizontal bars; rings and other champions of the gym. Running time, 10 minutes.—Ken Higgins, Capitol Theatre, Harrisville, N. Y. Small town and CCC patronage.

HOT MONEY: Todd-Kelly—Fairly amusing; not quite up to the standard of this team. Running time, 18 minutes.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

LITTLE PAPA: Our Gang—I can't give this much. Too many kids and not very funny. This only got a few laughs.—P. G. Held, New Strand Theatre, Griswold. Iowa. General patronage.

NURSE TO YOU: Charley Chase—Good enough comedy. Running time, two reels.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

PERFECT TRIBUTE, THE: Chic Sale Special—A good short, but not worth the money the company asks for it. It did not bring us any extra money.—Alice Simmons, Lyric Theatre, Jefferson, Texas. General patronage.

PIRATE PARTY ON CATALINA ISLE: Musical Revues—Beautifully done in color, this should be played only in your best spot and with additional billing. Running time, 17 minutes.—Roy C. Irvine, Ritz Theatre, Ritzville, Wash. General patronage.

PIRATE PARTY ON CATALINA ISLE: Musical Revues—A two-reel color short that has everything that can be crowded into a short: beautiful color, the picturesque setting of Catalina Island, music, dancing, comedy, featuring such screen celebrities as Buddy Rogers and his California Cavaliers, Sterling Young and his Orchestra, the Fanchonettes and a whole shipload of screen stars. More entertainment in this than in a lot of features. Running time, two reels.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

PIRATE PARTY ON CATALINA ISLAND: Musical Revues—The class of the two-reel colored musical. Plenty of everything, music, dancing, stars and pulchritude.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

PIRATE PARTY ON CATALINA ISLAND: Buddy Rogers, Johnny Downs, Betty Burgess—Very beautiful musical in color. Buddy Rogers gives a very good account of himself in his usual "ego" manner. He tries very hard to steal the show. He just gets on my nerves. This one is not as good as "Starlight Days at Lido," but it's good. Johnny Downs and Betty Burgess are good. Running time, 19 minutes.—Paul J. Pope, Avon Theatre, Geneva, Ala. Small town and rural patronage.

PUBLIC GHOST NO. 1: Charley Chase—One of the best Charley Chase comedies we have played. His comedies have not been good lately, but this one got the laughs. Running time, 20 minutes.—Alice Simmons, Lyric Theatre, Jefferson, Texas. General patronage.

RUN, SHEEP, RUN: Harman-Ising (Happy Harmonies)—One of the best Happy Harmonies we have played. Plenty of laughs and catchy music score. Running time, one reel.—Roy C. Irvine, Ritz Theatre, Ritzville, Wash. General patronage.

Paramount

ACCENT ON GIRLS: Headliner—A good snappy musical featuring Ina Ray Hutton and her girls. Running time, one reel.—Roy C. Irvine, Ritz Theatre, Ritzville, Wash. General patronage.

ADVENTURES OF POPEYE, THE: Popeye the Sailor—Good one-reel cartoon comedy, but not worth the rental. Running time, seven minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

BROTHERLY LOVE: Popeye—Popeye goes over good here. Everyone seems to enjoy them. I think that Popeye pulls some extra business. I wish we could play one a week.—Paul J. Pope, Avon Theatre, Geneva, Ala. Small town and rural patronage.

CAVALCADE OF MUSIC, THE: Headliners—One of the best band acts we have played for a long while. You can't go wrong on this. Running time, eight minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

COUNTRYSIDE MELODIES: Varieties—Very beautiful pictorial in color, I believe the most beautiful I have ever seen, but it will not complete a program without another short to go with it.—Paul J. Pope, Avon Theatre, Geneva, Ala. Small town and rural patronage.

IT'S EASY TO REMEMBER: Richard Himber and Orchestra—Good. Running time, eight minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

JUMPING CHAMPION: Grantland Rice Sportlights—An exceptionally good Sportlight. Running time, one reel.—Roy C. Irvine, Ritz Theatre, Ritzville, Wash. General patronage.

LITTLE NOBODY: Betty Boop—A darn nice little cartoon. Great moral for kid audience as well as adults. Best spot after musical feature or before a musical short. Running time, seven minutes.—Perry L. Lessy, Diamond Theatre, Philadelphia, Pa. General patronage.

PARADE OF THE MAESTROS: Headliners—This is a very good single reel act. Three of radios famous orchestras, introduced by three of radios famous announcers, rendering favorite hit songs of today. Best spot before any feature. Running time, nine minutes.—Perry L. Lessy, Diamond Theatre, Philadelphia, Pa. General patronage.

SOMEWHERE IN DREAMLAND: Color Classics—A very pretty short subject with nice music and color. Running time, 10 minutes.—Alice Simmons, Lyric Theatre, Jefferson, Texas. General patronage.

WHAT'S THE ANSWER: Grantland Rice Sportlights (New Series)—This is an excellent Sportlight. All of them are good except that we are a little tired of Husing's facial expressions. In fact, we haven't cared much for Husing since he reported the Nebraska-Minnesota football game in which he showed so much partiality toward Minnesota. Running time, 10 minutes.—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

RKO Radio

ALIBI BYE BYE: Clark and McCullough—Funnier than some of their comedies. Running time, two reels.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

ALIBI BYE BYE: Clark and McCullough Series—A grand comedy. Plenty of laughs and jokes. These boys sure are funny. Running time, two reels.—Rudolf Duba, Royal Theatre, Kimball, S. D. Small town patronage.

MOLLY MOO COW AND RIP VAN WINKLE: Rainbow Parade Cartoons—An average colored car-

toon.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

QUIET FOURTH, A: Smart Set—A good slapstick comedy.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

Twentieth Century - Fox

FOX NEWS: No. 42—Pictures of the King's funeral and they were very grand shots. It would pay to play it in front of your patrons. Running time, 12 minutes.—Albert Hefferan, The Owl Theatre, Grand Rapids, Mich. General patronage.

FOX NEWS: No. 47—Fine pictures of ice skating and bob sledding in the Olympic games in Germany. Running time, 12 minutes.—Albert Hefferan, The Owl Theatre, Grand Rapids, Mich. General patronage.

WEST INDIES CRUISE: Magic Carpet—Beautiful scenery is all I can say for this one. It does not complete a program.—Paul J. Pope, Avon Theatre, Geneva, Ala. Small town and rural patronage.

United Artists

CHINA SHOP, THE: Silly Symphony Series—A very good short in color. The Silly Symphonies always good. Running time, 10 minutes.—Alice Simmons, Lyric Theatre, Jefferson, Texas. General patronage.

COOKIE CARNIVAL, THE: Silly Symphony—I do not like this one. It might be O. K. for nursery, but not for grownups. Just a bunch of candy men, etc., the usual hokum. Running time, eight minutes.—Paul J. Pope, Avon Theatre, Geneva, Ala. Small town and rural patronage.

Universal

GOING PLACES WITH LOWELL THOMAS: These are not as good as "Strange As It Seems," but are good little shorts for a filler. Running time, 10 minutes.—Ken Higgins, Capitol Theatre, Harrisville, N. Y. Small town and CCC patronage.

HIS LAST FLING: Van Ronkel NO. 6—Just fair filler; nothing new in it.—Rudolf Duba, Royal Theatre, Kimball, S. D. Small town patronage.

QUAIL HUNT, THE: Oswald Cartoon—Very funny. Running time, one reel.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

SLUMBERLAND EXPRESS: Oswald Cartoons—A very clever black-and-white cartoon.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

Vitaphone

BROADWAY BALLYHOO: Owen, Hunt and Parco—A very fine musical. Dancing of Grandpa Jitters a riot.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

BY REQUEST: Claude Hopkins and Orchestra—One of the best colored orchestra bits so far produced. Tuneful, fast moving, and well arranged. Hopkins has a chance to demonstrate his piano skill. his "ork" gets hot, three tap-dancers strut their stuff, and a vocal soloist puts over a good number. Very good entertainment. Running time, 10 minutes.—J. A. Reynolds, Director of Recreation, State Prison, Trenton, N. J. Prison patronage.

KATZ PAJAMAS: Fifi D'Orsay—Two reels of mighty good entertainment, combining comedy, music, dancing; in fact, everytbing it takes for a good short. Pleased. Running time, two reels.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

KING OF THE ISLANDS: Winifred Shaw, Warren Hymer—A colored two-reel musical and O. K.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

PLANE DIPPY: Looney Tune—This is a very comical cartoon. Above the average.—Paul J. Pope, Avon Theatre, Geneva, Ala. Small town and rural patronage.

PLAYGROUNDS: Our Own United States Series—Like this group of travels in the United States much better than the "See America First" group of last year. Running time, 11 minutes.—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

P'S AND CUES: Pepper Pot—A good filler and not out of ordinary.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

REGULAR KIDS: Meglin Kids—One of the best shorts we have played. Wish we could get more like this.—O. Ingmar Oleson, Sons of Norway Theatre, Ambrose, N. D. Small town patronage.

SHOESTRING FOLLIES: Eddie Peabody, Peggy Flynn—This one drags a bit right at first, but gradually rounds off into an extraordinarily fine musical. Peggy's "kid-singing" starts things rolling, and then Eddie takes charge of the situation with his rapid-fire banio ticking. Sure to please any type of audience. Running time, 20 minutes.—J. A. Reynolds, Director of Recreation, State Prison, Trenton, N. J. Prison patronage.

SPRINGTIME IN HOLLAND: Broadway Brevities—Very pretty and entertaining subject. Running time, two reels.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

VITAPHONE CASINO: Buster West, Radio Rubes—These vaudeville subjects released by Vitagraph are all excellent. Running time, 10 minutes.—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

Best Sellers And Renters

The following listings in the April issue of The Retail Bookseller, *house organ of The Baker & Taylor Company, New York, are based, in the case of "The Best Renters" upon nationwide reports, and in the instance of "The Best Sellers" upon actual count of the Baker & Taylor sales in the period indicated.*

Ten Best Sellers

(February 7 to March 16)

1. The Last Puritan. By George Santayana.
2. Secret Marriage. By Kathleen Norris.
3. The Hurricane. By Nordhoff and Hall.
4. Gaudy Night. By Dorothy L. Sayers.
5. The Thinking Reed. By Rebecca West.
6. The House in Paris. By Elizabeth Bowen.
7. Marriage by Conquest. By Warwick Deeping.
8. It Can't Happen Here. By Sinclair Lewis.
9. The Exile. By Pearl S. Buck.
10. Magnificent Obsession. By Lloyd C. Douglas.

Ten Best Renters

(March)

1. If I Have Four Apples. By Josephine Lawrence.
2. Edna, His Wife. By Margaret Ayer Barnes.
3. It Can't Happen Here. By Sinclair Lewis.
4. The Last Puritan. By George Santayana.
5. Valiant Is the Word for Carrie. By Barry Benefield.
6. The Hurricane. By Charles Nordhoff and James Norman Hall.
7. Green Light. By Lloyd C. Douglas.
8. Spring Came On Forever. By Bess Streeter Aldrich.
9. Secret Marriage. By Kathleen Norris.
10. Faster! Faster! By E. M. Delafield.

Serials—Mascot

FIGHTING MARINES: Grant Withers, George Lewis—Have run two chapters of this serial and it seems to be off to a pretty good start. Rather better than the average serial.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

Universal

ADVENTURES OF FRANK MERRIWELL: Don Briggs, Jean Rogers—We have played so far eigbt chapters of this serial and must say that it is only fair. Universal don't put out the serials they used to. They just don't click at the box office. They don't mean anything. Running time, 18 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

RKO Metropolitan Houses Will Roadshow "Dream"

Thirteen "A" houses of the RKO metropolitan New York circuit will play "A Midsummer Night's Dream" on a roadshow basis with the official price scale tilted to $1.65 top, starting late this month or early in May.

This is a departure in that circuit's operations and is predicated on test engagements in other of its houses scattered throughout the Middle West, where it was declared the plan worked successfully. The New York runs, all of them on a two-a-day basis, will range between two and four days, varying with the individual theatres. The theatres to come under this plan are: the 81st St., the 58th St., the Coliseum, Fordham, Franklin, Park Plaza, Kenmore, Tilyou, Dyker, the New Rochelle, Alden. Jamaica and Strand, Far Rockaway.

New Beam for WNYC

The City of New York will possess, before the end of the year, the first micro-ray beam radio link for regular service in this country, it was announced Monday by Frederick J. H. Kracke, Commissioner of Plant and Structures. The beam will function without direct wiring between the Municipal Building in City Hall Park and the transmitting plant for station WNYC now under construction in Brooklyn. Mr. Kracke explained that while the beam link will be used only in an emergency, it will be a permanent feature of the station's equipment and available for regular scheduled programs.

Stevenson Resumes Talks

Edward F. Stevenson, for many years president of Visugraphic Pictures, has resumed his extension course of lectures on advertising and publicity on Wednesday and Thursday evenings at both New York University and Stevens Institute.

Hode Writing Songs

Hal Hode, assistant to Jack Cohn, vice-president of Columbia Pictures, is now writing lyrics to popular songs in collaboration with Peter Tinturin. The team's most recent effort, "How Like a Rose Is Love," is high up on the current list of popular numbers.

Warner Dance Date Set

The second annual Warner Club dance is set for April 26 in the Biltmore Bowl in Hollywood. The studio will provide the entertainment.

BUSINESS POINTS UP AT CHICAGO HOUSES

Eddie Grossman and Carl Fulton Launch New Circuit in Downstate Illinois Section

Good weather Easter Sunday brought out the crowds in Chicago but it wasn't until evening that the theatres did any business. When the customers did start to come, though, they came in droves and the late shows Sunday night found every Loop house packed.

"The Great Ziegfeld" opened at the Erlanger theatre with the "sold out" sign on the door at 6 p.m. From the advance sale the picture looks good for six to eight weeks at the legitimate house where it is being roadshown.

Other houses in the Loop to do big business were the State-Lake with a French girl-revue and "The Leathernecks Have Landed," on the screen. The Palace, with stageshows back and "Sutter's Gold" on the screen, drew a heavy trade, as did "The Connecticut Yankee," a reissue of the Will Rogers-Myrna Loy film, at the Garrick. "Little Lord Fauntleroy" at the U. A. did a very big business. The Oriental with "Tough Guy" on the screen and a big stage revue also proved attractive.

The remaining Loop houses had pictures carried over. The Chicago with "Wife Versus Secretary" was a main attraction and the second week looks almost as big as the initial seven days.

Downstate exhibitors reported Easter business the best in years.

Coming into the Loop this week is "Country Doctor" at the Roosevelt. Following this, "Under Two Flags" will be the attraction. At the Apollo, which has been making big strides as one of the best grossers, "A Message to Garcia" has been booked in to open Saturday.

▽

A new circuit has been started in downstate cities by Eddie Grossman, former manager of United Artists and Warner exchanges here, and Carl Fulton, equipment manufacturer. The first house to be built is the Mode in Joliet. The house is now under construction and will be opened about July 1. It will be of modern design and seat 800. Cost of the new theatre is estimated at $60,000.

The second house to be built will be in Aurora and this will be followed by another in Galesburg. They will be opened about September 1st.

▽

Chicago neighborhood houses for the first time will play a roadshow film on a reserved-seat, roadshow price basis, with bookings of "A Midsummer Night's Dream" made by Leo Blank, Warner exchange manager. The film will play at the outlying Beverly, Jeffrey and Windsor theatres at prices from 50 cents to $1.00.

Suburban houses to play the film this month and next are the Paramount, Hammond; the LaMar, Oak Park; Tivoli, Downers Grove; Catlow, Barrington; Paramount, Wheaton; Morris, Morris; the Naper in Naperville and the Miller theatre in Woodstock.

In all these theatres special student matinees have been arranged.

Essaness houses now being remodeled are the Davis, Biograph and Vic. The Devon has been renovated and many improvements installed.

▽

The first exhibition and display of National Screen Accessories was held Wednesday at their new display rooms in the Warner theatre building, 1307 South Wabash avenue.

Jack McPherson is manager of the local office and in charge of this new department of National Screen Service.

Out from New York to attend the exhibition were Morton Van Praag, sales manager; Hal Young, Harry Sandman, Harry Hollander, Ben Lass and Ruben Rosenblatt. Tom Burke of Minneapolis was also present.

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Columbia held a midnight showing of "Mr. Deeds Comes to Town" at the United Artists theatre Monday night. Chicagoans who saw the film predicted a big business for the Capra-Cooper-Columbia picture when it opens at the Chicago theatre on Friday.

▽

The CAPA April Foolies, staged by the Chicago Amusement Publicists Association, drew a large crowd Wednesday night to the Old Town Room at the Sherman hotel. Harry K. Smythe was chairman.

▽

Ely Culbertson, enroute to the Coast to make a series of bridge shorts for Columbia, told this reporter that of all the classes of bridge players in the world, Hollywood film actresses were the worst. The reason, said Culbertson, is that they are always looking around for a camera and never looking at the dummy. If these words get out in Hollywood, Ely probably will be excluded from the party lists of many of Hollywood's fairest who feel they are expert bridge players.

▽

Jack Oakie and the wife spent the two hours between trains at the Blackstone having breakfast and telling us about their New York trip. Oakie said he was offered a radio contract but couldn't take it as the picture work interfered. Jack said, "I guess Paramount is mad at me anyway because I've signed a long term contract with RKO." His next will be a comedy role in "The Texas Ranger," with Gary Cooper starred. The company goes on location in New Mexico for two months.

▽

Herb Ellisburg and Norman Kassil did a bang-up job on the publicizing of the newest Essaness house, the Lake, in Oak Park. For a theatre that is not in Chicago the publicity they got was nothing less than terrific. Full page promotion ads in all the papers did much to help tell Chicagoans about this new theatre, which opened the day before Easter.

▽

Major Harry Warner, Grad Sears and Charles Einfeld stepped off the Chief Monday and after a conference with local Warner officials left via the Century for New York. They discussed local sales problems.

▽

Sixty traffic violators, all between the ages of 16 and 21, were shown a Metro short subject called "Hit and Run" at the B & K projection room the other day. Following the showing, Judge John Gutknecht lectured them.

▽

The G-B "King of the Damned" has been booked into the State-Lake theatre starting April 25. Negotiations are now on for the opening of the G-B picture "Rhodes—The Empire Builder" at the Palace late this month.

▽

Jack Miller left for New York the first part of the week to attend a series of conferences between distributors and exhibitors. He represents the Chicago Exhibitors Association.

▽

Fritz Blocki, State-Lake publicist, is in New York arranging for the production on Broadway of a three-act comedy he has written.

▽

An estate of $400,000 was left by Isaac E. Berkson, pioneer Chicago exhibitor. Mr. Berkson died March 28 in California. His estate was left in trust, the income to go to his wife, Mrs. Fannie Berkson. Upon her death the estate is to go to Mrs. Sadye Reinheimer, her daughter. Mr. Berkson owned three theatres at the time of his death.

▽

"The Land of Promise" has been booked into the McVickers theatre stating April 26th. A Jewish charity organization is sponsoring the film, which won an international award at Venice as well as the Day award in New York.

▽

The Fox theatre in La Porte, Ind., was opened Sunday. The new house will be operated by Tyler Theatre Corporation of South Bend and Franklin A. Stroud of La Porte will serve as manager. The theatre seats 800 and will operate on a stage and screen policy. Construction was started October 23.

▽

One of the big moments of "The Great Ziegfeld" is the number "A Pretty Girl Is Like a Melody." For Chicagoans this number had an added attraction, as a Chicago lad, Stanley Morner, sang the song and had a prominent part in the sequence. Morner, who was one of the stars of the Palmer House floor show last summer, is now under contract to Metro.

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Allan Usher, Paramount exchange manager, is in New York on business this week. Edward Fontaine, district manager for Paramount, is in Cleveland.

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Twentieth Century-Fox will have its sales convention in Chicago this spring. The date set is May 30th.

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The Better Films Council here is planning to distribute stills and stories pertaining to Metro's "Romeo and Juliet," in schools and libraries.

▽

Ludwig Sussman, owner of the Adelphi theatre in Rogers Park, took a page ad in the neighborhood newspaper to advertise "The Bride Comes Home." The high point of Mr. Sussman's ad was that he featured the reviews of two local critics, Mae Tinee and Clark Rodenbach. Miss Tinee "panned" the film while Rodenbach praised it. Sussman asked his patrons—*What Do You Think?*

The answer was—excellent business at the Adelphi.

Keitz to Distinctive

J. R. Keitz has been appoined representative of Distinctive Screen Attractions for the State of Montana.

MANAGERS' ROUND TABLE CLUB

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

SOMETHING FOR NOTHING?

It has long been a practice of advertisers to endeavor to stimulate sales with widespread sampling of their merchandise. Distribution on the streets and house-to-house are used frequently. Another popular means of circulation is the coupon angle—a "please send me" box planted in the advertising and to be filled in by interested readers.

This last method of the merchandisers has now been adapted to showbusiness with the newspaper announcement by Barney Joffee, operator of Kansas City's Tower Theatre, wherein 10,000 local picture-goers are invited to be guests of the manager.

"I don't want one person in Kansas City to say 'I haven't been to the Tower theatre in the past six months,' " said Joffee in a three-column ten-inch advertisement reproduced on page 55 in the news section. And in the ad is a coupon to be filled which, mailed or brought to the theatre, is good for a free admission. The only check is a line in the coupon: "I haven't been to the Tower in the past six months—I wouldn't fib to you, Mr. Joffee."

By this drive the Kansas City theatreman hopes to build up his regular business and voices his hopes in the line: "If you'll enjoy one show as my guest I think you'll become a Tower 'regular.' "

* * *

Barney's adventurous embarking upon the sampling seas immediately brings into the picture one of the industry's most controversial topics and one that members have discussed frequently in these pages—the uses and the abuses of the theatre pass.

As concerns the ducat, irrespective of its manner of distribution, theatremen are divided in two classes—those who argue that the return from passes is not to be sneezed at, and those who give up an "Oakley" with the same willingness as they would part from a left leg.

The first group holds that the theatre cannot afford to pay for in cash what it receives by the use of passes; that an empty seat does the theatre no good; that papering the house is not only good psychology but also, as Joffee anticipates, that folks who come in once on the cuff may return as regular patrons, and even bring extra business with them.

The other side argues and as vigorously that theatre seats are only to be sold as is any other merchandise; that folks initiated into the joys of free admissions are extremely difficult to educate into the ranks of the payers; that theatres today are giving more than fair value for what they charge at the boxoffice.

This department has gone on record more than once on the side of those who refer to the topic as the "pass evil." We see no valid reason now to change this opinion.

Whatever the reasons for using passes as a species of currency in the early days of showbusiness, the present status of the motion picture theatre should make unnecessary any large-scale philanthropy disguised under the uncertain terminology of "good-will." In actual dollars and cents, the average picture show today is a distinct bargain. It remains the cheapest form of good entertainment and it's about time your general public was so taught instead of coaxed to "have one on the house."

There is too much of a profitless prodigality evidenced in the gestures of the theatremen who by their very lavishness of pass distribution misinterpret grievously the effects of "something for nothing" upon the average mind.

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REVERSE, REVERSE, REVERSE

Back in the early days, the waltz was quite the dance to do. Considered as very hotsy in shaking a hasty hoof was the laddie who could reverse his partner with ease and dexterity. Sometimes to prepare the girl friend for so complicated a gyration, a command of "reverse" was given before the maneuver.

Which all comes to mind in glancing over the amusement pages of various key cities for a perusal of theatre display advertisings. White-on-black seems to be the current hit and the "reverse" cut is executed with plenty of ease if not so much dexterity.

One of these days, a smart ad man is going to throw those reverse barrages in the basket and steal the page with some black-on-white.

▽ ▽ ▽

The morning of Sunday, April 26, is the time! TWA Terminal at the Newark Airport is the place. That's the latest on the Hollywood trip for Quigley Awards winners, Harry Goldberg and Lester Pollock. Due to the recent change in position, John Armstrong, Silver Grand Award winner, will not be able to make the trip. His presentation will be made in London.

A-Mike Fogel

THE MAYOR PRESENTS



To Dan Krendel (right) of the Tivoli Theatre, Toronto, His Worship Mayor Sam McBride recently presented the Quigley February Silver plaque in the offices of J. J. Fitzgibbons, Managing Director, Famous Players-Canadian Corporation. That's the genial "Fitz" next to the Mayor and on the other side of Krendel are pictured District Supervisor Morris Stein and Chief Booker Ben Geldsaler.

Leathernecks Land At New York Globe

Marines were in force at the Globe, New York, for the opening of Republic's "Leathernecks Have Landed," with honor guard of 20 marines in full dress regalia going through various formations (see photo) in theatre foyer. Officers were invited to be present at special "night" and enlisted men showing company cards were admitted free every night during run of picture.

Display of marine equipment—wearing apparel, guns, gas masks, field radio, etc.—was on exhibition in lobby and naval signal pennants covering the front were among the other ideas supervised by Ed Finney, Republic ad head, and executed by Bill Peirce, exploitation director.



Marines at "Leatherneck" Opening

Piano Manufacturer Aids Brown on "This Night"

Harry Brown, Jr., director of publicity at the Paramount and Fenway Theatres, and Paul Levi, his assistant, took advantage of a tieup in the press-book and promoted 154 lines of free space in the Boston *Traveler*. This tieup was with Ampico Hall in connection with the Mason & Hamlin pianos.

Best feature of the ad was the large percentage of space devoted to a cut of Gladys Swarthout and a billing for "Give Us This Night," together with a caption emphasizing the fact that the picture was playing the Paramount and Fenway. In addition Ampico Hall devoted an entire window display to the attraction.

"Have You Contributed Lately?"

"Man Bites Dog," Says John Goodno

Managers using signed endorsements of locals in newspaper ads to plug dates usually select most favorable comments for reproduction. However, John A. Goodno, of the Palace, Huntington, West Va., switched the angle a bit in a recent endorsement flash on "Peter Ibbetson" in which some unfavorable opinions were scattered among the others.

From a journalistic standpoint, Goodno writes it might be classified as a "man bites dog" item. He feels the unusual twist caused a lot of buzzing and perhaps increased public confidence. Business was not affected as a result, he says.

Moving Letter Sign Tops 'Ziegfeld' Front

Plenty of activity preceded the opening of MGM's "The Great Ziegfeld" for the two-a-day date at the New York Astor, among the attractors being a striking electrical display featuring a running sign (see photo) across face of the flash. Information on the picture, cast, etc., was publicized through the moving lettered streamer.

Publicity slants in advance included formation of a New York City Glorified Girls' Club organized by Bernard Sobel, former Ziegfeld publicist. Idea is pegged to extension to other spots with membership open to girls formerly connected with any of the Ziegfeld shows with fund-raising in mind through benefits. Sobel also broadcast a series of programs featuring names previously engaged in any of the "Follies."

General exploitation drive under Billy Ferguson was spirited. Tieups of all kinds stressing fashions displays were arranged with top stores and other merchants reported making unsolicited appeals for cooperation on the date. Ferguson has arranged some 50 odd ideas available to his exploiteers.

Music angles were well covered all over the New York area and posting was extensive. Entire sides of buildings were posted, billing in one spot covering the equivalent of a 448 sheet.

"Have You Contributed Lately?"

Factory Short Booms Grosses

There are lots of commercial shorts shown mainly at conventions, sales meetings, etc., and it seems that the Caterpillar Tractor Company of Peoria, Ill., had a number on hand for the above purpose. Reels included shots of employees who had never seen themselves on the screen as pictures were not shown to workers which developed a smart box office slant for Great States City Manager, Leonard C. Worley, and publicist E. G. Fitzgibbons.

Theatremen contacted factory executives who were more than pleased to furnish print of the short for showing at the Madison Theatre in addition to regular feature for one night only. Show was plugged on factory announcement boards, on pay slips and through foremen. Theatre ran box in ads and planted special posters in lobby.

As 8,000 Peorians work in the Caterpillar plant, theatre was packed for the two performances reel was shown.

"Have You Contributed Lately?"



"Ziegfeld" Running Sign on Astor Front

Ace Advance Built On 'Things to Come'

United Artists' advance publicity buildup on "Things to Come," in progress for many weeks, culminated recently in Washington, where, before an audience of ambassadors, cabinet members, senators, prominent newspaper folk and other top names in official Washington circles, picture was screened at a private showing at the Wardman Park Hotel.

Others in attendance included newspaper critics from nearby key cities, guests of U. A. at the screening featured by an address via trans-atlantic phone by H. G. Wells, author of the story from which picture was made. Broadcast was also arranged and wire services carried stories for national coverage.

The nationwide newspaper campaign on the picture was started some months back with a series of full page rotogravure breaks in top papers. Other prominent dailies also used full pages in regular issues. "Time" magazine for the first time went for a three-page picture spread with a full page review plus two others of stills and captions. Syndicate stuff includes layout and story sent out by N.E.A. on what top fashionists think will be the styles of the future. For this, shoe, hat and costume designers drew sketches of their conceptions and these were shown together with style stills from the picture as a basis of comparison.

Miami Roadshows Premiere

First reported theatre date on "Things to Come" with campaign details comes from John Cunningham, skipper of the State, Miami, Fla. Top bally was special plane making race tracks and nearby communities, pilot dropping heralds on the date.

Co-op ads were obtained stressing the future fashion angles as compared to those current, cards distributed to newsstands and stores plugging story of the picture in invention magazine. Background of front was in silver spotted with scores of action stills. Paper running the Winchell column reproduced blowups of the columnist's comments on the picture for street distribution. Postal Telegraph and libraries also cooperated to put over Cunningham's date.

"Have You Contributed Lately?"



TURNTABLE CENTERPIECE. Attractive display used by Herman Starr, Fox, Hackensack, N. J., for "Shark Island" included cutout figure of Warner Baxter on turntable with enlarged stills.

THEY WIN IN MARCH





Previous winner of a Bronze plaque, Sid Holland (right) now is honored with the Quigley March Silver for his campaign on "Music Goes Round" put on at the Elco Theatre, Elkhart, Ind. Ben Newman (left) is a newcomer to the Competitions and distinguished his entrance by taking down the March Bronze on "Rose Marie" at Loew's Rio, New York City. Details of both campaigns are set down on the next page.

Distributes Stenog. Heralds For "Wife Versus Secretary"

For "Wife Versus Secretary," Wally Caldwell, Loew's Valentine, Toledo, Ohio, distributed 10,000 stenographic notebook heralds through all downtown offices and to large factories. Heralds were also inserted in magazines at news agency prior to their delivery to homes and bookmarks were distributed by leading circulating libraries.

Imprinted silk sashes were worn by entire staff week ahead, atmospheric compo board display covered entire front and illuminated cutout letters announced the three-star names atop marquee.

On "Little Lord Fauntleroy," Wally addressed letters to all PTA associations and women's clubs, distributed study guides to principals of schools and postal telegraph delivered heralds with all outgoing wires. Leading department store featured a Fauntleroy blue window and boys' wear display with picture copy and playdates.

"Have You Contributed Lately?"

Paper Gives Hamilton Full Page Plug

Al Hamilton, Empress Theatre, South Norwalk, Conn., crashed his local daily with a full-page gratis break when paper reproduced letter he had written to them complimenting them on the response theatre had received from a "County Doctor" contest run in paper recently.

On "Modern Times" Al secured full-page co-op ads, each merchant tying his copy in to picture title. Center of page contained large cut of the star with theatre and playdates spotted prominently.

Paper Features Contest For "Sutter's Gold"

George French, manager, and Jack Granara, RKO district publicity manager for their send-off of "Sutter's Gold" at the Memorial in Boston, planted a contest in local daily for which $25 in cash and free tickets were offered. Paper ran a different still from picture each day and readers were asked to give full list of pictures in which each of the stars had previously appeared. Contest ran a week ahead and in addition to the nine cash prizes, the next 25 best were given the guest tickets.

Ballyhoo took two forms—airplane over city trailing banner, while miniature prairie wagon drawn by two ponies made its way through streets (see photo). Department stores featured fashion displays of the new Sutter's gold and letters were sent to all schools informing them of historical atmosphere of picture.



French-Granara Pony for "Sutter's Gold" Bally

Elkhart Companies Sponsor Band Week For Holland's Date

Casting about for some different angle around which to center his campaign on "Music Goes 'Round," at the Elco Theatre, Sid Holland, managing director, Elkhart Amusement Co., Elkhart, Ind., found the answer right in his backyard, so to speak, as the city is the capital of the band instrument industry.

With this in mind, Holland speedily sold the manufacturers on possibilities in a "week" named after the picture. Much was done to put this over as the high spot of Holland's entry which won for him the Quigley March Silver plaque.

Special page with eight-column streamer carrying details of the week's program was promoted from only local daily, usually shy on theatre publicity. Program embraced street parade, stage contests, lobby displays of wind instruments, etc., paper giving further buildup with editorial.

Officials Join in Parade

Parade, of course, was outside top stunt with good-looking girls carrying instruments of different cooperating companies riding in individual bannered cars. Officials of these companies were present, the procession through the main streets led by local brass band. Among the featured floats was one (see photo) with a half-ton bass horn standing nine feet high. In the parade also were two bannered taxis offering free rides to theatre, copy reading: "This taxi goes 'round and 'round the town taking people to see ——."

The five sponsors also offered the $100 in cash prizes offered on Holland's talent contest for amateurs performing to the music of the song. Fifty dollars were given in cash and the rest for tickets to the theatre. Many contestants performed on band instruments which was the reason for the tiein.

Two other music ballys included 14-piece band making the residential districts playing the song as they walked "'round and 'round." Other stunt was lone bannered clarinetist who made the downtown streets. Air stunt was bannered plane, bannered on fuselage and under wings, dropping heralds and guest tickets.

Residents Sign Proclamation

Sid also used girls in house-to-house canvass each carrying blank sheets for locals to sign to effect that they were "happy to know" the picture would be at the Elco. Girls worked a week ahead. Another girl stunt was tieup with phone company to have operator in prominent window phoning locals about date 10 days ahead. Signs tied in stunt as a means of showing how effective telephone was for modern communication. No charge was made for extra service.

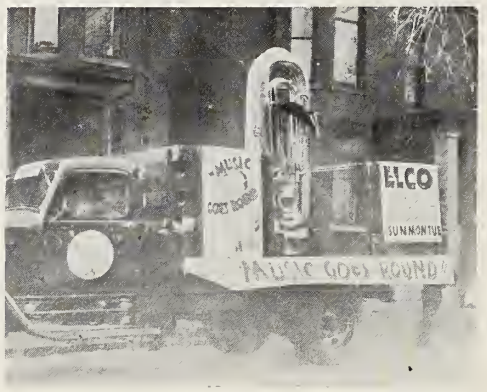
Windows, radio, billing including cards on phone poles (usually not allowed) were utilized and causing some extra buzzing, too, was Sid's barbershop hookin where one-sheet (see photo) was pasted to ceiling above chairs to catch attention of transients in town.

As a result of his instrument tieup, Sid was interviewed by the editor of Music Trades, monthly publication, and received page story in that magazine on effectiveness of his contest. Columbia's house organ also came through with story, recommending duplication of tieup. Similar promotion by music trades is expected in other spots.

These were highlights of Holland's campaign in which he generously credits the staff and especially his assistant, E. Wm. Sparr, for cooperation.



One sheet on ceiling in Elkhart barber shop for Holland's "Round and Round" date at the Elco, for purpose of attracting hotel transients.



Base horn weighing half ton and nine feet high was feature on special float as part of Holland's "Music Goes Round Week" top stunt of campaign.



Brass band, Boy Scout detachment, fleet of bannered autos were highlights of Ben Newman's street parade on "Rose Marie." Two-mile area covered.

Winner of Bronze Covers Wide Area On March Entry

Keeping in mind that the situation is a neighborhood house, second-run in the district where no large stores are located and newspaper facilities limited to a weekly, Manager Ben Newman, of Loew's Rio, in New York, managed to obtain a handsome total of coverage on his "Rose Marie" campaign that landed for him the Quigley March Bronze plaque. He says no circuit tieups were used, and all displays by the staff.

Newman did a lot of things to attract attention, among them being a street parade headed by a 40-piece boys' band (see photo) with boys carrying theatre banners, and a fleet of sedans promoted from local Ford dealer. Boy Scouts were in the march and included was a 24-sheet float. Parade covered two miles up and down Broadway, with progress aided by police escort.

Prominent cafeteria was promoted to bake a Rose Marie cake for window display with guest tickets given to those coming nearest to guessing the recipe from which the cake was made. Slips in the thousands were distributed by the restaurant and in addition to space for the answers carried all theatre credits.

Ties Into Baby Contest

Local neighborhood weekly also cooperated by allowing Newman to tie into baby beauty contest with winners in the preliminary contests invited to see the picture as guests. Paper duly credited theatre and tied in again the following week on another drive with Newman donating tickets for those making most words out of week's title.

Further district publicity was obtained in many ways. Among these, Ben lists planting cards in public telephone booths with copy reading: "Phone (theatre number) for starting time of ——." Milk bottle tops were also planted around in the dawn's early light by the theatre porters.

Windows were secured in some 25 stores on special tieups, various stills from the picture used to hook in the co-ops with others tied in for MacDonald fashions. Three-sheet cutouts were planted in vacant windows and imprinted blotters passed out to children in six neighborhood schools. Tire covers on private cars, cabs, delivery wagons, etc. also helped circulation.

Bannered auto covered the district with sound system playing songs from the picture, imprinted bags distributed widely, small envelopes with "do not open" copy given out at subway stations. Laundries stuffed packages with heralds and sidewalks stenciled. Coloring contest was effected with neighborhood five-and-ten which with other stores gave away photos of Nelson Eddy and installed window of coloring materials for contest use together with picture stills and accessories.

Front decorations and inside theatre art was in keeping and all work done by Newman's staff. This included hanging electric sign across stage made from old channel letters, and flashed week ahead during overtures, entrances and breaks.

New Orleans Star System Called Enemy of Pictures

Theatremen Claim Newspaper's Ratings Damaging to Grosses

by J. W. LEIGH
New Orleans Correspondent

That "ole debbil" newspaper star rating system is something for New Orleans theatremen to buck up against, it seems, and is termed one of the major box office hazards that hurts business in an otherwise good show town.

This and other whats-what on the entertainment situation and local conditions as affect theatres in the Louisiana metropolis are covered herewith in the continuation of the Showman's Travelogue series now running in Managers' Round Table.

A-MIKE.

Termed as a seaport, New Orleans includes in its borders all the essentials that go to make a city, whether in the busy eastern and northern climes, despite the fact it nestles in the deep south, nursed by the Mississippi river and the Gulf of Mexico, for here is the largest wash goods (men's summer suits) manufacturing center in the United States, shipments being made to all points, including Canada, and even in some instances to South America and Mexico; the winter capital of the south, sharing honors with Florida with its attractive beaches, fittingly called the Winter Capital of America, the home of sports, the largest theatrical drawing capacity as regards population to amusements, and with the lowest admission prices to the motion picture houses of any city in America.

Skilled Labor in Minority

Conservative estimates place the population at approximately a little over a half a million, and growing steadily, year after year, the growth being mainly northern, as well as those from the Latin countries both east and south. The birth rate averages the same as any American city in times of peace and prosperity, and has not varied as regards percentage in the last decade. The population includes Spanish, French, Italians, Jewish, negroes, a small sprinkling of Germans and other nationalities, giving the native born citizen a percentage of about 60 per cent. Manual labor sits heavily on the simon-pure Orleanian, who up to the present time has managed to escape the pick and shovel, leaving these occupations to those of other nations, mostly the negro and the Italians. Owing to the lack of large manufacturing plants in the city, as in the north, skilled labor is in a minority. Before the advent of the Code, clerks in department stores received on an average of from 15, 18 and 20 dollars a week. The Code cut salaries in many instances to 12 and a half dollars a week, and at the same time advanced the wages of negro porters, elevator hands and the like from seven and eight dollars a week to 12 and a half dollars with the same hours as the white-collars.

Affiliated houses claim they, too, will eliminate all favors if the independents do likewise. As the exchanges do not care to change the zoning arrangements, it seems as if New Orleans will have low prices and free premiums till the Day of Doom.

New Orleans boasts of the best transportation in the south, with a network of street cars, buses and a fleet of taxicabs in addition to an automobile to practically every fourth family in the city. Street car and bus fare is seven cents with a universal transfer: taxis 35 cents for a load inside the city limits. Over the river, at Algiers and Gretna, with a combined population of nearly 70,000, ferryboats accommodate the theatregoer at a fare of 12 tickets for 25 cents, with a five-cent bus fare on the west bank. As the theatres are all in walking distance from the Canal street ferry patrons walk or use their own cars from the river to the theatres. The parking situation as yet is not acute, but if the number of cars increases it will soon be necessary to wreck several downtown structures to provide for the number of automobiles in the city both day and night.

Very little latitude is given the resident managers, they for the most part being under instructions from their respective home offices. The United Chain has 18 neighborhood houses, the finest in the city. The operations are conducted from the general office in the heart of the city, where bookings and other arrangements are made daily. The Saengers operate three theatres, the Saenger, Globe and Tudor, all on Canal Street; front office direction is the rule. The St. Charles, only major independent house in the city, is operated by the St. Charles Amusement Company, with Harry S. McLeod resident manager, who runs things in his own way, and has made a wonderful success of the venture. All other neighborhood houses are under individual control—the man who takes your tickets buys the features and the shorts as well, and is competent to go in the booth and operate the machines.

Believing in the ancient saying that all men are enemies, the various theatrical managers have not fraternized to any great extent, except on labor matters—on this they stand as a unit. Records do not show a general theatrical organization, except among the independents, namely, members of the Allied organization, which is represented in this section by Henry Lazarus, manager and owner of the Wonderland, Newcomb and Coliseum theatres, the latter a neighborhood house in the uptown section which has a greater drawing magnet than even one of the key houses. Banknite is doing it.

And be it said to the credit of the local managers, the local houses will average as high in service, cleanliness and sound as any city in the country, bar none. It just seems to come natural to them.

Theatres Use Large Space

Following the lead of the commercial houses and department stores, New Orleans theatres are advertising-minded and instead of the traditional 14-line display, splurge in half, three-quarter pages not only on a Sunday but on other days as well. Newspapers are used, no streamers but solid display that stands out like a sore thumb at a formal gathering. An occasional billboard and a few lithos are used now and then, as well as the radio, but not sufficient to mention. Twelve-sheet stands are seen occasionally—but they prefer the old-reliable newspaper which goes in the homes of practically every family in the city. Mercantile tie-ups are not common in New Orleans.

(*Continued on following page*)

"Have You Contributed Lately?"



ARTISTIC SETTING. Harry Fuchs, Capitol, Port Chester, N. Y., created this display commemorating George Washington week. Genuine relics of Revolutionary period promoted from patrons.



PETTICOAT FEVER. Cashing in on new fad for women's plaid petticoats, Wally Caldwell, Loew's Valentine, Toledo, Ohio, planted this attractive window in leading store for "Petticoat Fever."

DICK WRIGHT SUGGESTIONS

Under the heading "Timely Topics" in a recent issue of the "Ohio Mouthpiece," Warner Theatres' house organ, are set down the following reminders suggested to the men in his sector by Cleveland zone district manager Dick Wright. They are timely indeed and can be studied with profit by theatremen everywhere.

How long has it been since you checked your pass-list? Are you positive that everyone who is enjoying courtesies to your theatre is entitled to them? Check that list today!

Institutional ads build good-will for your theatre and organization. Continue promoting them whenever possible.

Rainy weather for these coming spring weeks brings the usual request for a borrowed umbrella. Do you have a few cheap ones which you can lend patrons. . . . Those same umbrellas will bring them back to your theatre—at least once!

Is your calendar marked to remind you of your theatre's anniversary week. A real celebration demands advance planning.

Are you exercising proper supervision over employees who handle tickets and cash. Managers will create good morale effect by taking keen interest constantly, in this branch of operation.

Are your coming attraction trailers convincing? Interesting? Spotted advantageously?

Watch Those Dripping Faucets

When did you last check up on the consumption of water and electricity in your house? Dripping faucets run up your water bills higher than you think. . . . Are those lights in unfrequented parts of your theatre burning?

What good-will stunt have you planned this month? Is the time ripe for another orphans' party or a treat for the school boy traffic police?

Do you keep principals and school teachers informed of features and short subjects which may have an educational value, so that they can be plugged in class rooms?

Are you taking advantage of cooperative ads by shaving your own direct advertising expenditures currently?

Do your cleaners permit a sufficient amount of outdoor air to circulate through your house during the morning cleaning hours so that your patrons experience a fresh, clean odor and not one of stale-foul air?

Are you regularly inspecting your theatre with a view to preventing conditions which might result in accidents and lawsuits?

Have you become stereotyped in preparing your newspaper advertising? . . . Check through some key city tear sheets with a view to picking up new ideas in layouts and unusual treatments.

How often do you check the lamps—letters—and glass in your marquee? . . . Your marquee flash is by all means one of the most valuable advertising mediums your theatre possesses. Take good care of it.

Do members of your service staff know the exact feature starting times of today's attraction or is it necessary for them to refer to a schedule? . . . A prompt reply to a patron's inquiry is convincing that your staff is on its toes.

Does your spring selling activity include tieups of genuine box-office merit or are they just so much eye-wash for the boss?

Are your swinging marquee banners and outdoor set-pieces anchored securely? . . . March and April winds give them a severe test. . . . It's better to be sure now!

When did you last check your maintenance man on his periodical inspection trips? You have plenty of money tied up in equipment . . . don't let it become an expense to you.

Are you proud of the snap and flash which the front of your theatre presents? . . . After all it reflects upon you. . . it's manager—if it's not up to your expectations correct it!

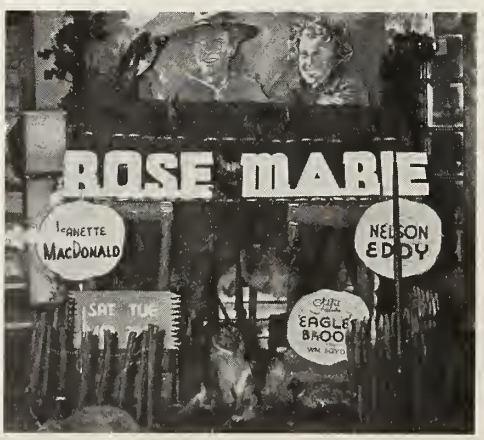
Wouldn't a check of these aforementioned items give you a satisfied feeling that you were looking after your property and job entrusted to your supervision?

"Have You Contributed Lately?"

SAYS HERALD *USED IN WEEKLY MEETINGS*

At the Capitol, Regina, Saskatchewan, Walt Davis holds weekly meetings for male members of the personnel to discuss coming attractions. Reporting on the sessions, Davis writes:

"Further, every week when the Motion Picture Herald comes in, each one takes turns to peruse it from cover to cover, making notations of display lines, editorials, readin gmatter—in fact, anything we may capitalize on locally. These notes are handed in to me and after I have gone over the book, we practically have all the meat of it. . . . "



ATMOSPHERIC DISPLAY. From local furrier, Louie Fishkin, Commodore Theatre, Brooklyn, promoted stuffed animals for "Rose Marie" display. Artist painted background while patrons looked on.

Star System Called Enemy of Pictures

(Continued from preceding page)

The worst enemy of the motion picture in New Orleans is the star system inaugurated by the *Item*. Protests are of no avail. The publisher insists that as the public is interested in the theatres, it is the *Item's* duty to enlighten it. Managers claim that the absence of stars have done them inestimable damage. Some time back a delegation from the theatres called on the *Item* to protest, using the argument that if the theatre criticized the offerings in one of the department stores, a suit for damages would be the result. The argument had no effect, however, and the star system still prevails. And the theatres still advertise in the paper.

Readers with the exception of the Sunday dope and the criticism after the performance is all the theatres get in return for their display advertising. Night clubs, however, in one afternoon newspaper, though they seldom advertise, receive more attention than the editorial page. Hollywood syndicated stuff is used and is eagerly read by all readers while columnists are featured more heavily than Walter Winchell ever dared to be in his home town.

Considered Best Shown Town

New Orleans is conceded to be the best show town in the south, and despite opposition of night clubs, baseball, almost open gambling, all theatres have never to any great extent been obliged to resort to red ink on their ledgers. People crowd the houses.

And in more cases than one lines extending half a block have been formed, not only on a first night but succeeding evenings as well. This is not only in the downtown section but in the neighborhoods as well. Of course, the cash give-aways have much bearing on the latter.

But all-in-all New Orleans theatre owners can depend on a record attendance, taking the 365 days in the year, over those of other cities.

Stage shows will never come back to New Orleans, professionally, for many years, due principally to the high scale of musicians and stage hands. Canned music is serving its purpose well in the various houses.

When the Municipal Auditorium was erected some years ago it was the purpose of the promoters to use the structure for heavy road attractions. The commission council thereupon placed an almost prohibitive license on combinations. As a result, Eddie Cantor and company was the last in that place. Red ink was necessary to balance the books.

Now comes the announcement that the WPA will be asked for funds to reproduce the Old French Opera House to its original status.

"Have You Contributed Lately?"

All Colored Program

In playing "Becky Sharp" at the Delano Theatre, Delano, Cal., publicist August Panero booked only technicolor shorts, including travelogue, cartoon, comedy and feature. Gus reports he received some fine editorials in the papers and the stunt went over very well.



Thames' "Breakfast" Lobby Setpiece

It's the Early Bird That Gets His Breakfast

Girls and boys of Corpus Christi, Texas, awoke one day from a deep dream of peace to read their daily papers and find that Jimmie Thames, Ritz Theatre, had invited them to a prevue of "Love Before Breakfast" and a meal on the house before going to their respective jobs. Six a. m. was the hour set for the showing and the papers were generous with breaks on the gag.

Jimmie promoted the steaming coffee and doughnuts and a pleasant time was had by all. Accompanying photo shows display used in front of theatre to plug the event plus credit for cooperating merchants.

"Have You Contributed Lately?"

"Million" Week Planted by Petch

Planting a "Thanks a Million" week with cooperating merchants and newspaper, Ernie Petch, Strand, Brandon, Manitoba, secured a full page spread, each ad containing title tied in to copy. In connection with this, a missing word contest was planted.

Stores imprinted bags, leading laundry and bakery included inserts in packages, menu stuffers were used in leading cafes and cooperating merchants came through with neat window displays.

"Have You Contributed Lately?"

Jumbled Letter Contest Used by Shaffer for "Zero"

An effective "Ceiling Zero" co-op ad was secured by Frank Shaffer, Warner's Virginia, Harrisonburg, Pa., in which contest was included, prizes including $10 paid by merchants with tickets to runnersup.

Twenty-three merchants cooperated, each ad containing large letter in upper left hand corner, letters when arranged correctly spelled title and names of stars. Merchants distributed heralds at stores.

ROTSKY'S KNITTING CONTEST

Montreal, Canada, Round Tabler Describes Campaign Put On With Cooperating Woolen Advertisers

The results of his theatre knitting contests, running six weeks and recently ended, are reported to the Round Table by George Rotsky, who sponsored the stunt and with great success at the Palace, Montreal. George says that the interest women are now taking in woolcraft gave him the idea, especially since he noticed knitting being done in the theatre, public conveyances, etc.

Campaign was entirely costless as wool company cooperated by taking care of all extra expense, including the cash prizes and newspaper advertising, salary of instructress and contest folders. Department stores also came in with extra copy, window displays (see photo), etc., as contest helped to sell much wool. Stores also distributed folders.

And best of all, says Rotsky, business increased definitely, as theatre was headquarters for information and instructress was stationed there during run of contest to aid entrants. Judging and distribution of prizes was put on at the Palace and this, too, sold a lot of tickets. Nearly 12,000 lines of free space were obtained. Details as follows:

Contest was sponsored with Belding-Corticelli, the woolen company which, in addition to above, furnished for theatre distribution of thousands of folders giving instructions. Five sweaters were illustrated, contestants asked to copy any one or more to be entered. Two newspapers, English and French, were lined up for further cooperation, and these ran the rules, information and other daily mentions, including photos, etc., on woman's page. Local shopping weekly also cooperated.

Entrants Instructed in Knitting

Use of the company's wool was compulsory and each entry had to be accompanied by necessary number of bands off the balls of wool required to make up entry. Instructress was on hand in the mezzanine afternoons, from two to five, and evenings, from seven to ten, to aid knitters and those desiring to learn.

This information was included in the newspapers and also that inquiries and folders would be mailed to those sending self-addressed, stamped envelopes. The offer brought in requests from out of town as well as Montreal, with the provinces of Ontario and Quebec well represented.

Radio was used in the campaign, two periods every morning, from seven forty-five to eight and from ten to ten-thirty being promoted.

Prizes were $25, $15 and $10, with 15 consolation awards to the next 15 selected. These were awarded from the stage of the Palace by Miss Lloyd, Montreal radio personality and newspaper columnist, which event assured an evening of extra business.

Rotsky has nothing but praise for the entire project despite the amount of work involved. In recommending it he asserts that the contest has sufficient meat for tieins with most any large wool company interested enough to spend some money to stimulate sales.



Rotsky's Department Store Knitting Window

"Have You Contributed Lately?"

Blood Donors Club Formed by George

The Voice of Experience in a coast-to-coast hookup devoted most of recent program to what he considered an outstanding piece of humanitarianism by Douglas George, Warner's Parker Theatre, Darby, Penna. Recently a patron of the theatre appealed to George for aid in securing necessary blood for a transfusion for a relative and not only did this enterprising manager secure the blood but steps are now under way for the formation of a free blood donors' organization in Delaware County, with plenty of publicity breaks for the theatre and manager.

Another break seized upon by Douglas was Academy Award going to Bette Davis a few days ahead of his showing of "Dangerous," which enabled him to tackle merchants for a co-op page congratulating Miss Davis on his accomplishment.

"Have You Contributed Lately?"

ANNOUNCE LAST CALL FOR "PARTY" TICKETS

Just a few days left for theatremen in the New York City area to get their tickets for the managers' get-together to be held at the French Casino, the night of Thursday (April 23). Committee suggests immediate action on part of those who intend being on hand, as space is limited.

Party is informal, starts at eleven o'clock, guests may bring wives and/or sweethearts. Single tickets, $2.75 each, good for special dinner, stage show and dancing may still be secured from the following:

Paul Binstock, Republic, Brooklyn; Joe Salmon, Riverside, New York; Marty Rosenburgh, Loew's Boro Park, Brooklyn; Lew Preston, Endicott, Brooklyn; Eric Van Dyck, Loew's 83d Street, New York, and Moe Baranco, State, Jersey City.

Tickets are available at this office for those who cannot conveniently reach any of the Committee.

Fishkin Borrows Ships For "Blood" Display

Through tieup with local ship collector, Louis Fishkin, Commodore Theatre, Brooklyn, for "Captain Blood" borrowed two four-foot pirate ship models which were lighted inside and set in sailing position with shadow-boxed waves. Hand-painted head of Errol Flynn was used for centerpiece and title was of transparent letters lighted from rear. Over entire display was placed two crossed swords. Girl dressed as pirate was stationed next to display distributing programs.

Local candy store cooperated by distributing candy gold pieces-of-eight in imprinted paper bags, store window featuring guessing contest of gold candy pieces, tickets going to winners.

On "Follow the Fleet" a ten-foot hand-painted battleship was constructed in sign shop and placed in front of marine background in order to permit lights shining through portholes (see photo). Oversized action cutouts of Rogers and Astaire were planted at sides, as were star heads of the two mounted inside life buoys. Assistant Harry Kriegsman is credited by Fishkin for aid on the campaigns.

"Have You Contributed Lately?"

Papers Aid McManus On "Shark Island"

In connection with his showing of "Prisoner of Shark Island" at Loew's Midland, Kansas City, Mo., Johnny McManus ran a series of sceen stills in newspaper with captions giving brief idea of what to expect from the film. John lets no grass grow under his feet and when attending a Kiwanis lunch, managed to get in some plugs for the date.

On "Wife Versus Secretary," McManus distributed heralds simulating a stenographic notebook in which were written picture and playdate copy. Extra publicity breaks were garnered when papers used stories and cut of Harlow and Gable with pooches they adopted from Missouri kennels.

"Have You Contributed Lately?"

Brown's Anniversary Week

Celebrating anniversary week at the Paramount in Boston, Harry Brown, Jr., promoted leading hairdresser to demonstrate latest of coiffures in the ladies lounge, promoted elaborate birthday cake, served cigarettes and coffee. Another interesting stunt Harry planted was artist in lobby who sketched any patrons who cared to pose.

"Have You Contributed Lately?"

Skywriting Gag Used By Wade for "Zero"

Plane equipped with siren was borrowed by Vince Wade, Tampa Theatre, Tampa, Fla., for "Ceiling Zero" and used to skywrite picture title and drop lucky-number heralds opening day. Four days ahead ads were run advising all to watch the sky for the thrill of a lifetime.

At Kiddie matinee cutout airplanes and helmets were distributed and boys of student safety patrol march through main streets to theatre carrying placards. To inject a little realism in his trailer, Vince created a smoke screen to represent ceiling zero fog by dropping dry ice in hot water and blowing it across stage under blue lights. Back stage siren heightened the effect.



Fishkin's "Fleet" Lobby Display



Sobler's "Walking Dead" Robot Bally



Wade's 25-Foot Silver "Zero" Plane



Miller's Snowplane Delivery Service

Girl in silver aviatrix costume was used for street bally, distributing imprinted cards offering tickets to those writing title greatest number of times on reverse side. Accompanying photo shows girl standing next to 25-foot silver plane in front of house, later transferred inside and hung from ceiling of lobby.

Paramount Ties "Sky Parade" To Jimmy Allen Sponsors

With radio-famed Jimmy Allen starring in "Sky Parade," Bob Gillham, Paramount ad head, has tied in with the various oil companies sponsoring the Allen programs for exploitation on the picture.

Press book stresses box-office potentialities in the two million or more youngsters who are members of the Flying Cadets—organization built up by sponsors to hold interest in the program. Book relates all the various tieins now used with the air show and sets forth a lot more suggested by the Paramount exploitation forces.

"Have You Contributed Lately?"

Radio Contest for Kids Inaugurated by Strand

As part of campaign for "The Singing Kid," which premiered at the New York Strand, Irv Windisch sponsored a singing competition among boys and girls of the city.

Tryouts were held at Station WINS and youngsters with most promising voices selected to broadcast in the finals over the station from the lobby of the theatre. The radio audience was asked to act as judges and to send their choice to the station.

"Have You Contributed Lately?"

Sobler Uses Robots To Plug "Walking Dead"

A week ahead and during run of "Walking Dead" at the Spreckles in San Diego, Abe Sobler planted a huge mechanical robot, eerily lighted, in his lobby. Man clad in robot suit stalked streets, suit of shining aluminum bore title and playdates (see photo). Attendant in hospital uniform was kept on hand during run with display of first aid supplies.

On "Colleen" cards with real shamrocks attached were printed and distributed at schools, dance halls, etc. Cards were also handed out in office buildings, with announcement that three people from each building would be selected to be guests of Colleen at theatre each three days during run. Names were posted in lobby cigar stand in each building. Sobler offered lifetime pass to first baby girl born on St. Patrick's Day whose mother named her "Colleen."

P. S.—Abe is now out one lifetime pass.

"Have You Contributed Lately?"

Miller's Snowplane Delivery

G. R. Miller, Legion Theatre, Wynyard, Sask., Canada, forwards photo here illustrated, which shows method of film transportation used by his circuit. Miller says "it" is called a snowplane and covers the sixty-mile jumps between situations with ease even when the roads are too bad for horses. Vehicle makes a speed of from 20 to 30 miles an hour when other means of transportation are impractical.

"Have You Contributed Lately?"

Zimbalist's Amateur Nights

Over in Lyndhurst, N. J., Al Zimbalist at the Ritz, has inaugurated amateur nights with local newspaper cooperating. Cash prizes are awarded winners, decided by audience applause, and coupons are run in paper inviting those who can play an instrument or dance to enter the contest.

THE RELEASE CHART

Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut towards such information as he may need, as well as information on pictures that are coming. Features now in work or completed for release later than the date of this issue are listed under "Coming Attractions." Running times are those supplied by the companies. Asterisk indicates running time as made known by West Coast studio before announcement by home office in New York. Variations also may be due to local censorship deletions. Dates are 1935, unless otherwise specified. Letter in parenthesis after title denotes audience classification of production: (A) Adult, (G) General. Numerals following audience classification are production numbers. Dagger symbol indicates picture is of the 1935-36 season.

ACADEMY

Title	Star	Rel. Date	Running Time Minutes	Reviewed
1 Conquer the Sea (G)	Steffi Duna	Jan. 24,'36†	70.	Jan. 25,'36

Coming

Title	Star
Inter-national Crime	
Millions for Defense	
Murder in Chinatown	
Revolt of the Zombies	Dorothy Stone-Deen Jagger
Secret of Scotland Yard	
Slave Ship	

AMBASSADOR-CONN

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Black Gold	Frankie Darro-Berton Churchill	Jan. 20,'36†		
Born to Fight	Frankie Darro-Jack La Rue	Apr. 13,'36†		
His Fighting Blood	Kermit Maynard-Polly Ann Young	Oct. 5		
Men of Action	Frankie Darro-Roy Mason	July 20†		
Song of the Trail	Kermit Maynard-Evelyn Brent	Feb. 24,'36†		
Timber War	Kermit Maynard-Lucille Lund	Nov. 20		
Trails of the Wild	Kermit Maynard-Billie Seward	Aug. 7		
Valley of Wanted Men	Frankie Darro-Grant Withers	Oct. 20†		

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
China Flight		June 15,'36†		
G-Men of the North	Kermit Maynard	May 5,'36†		
Phantom of Death Valley	Frankie Darro-Kane Richmond	May 15,'36†		
Robin Hood, Jr.		June 1,'36†		

BURROUGHS-TARZAN

Title	Star	Rel. Date	Running Time Minutes	Reviewed
New Adventures of Tarzan (G)	Herman Brix	June 10	74	June 10

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Alcatraz		July 1,'36†		
Drag Net, The (See "In the Cutting Room," Feb. 15,'36.)	Rod LaRoeque-Marian Nixon	Apr. 15,'36†		
Three Wise Monks		May 1,'36†		
White Glove, The		June 1,'36†		

CELEBRITY

Title	Star	Rel. Date	Running Time Minutes	Reviewed

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
For Love of You	Franco Foresta - Roscoe and Wayne		6 rls.	
Kiss Me Goodbye (G)	Magda Schneider - Roscoe and Wayne		62	Dec. 14

CHESTERFIELD

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Dark Hour, The	Rey Walker-Irene Ware	Jan. 15,'36†	64	
False Pretenses (G)	Sidney Blackmer-Irene Ware	Oct. 22	66	Nov. 23
Girl Who Came Back (A)	Shirley Grey-Sidney Blackmer	Sept. 20	65	Sept. 28
Happiness C.D.D.	Donald Meek-Irene Ware	Oct. 15	62	
Lady in Scarlet, The	Reginald Denny-Patricia Farr	Oct. 15	62	
Little Red Schoolhouse	Dickie Moore-Junior Coghlan	Mar. 2,'36†	66	
Ring Around the Moon (G)	Erin O'Brien - Moore - Donald Cook	Dec. 15†	64.	Mar. 28,'36

Coming

Title	Star
August Week-end	Valerie Hobson-G. P. Huntley, Jr.
Below the Deadline	
Mother of the World	

COLUMBIA

Title	Star	Rel. Date	Running Time Minutes	Reviewed
After the Dance	Nancy Carroll-George Murphy	June 26	61	
Atlantic Adventure	Nancy Carroll-Lloyd Nolan	Aug. 25	70	
Black Room, The	Boris Karloff-Marian Marsh	July 15	70	
Calling of Dan Matthews, The (G)	Richard Arlen-Charlotte Wynters	Dec. 10†	65.	Feb. 1,'36
Case of the Missing Man, The	Roger Pryor-Joan Perry	Oct. 15†	58	
Cattle Thief, The	Ken Maynard-Geneva Mitchell	Feb. 28,'36†	57	
Champagne for Breakfast	Joan Marsh-Hardie Albright	June 18	68	
Crime and Punishment (A) (Exploitation: Jan. 25,'36, p. 63.)	Peter Lorre-Edward Arnold	Nov. 20†	89	Nov. 30
Dangerous Intrigue	Ralph Bellamy-Gloria Shea	Jan. 4,'36†	57	
Don't Gamble with Love (G)	Bruce Cabot-Ann Sothern	Feb. 15,'36†	*58.	Mar. 14,'36
Escape from Devil's Island (G)	Victor Jory-Florence Rice	Nov. 10†	65.	Dec. 14
Feather in Her Hat, A	Pauline Lord-Louis Hayward	Oct. 17	73	
Gallant Defender	Charles Starrett-Joan Perry	Nov. 30†	57	
Girl Friend, The	Ann Sothern-Jack Haley	July 31	69	
Grand Exit	Ann Sothern-Edmund Lowe	Oct. 25†	67	
Guard That Girl (G)	Robert Allen-Florence Rice	Sept. 20†	67	Nov. 23
Heir to Trouble	Ken Maynard-Joan Perry	Sept. 26†	59	
Hell Ship Morgan (G)	George Bancroft-Ann Sothern	Feb. 8,'36†	65.	Mar. 21,'36
Heroes of the Range	Ken Maynard-June Gale	Mar. 28,'36†	51	
If You Could Only Cook (Exploitation: Jan. 25,'36, p. 64.)	Jean Arthur-Herbert Marshall	Dec. 30†	72	
Lady of Secrets	Ruth Chatterton-Otto Kruger	Jan. 25,'36†	73	
Lawless Riders	Ken Maynard-Geneva Mitchell	Dec. 28†	57	
Lone Wolf Returns, The (G)	Melvyn Douglas-Gail Patrick	Dec. 31†	65.	Feb. 15,'36
Love Me Forever	Grace Moore-Leo Carrillo	June 27	93	
Mr. Deeds Goes to Town (See "In the Cutting Room," Mar. 28,'36.)	Gary Cooper-Jean Arthur	Apr. 12,'36†	118	
Music Goes 'Round, The (G) (Exploitation: Mar. 7,'36, p. 95; Mar. 21,'36, p. 96; Mar. 28,'36, p. 84.)	Rochelle Hudson-Harry Richman	Feb. 27,'36†	87.	Feb. 29,'36
Mysterious Avenger	Charles Starrett-Joan Perry	Jan. 17,'36†	55	
One Way Ticket	Lloyd Nolan-Peggy Conklin	Nov. 25†	71	
Panic on the Air	Lew Ayres-Florence Rice	Apr. 10,'36†	58	
Pride of the Marines	Charles Bickford-Florence Rice	Apr. 2,'36†	66	
Public Menace, The	Jean Arthur-George Murphy	Sept. 30	63	
Riding Wild	Tim McCoy-Billie Seward	June 28	56	
Roaming Lady (See "In the Cutting Room," April 4,'36.)	Fay Wray-Ralph Bellamy	Apr. 12,'36†		
She Couldn't Take It (G)	George Raft-Joan Bennett	Oct. 20†	86	Nov. 18
She Married Her Boss (Exploitation: Feb. 15,'36, p. 83.)	C. Colbert-Melvyn Douglas	Sept. 19	91	
Superspeed	Norman Foster-Florence Rice	Sept. 1	57	
Too Tough to Kill	Victor Jory-Sally O'Neil	Nov. 23†	58	
Western Courage	Ken Maynard-Geneva Mitchell	Nov. 15†	58	
Western Frontier	Ken Maynard-Lucile Browne	Aug. 25†	57	
You May Be Next (G)	Ann Sothern-Lloyd Nolan	Feb. 6,'36†	67.	Mar. 28,'36

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
And So They Were Married (See "In the Cutting Room," Mar. 28,'36.)	Mary Astor-Melvyn Douglas	May 10,'36†		
Avenging Waters	Ken Maynard-Beth Marion	May 8,'36†		
Blackmailer (See "In the Cutting Room," Mar. 28,'36.)	William Gargan-Florence Rice	May 8,'36†		
Devil's Squadron	Richard Dix-Karen Morley	May 1,'36†		
Fer de Lance	Edward Arnold-Lionel Stander			
King Steps Out, The	Grace Moore-Frenchot Tone	May 15,'36†		
Lost Horizon	Ronald Colman-Jane Wyatt			
Mine with the Iron Door, The	Richard Arlen-Cecilia Parker	May 6,'36†		
Queer Money	Chester Morris-Margot Grahame	May 25,'36†		
Secret Patrol	Charles Starrett- Finis Barton			
Stampede	Charles Starrett- Finis Barton			
Trapped by Television	Lyle Talbot			
Wedding Present	Lew Ayres			

COMMODORE

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Aces Wild	Harry Carey	Jan. 2,'36†	8 rls.	
Ghost Town	Harry Carey	Feb. 15,'36†	6 rls.	
Kid Courageous	Bob Steele	July 28†	6 rls.	
Loser's End	Jack Perrin	Aug. 26	6 rls.	
Pecos Kid, The	Fred Kohler, Jr.	Feb. 15,'36†	6 rls.	
Rider of the Law, The	Bob Steele	Oct. 28†	6 rls.	
Ridin' Through	Tom Tyler	Nov. 26†	6 rls.	
Shadow of Silk Lennox	Lon Chaney, Jr.	Nov. 1†	6 rls.	
Smokey Smith	Bob Steele	Sept. 26	6 rls.	
Terror of the Plains	Tom Tyler	June 27	6 rls.	
Toll of the Desert (G)	Fred Kohler, Jr.-Betty Mack	Nov. 1†	60	Oct. 26
Western Justice	Bob Steele	June 14†	6 rls.	
Wolf Riders	Jack Perrin	Dec. 28†	6 rls.	

Coming

Title	Star	Running Time
Scream in the Dark	Lon Chaney, Jr.	6 rls.

DANUBIA

(Hungarian Dialogue)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
College Boys of Igio	Marica Gerval	Sept. 3†	85	
Empress and a Soldier	Gozon-Dajbukat	Dec. 1†	77	
Homely Girl	Javor Murathy	Sept. 1†	88	
Honor Among Thieves	Kabos-Calkos	Sept. 10†	73	
Iron Man	Torzs-Turay	Sept. 15†	71	
Keep Smiling	Szoeke Szakali	Feb. 21,'36†	77	
New Squire, The	Paul Javor	Mar. 15,'36†	106	
Queen of Roses	Zita Pertzel	Nov. 10†	90	
Seeing Hungary (English titles)	Travelogue	Aug. 29	58	
Sweet Stepmother	Maria Tasnadi	Nov. 22†	90	

Coming

Title	Star	Running Time
Be Good Until Death	Csortes-Deveny	89

(THE RELEASE CHART--CONT'D)

DU WORLD

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Don Quixote	Chaliapin-Sydney Fox	July	1	81 July 8,'33
Dream of My People	Cantor Rosenblatt	June	1	
Frasquita (G)	Franz Lehar	Jan.	17,'36†	87 Feb. 1,'36
Hello Paris		Oct.	15†	
Iceland Fishermen (G)	Pierre Loti story	Sept.	15	72 Oct. 5
Legong: Dance of the Virgins	Technicolor	Nov.	15†	60
Ra Mu		Sept.	1†	
Sans Famille	Robert Lynen	Aug.	1	
Scandal in Budapest		Nov.	1†	
Wedding Rehearsal	Roland Young-Merle Oberon	Dec.	1†	

Coming

Notre Dame			58	

EMPIRE

Star	Title	Rel. Date	Running Time Minutes	Reviewed
Get That Man!	Wallace Ford-Lillian Miles	July	11	61

Coming

Crime Patrol	Ray Walker-Geneva Mitchell			
Fire Trap (G)	Evalyn Knapp-Norman Foster		*63	Dec. 7
Shadows of the Orient (G)	Regis Toomey-Esther Ralston		*65	Feb. 15,'36

FIRST DIVISION

(Releases First Division Productions and in certain territories Alliance, Diversion, Normandy, Associated Talking, Monogram, Liberty, Chesterfield and Invincible Pictures.)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
August Week-end	Valerie Hobson-G. P. Huntley, Jr.	Apr.	10,'36†	
Bridge of Sighs	Onslow Stevens-Dorothy Tree	Mar.	5,'36†	66
Brilliant Marriage	Joan Marsh-Ray Walker	Mar.	25,'36†	
Condemned to Live	Ralph Morgan-Maxine Doyle	Sept.	15	60
Dance Band (G)	Buddy Rogers-June Clyde	Nov.	15†	65 June 15
Dark Hour, The	Irene Ware-Ray Walker	Jan.	15,'36†	70½
Drake the Pirate (G)	Matheson Lang-Jane Baxter	Apr.	1,'36†	78 June 1
False Pretenses (G)	Sidney Blackmer-Irene Ware	Oct.	22†	66 Nov. 23
Feud of the West	Hoot Gibson-Joan Barclay	Apr.	15,'36†	
Frontier Justice	Hoot Gibson	Oct.	1†	58
Girl Who Came Back (A)	Shirley Grey-Sidney Blackmer	Sept.	20†	65 Sept. 28
Happiness C.O.D.	Donald Meek-Irene Ware	Oct.	15†	69
Hitch-Hike to Heaven	Henrietta Crosman-Anita Page	Dec.	1†	63
Hong Kong Nights	Tom Keene-Wera Engles	Sept.	15†	59
I Conquer the Sea (G)	Steffi Duna	Feb.	1,'36†	67 Jan. 25,'36
Java Head (A)	Anna May Wong - E. Allan - E. Gwenn - John Loder	Sept.	1†	70 Aug. 17
Lady in Scarlet, The	Reginald Denny-Patricia Farr	Nov.	20†	65
Law of 45's	Big Boy Williams-Molly O'Day	Dec.	1†	56
Little Red School House	Junior Coghlan-Dickie Moore	Mar.	10,'36†	59
Living Dead, The	Gerald Du Maurier-Geo. Curzon	Feb.	29,'36†	65
Lucky Terror, The	Hoot Gibson	Feb.	20,'36†	61
Mimi (A)	Douglas Fairbanks, Jr.-Gertrude Lawrence	Oct.	8†	75 June 9
Murder at Glen Athol	John Miljan-Irene Ware	Nov.	1†	69
Old Curiosity Shop (G)	Elaine Benson-Ben Webster	Dec.	25†	89 Feb. 2
Red Wagon	Charles Bickford-Raquel Torres	Dec.	8†	76
Ring Around the Moon	Erin O'Brien - Moore - Donald Cook	Jan.	23,'36†	69½
Society Fever	Lois Wilson-Lloyd Hughes	Oct.	1†	67
Spy 77 (G)	Greta Nissen-Don Alvarado	Jan.	15,'36†	77 Feb. 29,'36
Swifty	Hoot Gibson-June Gale	Dec.	15†	60
Tango	Marian Nixon-Chick Chandler	Jan.	10,'36†	70

Coming

La Vie Parisienne	John Loder-Nancy Burns			
Southern Maid, A	Bebe Daniels-Clifford Mollison		60	

FIRST NATIONAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Brides Are Like That (G) 972	Ross Alexander-Anita Louise	Apr.	18,'36†	67 Jan. 25,'36
Bright Lights (G) 865	Joe E. Brown-Ann Dvorak	Aug.	31	83 Aug. 3
Broadway Hostess (G) 963	Winifred Shaw-Lyle Talbot	Dec.	7†	69 Nov. 23
Captain Blood (G) 855 (Exploitation: Jan. 25,'36, p. 69; Feb. 1,'36, p. 66; Feb. 8,'36, pp. 83, 86; Feb. 29,'36, pp. 74, 76; Mar. 14,'36, p. 89.)	Errol Flynn-Olivia De Havilland	Dec.	28†	119 Jan. 11,'36
Case of the Lucky Legs, The (G) 966	Warren William-Genevieve Tobin	Oct.	5	77 Sept. 21
Ceiling Zero (G) 953 (Exploitation: Feb. 1,'36, p. 82; Feb. 8,'36, p. 83; Feb. 29,'36, p. 73; Mar. 7,'36, p. 99.)	James Cagney-Pat O'Brien	Jan.	25,'36†	95 Dec. 28
Goose and the Gander (A) 967	Kay Francis-George Brent	Sept.	21†	65 Oct. 5
I Found Stella Parish (A) 958	Kay Francis-Ian Hunter	Nov.	16†	84 Nov. 2
Irish In Us, The (G) 868	James Cagney-Pat O'Brien	Aug.	3	80 July 20
Man of Iron (G) 989	Barton MacLane-Mary Astor	Dec.	21†	61 Nov. 18
Murder of Dr. Harrigan, The (G) 970	Kay Linaker-Ricardo Cortez	Jan.	11,'36†	67 Feb. 1,'36
Oil for the Lamps of China (G) 867	J. Hutchinson-Pat O'Brien	June	8	97 May 18
Payoff, The (G) 988	James Dunn-Claire Dodd	Nov.	9†	64 Nov. 30
Road Gang (A) 964 (Exploitation: Mar. 7,'36, p. 94.)	Donald Woods-Kay Linaker	Mar.	28,'36†	62 Feb. 29,'36
Shipmates Forever (G) 952 (Exploitation: Mar. 7,'36, p. 96.)	Dick Powell-Ruby Keeler	Oct.	12†	109 Sept. 28
Singing Kid, The (G) 954	Al Jolson-Beverly Roberts	Apr.	11,'36†	84 Mar. 21,'36
Snowed Under (G) 971	George Bront-Genevieve Tobin	Apr.	4,'36†	83 Mar. 21,'36
Song of the Saddle (G) 978	Dick Foran-Alma Lloyd	Feb.	29,'36†	56 Apr. 11,'36
Story of Louis Pasteur, The (G) 956 (Exploitation: Feb. 22,'36, pp. 95, 96; Mar. 14,'36, p. 87; Apr. 4,'36, p. 87.)	Paul Muni-Josephine Hutchinson	Feb.	22,'36†	87 Nov. 30

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Angel of Mercy	Kay Francis-Ian Hunter			
Bullets or Ballots	Edw. G. Robinson-Joan Blondell (See "In the Cutting Room," Apr. 11,'36.)			
Earthworm Tractors	Joe E. Brown-June Travis (See "In the Cutting Room," Apr. 11,'36.)			
God's Country and the Woman	Bette Davis-George Brent			
Golden Arrow, The 959	Bette Davis-George Brent (See "In the Cutting Room," Feb. 8,'36.)	May	16,'36†	
Hearts Divided 955	Marion Davies-Dick Powell (See "In the Cutting Room," Mar. 14,'36.)	May	30,'36†	
Law in Her Hands, The 973	Margaret Lindsay-Warren Hull-Glenda Farrell (See "In the Cutting Room," Mar. 14,'36.)	May	23,'38†	
Murder by an Aristocrat (G)	Marguerite Churchill-L. Talbot		*62	Apr. 4,'38
Public Enemy's Wife	Pat O'Brien-Margaret Lindsay			
Stage Struck	Joan Blondell-Dick Powell			
Two Gun Buckaroo	Dick Foran			

FRANK NORTON
(Greek Dialogue—English Titles)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Aute in Zoe	Reta Karmen	Nov.	25†	115
Blue Candles	Reta Myrat	Dec.	25†	95
Crucified Love	Helen Pades	Dec.	15†	115
Depression Is Over	Beatrice Emanuel	Jan.	15,'36†	98
Independence	Phillip Alexander	Feb.	16,'36†	100
Makrea Apton Kosmo	Athena Olympia	Nov.	18†	75
News from Greece	Travelogue	Feb.	9,'38†	80
Voskopoula	Sophea Damoglou	Jan.	5,'36†	95

GB PICTURES

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Alias Bulldog Drummond (G) 3509	J. Hulbert-Fay Wray	Sept.	1†	63 May 16
Born for Glory 3508	Barry Mackay-John Mills	Sept.	30†	70
Boys Will Be Boys	Will Hay	Nov.	15†	70
First a Girl (A) 3512	Jessie Matthews-Sonnie Hale	Dec.	25†	78 Nov. 30
King of the Damned (A) 3504	Conrad Veidt-Helen Vinson	Jan.	20,'36†	75 Jan. 25,'36
Mister Hobo (G) 3416 (Reviewed under the title, "The Guv'nor.") (Exploitation: Jan. 18,'36, p. 83; Feb. 8,'36, p. 84; Apr. 4,'36, p. 83.)	George Arliss-Gene Gerrard	Nov.	22	80 Oct. 10
Passing of the Third Floor Back, The (G) 3510	Conrad Veidt-Rene Ray	Dec.	15†	80 Oct. 10
Rhodes, the Diamond Master (G) (Exploitation: Feb. 29,'36, p. 72.)	Walter Huston	Feb.	20,'38†	88 Mar. 7,'36
Transatlantic Tunnel (G) 3513 (Exploitation: Feb. 1,'36, p. 64.)	Richard Dix-Madge Evans	Oct.	27†	94 Nov. 8

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Doomed Cargo	Edmund Lowe-Constance Cummings			
East Meets West	George Arliss-Elizabeth Allan			
Everything Is Thunder	Constance Bennett-Oscar Homolka			
It's Love Again	Jessie Matthews-Robert Young			
King Solomon's Mines 3511				
Man Who Lived Again 3507	Boris Karloff			
Secret Agent 3506	Madeleine Carroll-Peter Lorre			
Soldiers Three 3515	Maureen O'Sullivan-Victor McLaglen			

GEORGE HIRLIMAN ENTERPRISES

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Rest Cure (G)	Reginald Denny-Esther Ralston	May	7,'36	64 Feb. 15,'36

Coming

Captain Calamity	George Houston-Marian Nixon	June	7,'36	66
Pending Justice	Conrad Nagel-Eleanor Hunt			
Romance on the Rio				
Yellow Cargo	Conrad Nagel-Eleanor Hunt	June	15,'36	65

HOFFBERG

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Fighting Playboy	Lucile Browne-Nick Stuart	Nov.	10†	55
Old Spanish Custom, An	Buster Keaton	Jan.	2,'36†	60

Coming

Monday at Ten	Virginia Cherrill-Garry Marsh			60
Womanhood	Eve Gray-Esmond Knight			60

HUNGARIA
(Hungarian Dialogue)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Addressee Unknown	Irene Agai	Nov.	20†	85
Be Good Unto Death	Paul Javor	Jan.	1,'38†	85
Heart Specialist	Gyula Csortos	Dec.	30†	90
I Cannot Live Without Music	B. Somegyi	Dec.	20†	95
Miss President	Lily Muraty	Oct.	15†	90
One Night in Venice	Gyula Csertos	Jan.	1,'38†	85
Smile Please	Szoeke Szakall	Dec.	1†	86
Three Men Under the Snow	Jeno Torzs	Nov.	20†	85

(THE RELEASE CHART--CONT'D)

IMPERIAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Broken Coin	Earle Douglas	Jan. 10,'36†	50	
Call of the Coyote	Ken Thompson	Mar. 15,'38†	50	
Mad Parade	Irene Rich-Evelyn Brent	Jan. 25,'36†	71	
Manhattan Butterfly	Dorothy Grainger-Wm. Bakewell	Nov. 25†	71	
Murder by Television	Bela Lugosi-June Collyer	Oct. 25†	62	
Paradise Valley	Hill-Billies	Feb. 19,'36†	48	
Rich Relations	Ralph Forbes-Frances Grant	Jan. 15,'36†		
Soviet Russia Thru the Eyes of an American (G)	Norman Brokenshire	Oct. 1†	72	Oct. 20

Coming

High Hat	Frank Luther	Apr. 15,'36		
Second Choice	Betty Burgess-Jack LaRue			

INVINCIBLE

[Distributed through Chesterfield]

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bridge of Sighs	Onslow Stevens-Dorothy Tree	Feb. 15,'36†	64	
Brilliant Marriage	Joan Marsh-Ray Walker	Mar. 25,'35†		
Condemned to Live	Ralph Morgan-Maxine Doyle	Sept. 15		
Hitch-Hike to Heaven	Henrietta Crosman-Anita Page	Dec. 1†		
Murder at Glen Athol (Released in New York territory under the title, "The Criminal Within.")	John Miljan-Irene Ware	Oct. 1		
Society Fever	Lois Wilson-Lloyd Hughes	Oct. 1		
Tango	Marian Nixon-Chick Chandler	Jan. 1,'36†	66	

Coming

Death Rides Double				
Smart Guy	Chick Chandler-Berton Churchill			
Under the Lilacs				

LIBERTY

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Old Homestead, The 1011	Mary Carlisle-Lawrence Gray	Aug. 10	73	

MAJESTIC

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Reckless Roads	Judith Allen-Regis Toomey	July 1	66	

MASCOT

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Confidential (G)	Donald Cook-Evalyn Knapp	Oct. 16	65	Oct. 20
Doughnuts and Society	Louise Fazenda-Maude Eburne	Mar. 27,'36†	63	
Waterfront Lady (G)	Ann Rutherford-Frank Albertson	Oct. 5	68	Oct. 20

METRO-GOLDWYN-MAYER

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Ah, Wilderness! (G) 628 (Exploitation: Jan. 18,'36, pp. 82, 83; Feb. 22,'36, p. 98.)	Wallace Beery-Lionel Barrymore	Nov. 29†	98	Nov. 23
Anna Karenina (G) 638	Greta Garbo-Fredric March	Sept. 6†	95	July 9
Baby Face Harrington (G)	Charles Butterworth-U. Merkel	Apr. 12	63	Mar. 30
Bishop Misbehaves, The (G) 813	Edmund Gwenn - Maureen O'Sullivan	Sept. 13†	86	Nov. 9
Bohemian Girl, The (G) 521	Laurel and Hardy	Feb. 14,'36†	72	Mar. 7,'36
Bonnie Scotland (G) 520	Laurel and Hardy	Aug. 23†	82	Sept. 14
Broadway Melody of 1936 (G) 601 (Exploitation: Feb. 8,'36, p. 86.)	Jack Benny-Eleanor Powell	Sept. 20	103	Sept. 7
China Seas (G) 602	Clark Gable - Jean Harlow - Wallace Beery	Aug. 16†	89	Aug. 5
Escapade (G)	William Powell-Luise Rainer	July 5	89	July 18
Exclusive Story (G) 621 (Exploitation: Mar. 28.'36 p. 82; Apr. 11,'36, p. 95.)	Franchot Tone-Madge Evans	Jan. 17,'36†	73	Jan. 18,'36
Garden Murder Case, The (G) 622	Edmund Lowe-Virginia Bruce	Feb. 21,'36†	62	Feb. 8,'36
Here Comes the Band (G) 825	Ted Lewis-Virginia Bruce	Aug. 30†	87	Aug. 17
I Live My Life (G) 512 (Exploitation: Feb. 15,'38, p. 83.)	Joan Crawford-Brian Aherne	Oct. 4†	98	Oct. 5
It's in the Air (G) 618	Jack Benny-Una Merkel	Oct. 11†	80	Nov. 16
Kind Lady (G) 619	Aline MacMahon-B. Rathbone	Dec. 8†	78	Dec. 7
Last of the Pagans (G) 617 (Exploitation: Mar. 7,'36, p. 95.)	Mala-Lotus Long	Dec. 20†	84	Dec. 14
Mad Love (A)	Peter Lorre-Frances Drake	July 12	69	July 8
Moonlight Murder (G)	Chester Morris-Madge Evans	Mar. 27,'36†	68	Mar. 28,'36
Murder Man, The (G) 612	Spencer Tracy-Virginia Bruce	July 19	70	July 20
Mutiny on the Bounty (G) 536 (Exploitation: Jan. 18,'38, p. 60; Jan. 25, '36, p. 68; Feb. 1,'36, p. 65; Feb. 15,'36, p. 82; Feb. 22,'38, pp. 95, 98.)	Clark Gable-Charles Laughton-Franchot Tone	Nov. 8†	133	Nov. 9
Night at the Opera, A (G) 644 (Exploitation: Jan. 18,'36, pp. 80, 82; Feb. 22,'36, pp. 94, 100; Feb. 29,'38, p 74; Mar. 7,'36, p. 100; Apr. 4,'36, p. 88.)	Marx Brothers	Nov. 15†	96	Oct. 26
No More Ladies (A)	Joan Crawford-R. Montgomery	June 14	82	June 3
O'Shaughnessy's Boy (G) 505 (Exploitation: Jan. 18,'36, p. 86; Feb. 29, '36; P. 78.)	Wallace Beery-Jackie Cooper	Sept. 27†	88	Oct. 8
Perfect Gentleman, The (G) 615	Frank Morgan-C. Courtneidge	Nov. 22†	73	Dec. 28
Petticoat Fever (G) 645	Rob't Montgomery-Myrna Loy	Mar. 20,'36†	81	Mar. 21,'36
Pursuit (G) 614	Chester Morris-Sally Eilers	Aug. 9†	82	Aug. 8
Rendezvous (G) 529	Wm. Powell-Rosalind Russell	Oct. 25†	96	Nov. 9
Riffraff (G) 517 (Exploitation: Feb. 22,'36, p. 96; Apr. 4,'36, pp. 84, 89.)	Jean Harlow-Spencer Tracy	Jan. 3,'36†	90	Dec. 28
Robin Hood of El Dorado, The (See "In the Cutting Room," Mar. 7,'36.)	Warner Baxter-Ann Loring	Apr. 17,'36†	86	
Rose Marie (G) 643 (See musical analysis, Feb. 22.'36, p. 23.) (Exploitation: Feb. 15,'36, p. 85; Mar. 14,'36, p. 87; Mar. 21,'36, p. 92; Apr. 4,'36, p. 89; Apr. 11,'36, p. 97.)	J. MacDonald-Nelson Eddy	Jan. 31,'36†	113	Jan. 18,'36
Small Town Girl (G) 607	Janet Gaynor-Robert Taylor	Apr. 10,'36†	106	Apr. 11,'36
Smilin' Through (G) 650 (Re-release) (Exploitation: Feb. 8,'36, p. 85.)	Norma Shearer-Fredric March-Leslie Howard	Aug. 23	100	Oct. 22,'32
Tale of Two Cities, A (G) 604 (Exploitation: Jan. 25,'36, p. 64; Feb. 15,'36, p. 83; Mar. 14,'36, p. 86.)	Ronald Colman-Elizabeth Allan	Dec. 27†	126	Dec. 7
Three Godfathers (G) 623	Chester Morris-Irene Hervey	Mar. 6,'36†	82	Feb. 22,'36
Three Live Ghosts (G) 618	Richard Arlen-Cecilia Parker	Jan. 10,'36†	62	Jan. 4,'36
Tough Guy (G) 620	Jackie Cooper-Joseph Calleia	Jan. 24,'36†	77	Feb. 8,'36
Unguarded Hour (G)	Loretta Young-Franchot Tone	Apr. 3,'36†	88	Apr. 4,'36
Voice of Bugle Ann, The (G) 630	Lionel Barrymore-M. O'Sullivan	Feb. 7,'36†	72	Feb. 15,'36
Whipsaw (G) 513	Myrna Loy-Spencer Tracy	Dec. 13†	82	Dec. 14
Wife vs. Secretary (G) 606	Clark Gable - Myrna Loy - Jean Harlow	Feb. 28,'36†	89	Feb. 22,'36
Woman Wanted (G) 611	Joel McCrea-Maureen O'Sullivan	Aug. 2†	68	July 27

Coming

Absolute Quiet (G) (See "In the Cutting Room," Mar. 21,'36.)	Stuart Erwin-Ann Loring	Apr. 24,'36†	*65	Apr. 11,'36
Good Earth, The	Paul Muni-Luise Rainer			
Great Ziegfeld, The (G) (Pictorial: Jan. 25,'36, p. 16.)	William Powell - Myrna Loy - Luise Rainer		180	Apr. 4,'36
Kelly the Second	Patsy Kelly-Pert Kelton			
Mob Rule	Sylvia Sidney-Spencer Tracy	May 29,'36†		
Our Relations	Laurel and Hardy			
Romeo and Juliet (See production article, Mar. 28,'36, p. 16.)	Norma Shearer-Leslie Howard-John Barrymore			
San Francisco (See "In the Cutting Room," April 4,'36.)	Clark Gable-J. MacDonald-Spencer Tracy-Jack Holt	May 22,'36†		
Speed (See "In the Cutting Room," Apr. 11,'36.)	Wendy Barrie-James Stewart	May 8,'36†		
Suicide Club	Robert Montgomery-Rosalind Russell	May 15,'36†		
Suzy	Jean Harlow-Franchot Tone			
Tarzan Escapes	Johnny Weismuller - Maureen O'Sullivan			
Witch of Timbuctu	Lionel Barrymore-M. O'Sullivan			

MITCHELL LEICHTER - BEAUMONT

Title	Star	Rel Date	Running Time Minutes	Reviewed
Desert Guns	Conway Tearle	Jan. 2,'36†	65	
Judgment Book	Conway Tearle	Sept. 16†	67	
Riddle Ranch	Black King	Dec. 16†	56	
Trail's End	Conway Tearle	Aug. 15†	57	

Coming

Devil's Gold	Conway Tearle			
Hell's Hacienda	Conway Tearle			
Senior Jim	Conway Tearle-Barbara Bedford			
Three Fingers	Conway Tearle			
Whistling Skull	Conway Tearle			

MONOGRAM

Title	Star	Rel Date	Running Time Minutes	Reviewed
Cheers of the Crowd (G) 3028	Russell Hopton-Irene Ware	Aug. 5	61	Aug. 8
Dawn Rider, The 3033	John Wayne-Marion Burns	June 20	57	
Healer, The (G) 3004	Ralph Bellamy-Karen Morley	June 15	77	June 1
Honeymoon Limited (G) 3016	Neil Hamilton-Irene Hervey	July 1	70	June 22
Keeper of the Bees, The(G)3002	Neil Hamilton-Betty Furness	July 15	76	June 15
Make a Million (G) 3019	Charles Starrett-Pauline Brooks	July 25	64	June 29
Paradise Canyon (G) 3038	John Wayne-Marion Burns	July 20	52	May 18

PARAMOUNT

Title	Star	Rel Date	Running Time Minutes	Reviewed
Accent on Youth (A) 3452	Sylvia Sidney-Herbert Marshall	Aug. 23†	77	July 18
Annapolis Farewell (G) 3503	Tom Brown-Sir Guy Standing	Sept. 6†	82	Aug. 31
Anything Goes (G) 3533	Bing Crosby-Ethel Merman	Jan. 24,'38†	92	Feb. 22,'36
Bar 20 Rides Again (G) 3525	Wm. Boyd-Jimmy Ellison	Dec. 13†	63	Dec. 7
Big Broadcast of 1938, The (G) 3511	Jack Oakie-Burns & Allen	Sept. 20†	97	Sept. 21
Big Brown Eyes (G)	Joan Bennett-Cary Grant	Apr. 3,'36†	76	Apr. 11,'36
Bride Comes Home, The (G) 3530 (Exploitation: Jan. 18,'36, p. 83; Feb. 8,'36, p. 83; Feb. 22,'36, p. 98.)	Claudette Colbert-F. MacMurray	Jan. 3,'36†	63	Nov. 23
Call of the Prairie (G) 3541	Wm. Boyd-Jimmy Ellison	Mar. 6,'36†	67	Feb. 1,'36
Collegiate (G) 3529 (Exploitation: Jan. 18,'36, p. 83; Feb. 8, '36, p. 83; Feb. 22,'36, p. 94; Mar. 14,'36, p. 89; Apr. 11,'36, p. 92.)	Joe Penner-Jack Oakie	Dec. 27†	81	Dec. 28

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Desert Gold 3546	Larry Crabbe-Marsha Hunt	Mar. 27,'36†	58	
Coronado 3524	Betty Burgess-Johnny Dowas	Nov. 29†	76	
(See "In the Cutting Room," Oct. 19.) (Exploitation: Feb. 1,36, p. 66.)				
Crusades, The (G) 3508	Loretta Young-Henry Wilcoxon	Oct. 25†	125	Aug. 10
(Pictorial: June 29,'35, p. 47; exploitation: Feb. 8,'36, pp. 60, 65; Feb. 22,'36, p. 97.)				
Desire (A) 3539	Marlene Dietrich-Gary Cooper	Feb. 28,'36†	95	Feb. 8,'36
Dr. Jekyll and Mr. Hyde 3459	Fredric March-Miriam Hopkins	July 5	85	Dec. 26,'31
(Re-issue)				
Drift Fence 3536	Larry Crabbe-Kath. De Mille	Feb. 14,'36†	56	
Eagle's Breed, The (G) 3517	Wm. Boyd-Jimmy Ellison	Oct. 25†	60	Oct. 12
F Man 3544	Jack Haley-Adrienne Marden	Mar. 13,'36†	72	
(See "In the Cutting Room," Jan. 11,'36.)				
Give Us This Night (G) 3542	Jan Kiepura-Gladys Swarthout	Mar. 6,'36†	73	Mar. 7,'36
(See musical analysis, Mar. 14,'36, p. 16.)				
Hands Across the Table (A) 3515	C. Lombard-Fred MacMurray	Oct. 18†	80	Oct. 19
(Exploitation: Feb. 1,'36, p. 66.)				
Her Master's Voice (G) 3531	Edw. E. Horton-P. Conklin	Jan. 17,'36†	*75	Feb. 22,'36
Hopalong Cassidy 3506	Wm. Boyd-Paula Stone	Aug. 23†	59	
If I Had a Million	Gary Cooper-George Raft		95	Nov. 12,'32
(Re-issue)				
It's a Great Life 3526	Joe Morrison-Rosalind Keith	Dec. 20†	63	
(See "In the Cutting Room," Sept. 26.)				
Klondike Annie (A)	Mae West-Victor McLaglen	Feb. 21,'36†	81	Feb. 15,'36
(See news article, Mar 7,'36, p. 19.) (Exploitation: Feb. 22,'36, p. 96; Apr. 11,'36, p. 92.)				
Last Outpost, The (A) 3505	Cary Grant-Gertrude Michael	Oct. 11†	77	Oct. 12
Little America (G) 3514	Admiral Byrd	Oct. 4†	52	Oct. 5
Maa ea the Flying Trapeze, The (G) 3451	W. C. Fields-Mary Brian	July 26	66	Aug. 10
Mary Burns, Fugitive (G) 3521	Sylvia Sidney-Melvyn Douglas	Nov. 15†	84	Nov. 10
(Exploitation: Mar. 14,'36, p. 66; Mar. 28,'36, p. 84.)				
Milky Way, The (G) 3535	Harold Lloyd-Adolphe Menjou	Feb. 7,'36†	88	Feb. 1,'36
(Exploitation: Mar. 21,'36, pp. 93, 95; Apr. 4,'36, pp. 82, 87.)				
Millions in the Air (G) 3526	John Howard-Wendy Barrie	Dec. 13†	72	Nov. 10
(Exploitation: Jan. 25,'36, p. 64; Feb. 8,'36, p. 83.)				
Moon's Our Home, The (G)	Margaret Sullavan-Henry Fonda	Apr. 10,'36†	83	Apr. 11,'36
Nevada (G) 3523	Larry Crabbe-Kathleen Burke	Nov. 26†	59	Nov. 10
Peter Ibbetson (G) 3518	Gary Cooper-Ann Harding	Nov. 8†	85	Nov. 9
Preview Murder Mystery (G)	Gail Patrick-Reginald Denny	Feb. 26,'36†	65	Feb. 15,'36
Rose of the Rancho (G) 3516	John Boles-Gladys Swarthout	Jan. 10,'36†	82	Jan. 11,'36
(See musical analysis, Jan. 11,'36, p. 45; exploitation: Jan. 18,'36, p. 84; Feb. 8,'36, p. 83.)				
Scoundrel, The (A) 3437	Noel Coward-Julie Haydon	June 7	66	May 4
Scrooge (G) 3527	Seymour Hicks-Donald Calthrop	Dec. 20†	73	Dec. 21
Shanghai (A) 3449	Charles Boyer-Loretta Young	July 19	76	July 20
Ship Cafe (G) 3520	Carl Brisson-Arline Judge	Nov. 1†	66	Nov. 2
Sky Parade (G)	Jimmy Allen-Katharine DeMille	Apr. 17,'36†	70	Apr. 4,'36
Smart Girl (A) 3450	Kent Taylor-Ida Lupino	July 26	70	July 27
Soak the Rich (A) 3532	Mary Taylor-Walter Connolly	Jan. 17,'36†	67	Feb. 15,'36
So Red the Rose (G) 3522	Margaret Sullavan-R. Scott	Nov. 22†	83	Nov. 10
(Exploitation: Feb. 29,'36, p. 76.)				
13 Hours by Air (G) 3547	Fred MacMurray-Joan Bennett	Mar. 27,'36†	77	Mar. 21,'36
This Woman is Mine 3447	Gregory Ratoff-John Leder-R. Bennett - Kath. Sergrave	Aug. 9†	75	
Timothy's Quest (G) 3534	Eleanore Whitney-Oakie Meere	Jan. 31,'36†	65	Jan. 25,'36
Too Many Parents (G) 3545	Frances Farmer-Colin Tapley	Mar. 20,'36†	*70	Mar. 14,'36
Trail of the Lonesome Pine, The (G) 3543	Henry Fonda-Sylvia Sidney	Mar. 13,'36†	106	Feb. 29,'36
(See production article, Jan. 18,'36, p. 36.) (Exploitation: Feb. 29,'36, p. 73.)				
Two Fisted (G) 3515	Lee Tracy-Grace Bradley	Oct. 4†	65	Nov. 2
Two for Tonight (G) 3509	Bing Crosby-Joan Bennett	Sept. 13†	61	Sept. 7
Virginia Judge, The (G) 3512	Walter C. Kelly-Marsha Hunt	Sept. 27†	60	Sept. 28
Wanderer of the Wasteland (G) 3502	Gail Patrick-Dean Jagger	Sept. 20†	66	Nov. 16
Wings Over Ethiopia (G) 3519		October Special	52	Oct. 26
Without Regret (A) 3504	Elissa Landi-Kent Taylor	Aug. 16†	75	Aug. 17
Woman Trap (G) 3537	Gertrude Michael-Geo. Murphy	Feb. 14,'36†	63	Feb. 8,'36

Coming

And Sudden Death	Randolph Scott-Frances Drake			
Border Flight	John Howard-Frances Farmer	May	15,'36†	
(See "In the Cutting Room," Mar. 14,'36.)				
Case Against Mrs. Ames, The	Madeleine Carroll-George Brent	June	5,'36†	
Fatal Lady	Mary Ellis-Walter Pidgeon	Apr.	24,'36†	
Florida Special	Jack Oakie-Sally Eilers	May	1,'36†	
(See "In the Cutting Room," Mar. 7,'36.)				
Forgotten Faces	Herbert Marshall-G. Michael	May	8,'36†	*80 Apr. 11,'36
(Reviewed under the title "Till We Meet Again.")				
Good for Nothing	Virginia Weidler	June	12,'36†	
Hotel Haywire	Charles Ruggles-Mary Boland	May	29,'36†	
Palm Springs	Frances Langford-Smith Ballew	May	15,'36†	
(See "In the Cutting Room," Feb. 1,'36.)				
Poppy	W. C. Fields-Richard Cromwell			
Princess Comes Across, The	C. Lombard-Fred MacMurray	May	22,'36†	
(See "Concertina," "In the Cutting Room," Mar. 14,'36.)				
Rhythm on the Range	Bing Crosby-Frances Farmer			
Three Cheers for Love	Eleanore Whitney			
Three on the Trail	William Boyd-Jimmy Ellison	Apr.	24,'36†	
(See "In the Cutting Room," April 4,'36.)				

PRINCIPAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Front Page Madness	Richard Bird-Nancy Burns	Oct. 11	60	

Coming

Let's Sing Again	Bobby Breen-George Houston			
(See "In the Cutting Room," Mar. 7,'36.)				

PURITAN

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Border Caballero	Tim McCoy-Lois January	Mar.	1,'36† 59	
Bulldog Courage	Tim McCoy-Joan Woodbury	Dec.	30† 60	
I'll Name the Murderer	Ralph Forbes-Marion Shilling	Jan.	27,'36† 76	
Lightnin' Bill Carson ...	Tim McCoy-Lois January	Apr.	15,'36†	
Man from Guntown	Tim McCoy-Billie Seward	Aug.	15† 61	
Rip Roaring Riley	Lloyd Hughes-Marion Burns	July	20† 55	
Roarin' Guns	Tim McCoy-Rosalinda Price	Jan.	27,'36† 67	
Rogues Tavern, The	Wallace Ford-Barbara Pepper	Mar.	1,'36† 61	
Skybound	Eddie Nugent-Lona Andre	Sept.	25† 60	
Suicide Squad	Norman Foster-Joyce Compton	Dec.	23† 60	

Coming

Aces and Eights	Tim McCoy-Luana Walters			

REGAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Daredevils of the Earth	Ida Lupine-Cyril McLaglen	Jan.	1,'36† 50	
Fighting Fury	Kazan, Wonder Dog - John King	Sept.	1† 61	
Scandals of Paris	Wendy Barrie-Zelma O'Neill	Dec.	4† 63	
Thunderbolt	Kane Richmond-Bobby Nelson	Jan.	2,'36† 54	
Wolves of the Underworld	Godfrey Tearle	Dec.	4† 55	

REPUBLIC

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Burning Gold 3550	William Boyd	Dec.	1† 60	
Cappy Ricks Returns (G) 3508	R. MeWade-Florine McKinney	Sept.	23 66½	Sept. 14
Comin' Round the Mountain (G) 3571	Gene Autry-Ann Rutherford	Apr.	13,'36† 55	Apr. 11,'36
Crime of Doctor Crespi, The	Erich von Stroheim-Harriet Russell	Oct.	21† 63	
3546				
Dancing Feet (G) 3525	Ben Lyon-Joan Marsh	Jan.	31,'36† 72	Apr. 4,'36
(Exploitation: Feb. 15,'36, p. 81.)				
Federal Agent 3548	William Boyd-Irene Ware	Apr.	10,'36†	
Forbidden Heaven 3502	Charles Farrell-Charlotte Henry	Oct.	3† 87	
Forced Landing 3524	Esther Ralston-Onslow Stevens	Dec.	2† 61	
(See "In the Cutting Room," Oct. 5.)				
Frisco Waterfront (G) 3516	Ben Lyon-Helen Twelvetrees	Dec.	7† 66	Dec. 7
Hitch Hike Lady (G) 3537	Alison Skipworth-James Ellison	Dec.	26† 78	Dec. 21
(Exploitation: Feb. 1,'36, p. 62.)				
House of a Thousand Candles (G) 3505	Mae Clarke-Phillips Holmes	Apr.	6,'36† 71	Mar. 7,'36
King of the Pecos (G) 3559	John Wayne-Muriel Evans	Mar.	9,'36† 54	Apr. 11,'36
Laughing Irish Eyes (G) 3522	Evalyn Knapp-Phil Regan	Mar.	15,'36† 73	Mar. 14,'36
Lawless Nineties, The (G) 3557	John Wayne-Ann Rutherford	Feb.	15,'36† 55	Mar. 7,'36
Lawless Range 3562	John Wayne-Sheila Manners	Nov.	4† 39	
Leatherneeks Have Landed, The (G) 3501	Lew Ayres-Isabel Jewell	Feb.	22,'36† 87	Feb. 29,'36
Leavenworth Case, The (G) 3526	Norman Foster-Jean Rouverol	Jan.	20,'36† 68	Jan. 11,'36
Melody Trail (G) 3567	Gene Autry-Ann Rutherford	Oct.	14† 60	Oct. 10
New Frontier, The 3558	John Wayne-Muriel Evans	Oct.	5† 54	
(See "In the Cutting Room," Sept. 28.)				
Oregon Trail 3560	John Wayne-Ann Rutherford	Jan.	16,'36† 59	
Racing Luck (G) 3547	William Boyd	Oct.	28† 60	Dec. 7
Red River Valley 3566	Gene Autry-Frances Grant	Mar.	2,'36†	
Return of Jimmy Valentine, The (G) 3531	Roger Pryor-Charlotte Henry	Feb.	14,'36† 72	Feb. 15,'36
Sagebrush Troubadour 3568	Gene Autry-Barbara Pepper	Dec.	2† 54	
Singing Vagabond, The (G) 3569	Gene Autry-Ann Rutherford	Jan.	5,'36† 52	Dec. 14
Spanish Cape Mystery, The 3530	Helen Twelvetrees-Donald Cook	Oct.	17† 73	
(See "In the Cutting Room," Sept. 7.)				
$1,000 a Minute (G) 3532	Roger Pryor-Leila Hyams	Nov.	13† 69	Nov. 9
Tumbling Tumbleweeds 3566	Gene Autry-Lucile Browne	Sept.	9 57	
Two Sinners (G) 3507	Otto Kruger-Martha Sleeper	Sept.	16 72	Oct. 5

Coming

Girl from Mandalay, The 3504	Kay Linaker-Conrad Nagel	Apr.	20,'36†	
Glory Parade 3508	James Dunn-Mae Clarke			
Harvester, The 3506	Allee Brady-Ann Rutherford	May	5,'36†	
Singing Cowboy, The	Gene Autry			

RKO RADIO

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Allee Adams (G) 541	Katharine Hepburn-Fred MacMurray	Aug.	23 99½	Aug. 10
Annie Oakley (G) 806	Barbara Stanwyck-Preston Foster	Nov.	13† 90½	Nov. 9
(Exploitation: Mar. 14,'36, pp. 88, 90.)				
Another Face (G) 615	Wallace Ford-Phyllis Brooks	Dec.	20† 66	Nov. 23
(Reviewed under the title, "Two Faces")				
Arizonian, The (G) 538	Richard Dix-Margot Grahame	June	28 75½	June 8
Becky Sharp (A) 4101	Miriam Hopkins-C. Hardwicke	June	26 75	June 22
Chatterbox (G) 617	Anne Shirley-Phillips Holmes	Jan.	17,'36† 86	Dec. 29
Fang and Claw (G) 543	Frank Buck	Dec.	20 74	Jan. 4,'36
(Exploitation: Feb. 22,'36, p. 96.)				
Farmer in the Dell (G)	Fred Stone-Jean Parker	Mar.	27,'36† 67	Mar. 14,'36
Follow the Fleet (G) 613	Fred Astaire-Ginger Rogers	Feb.	21,'36† 110	Feb. 22,'36
(Exploitation: Mar. 7,'36, p. 94; Mar. 28,'36, p. 83; Apr. 4,'36, p. 67.)				
Freckles (G) 536	Carol Stone-Tom Brown	Oct.	4 66	Oct. 5
Hi Gaucho 606	John Carroll-Steffi Duna	Oct.	11† 59	
(See "In the Cutting Room," Aug. 17.)				
His Family Tree (G) 604	James Barton-Maureen Delany	Sept.	20† 68½	Oct. 5
I Dream Too Much (G) 610	Lily Pons-Henry Fonda	Dec.	27† 95	Nov. 23
(Exploitation: Jan. 18,'36, pp. 82, 83.)				
Informer, The (A) 532	V. McLaglen-Margot Grahame	May	24 91	May 4
In Person (G) 609	Ginger Rogers-George Brent	Nov.	22† 87	Nov. 9

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Jaina (G) 540	Ian Hunter-Kay Johnson	Aug. 9	78	Aug. 17
Lady Consents, The (G) 822	Ann Harding-Herbert Marshall	Feb. 7,'36†	76½	Jan. 18,'36
Last Days of Pompeii, The (G) 501	Dorothy Wilson-Preston Foster	Oct. 18	96	Oct. 12
Murder on the Bridle Path	Helen Broderick-James Gleason	Apr. 17,'36†	66	
(See "The Puzzle of the Briar Pipe," "In the Cutting Room," Feb. 15,'36.)				
Love on a Bet (G) 620	Gene Raymond-Wendy Barrie	Mar. 6,'36†	77	Feb. 8,'36
Muss 'Em Up (G) 619	Preston Foster-Marg't Callahan	Feb. 14,'36†	68½	Jan. 25,'36
Old Man Rhythm (G) 539	Buddy Rogers-Betty Grable	Aug. 2	75	Sept. 23
Powder Smoke Range (G) 803	Hoot Gibson-Boots Mallory	Sept. 27†	71½	Aug. 31
Rainmakers, The (G) 605	Wheeler and Woolsey	Oct. 25†	78	Oct. 12
Return of Peter Grimm, The (G) 602	Lionel Barrymore-Helen Mack	Sept. 13†	82½	Aug. 31
Seven Keys to Baldpate (G) 611	G. Raymond-Margaret Callahan	Dec. 13†	68	Dec. 7
Silly Billies (G)	Wheeler and Woolsey	Mar. 20,'36†	*65	Mar. 7,'36
Sylvia Scarlett (G) 614	Katharine Hepburn-Cary Grant	Jan. 3,'36†	94½	Jan. 18,'36
Three Musketeers, The (G) 544	Margot Grahame-Walter Abel	Nov. 1	98	Oct. 12
To Beat the Band (G) 607	Helen Broderick-Hugh Herbert	Nov. 8†	67½	Oct. 26
Top Hat (G) 601	Fred Astaire-Ginger Rogers	Sept. 8†	99½	Aug. 24
(Pictorial: Aug. 31,'35, p. 15; exploitation: Apr. 4,'36, p. 84.)				
Two in the Dark (G) 610	Walter Abel-Margot Grahame	Jan. 10,'38†	74	Dec. 21
Two in Revolt	Louise Latimer-John Ariodge	Apr. 3,'36†	65	
(See "Thoroughbreds All," "In the Cutting Room," Feb. 6,'36.)				
We're Only Human (G) 612	Preston Foster-Jane Wyatt	Dec. 27†	68	Dec. 14
Yellow Dust (G) 618	Richard Dix-Leila Hyams	Mar. 13,'38†	68½	Mar. 26,'36

Coming

Dancing Pirate	Charles Collins-Steffi Duna	May 22,'36†		
Ex-Mrs. Bradford, The	William Powell-Jean Arthur	May 15,'36†		
(See "One to Two," "In the Cutting Room," Mar. 14,'36.)				
His Majesty, Bunker Bean	Owen Davis, Jr.-Louise Latimer			
Last of the Bad Men, The	Henry Corey-Hoot Gibson			
Mary of Scotland	Katharine Hepburn-Fredric March			
(See production article, Apr. 11,'36, p. 16.)				
Special Investigator	Richard Dix-Margaret Callahan	May 8,'36†		
(See "In the Cutting Room," Apr. 11,'36.)				
Witness Chair, The (G)	Ann Harding-Walter Abel	Apr. 24,'36†	*65	Apr. 11,'36

STATE RIGHTS

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Angels in White	Tala Birell	Zeidman			
(See "In the Cutting Room," Feb. 29,'36.)					
Custer's Last Stand	Rex Loose	Stage & Screen	Apr. 2,'36†	9 rls	
Struggle for Life (G)		Foy Productions	June 18	53	June 20
Vanishing Riders, The (G)	Bill Cody	Spectrum Pictures	July 1	58	July 18

SUPREME

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Courageous Avenger	Johnny Mack Brown	Dec. 12†		
Desert Phantom, The	Johnny Mack Brown	Mar. 10,'36†		
Kid Ranger, The	Bob Steele	Feb. 5,'36†		
Sundown Saunders	Bob Steele	Mar. 25,'36†		
Trail of Terror	Bob Steele	Dec. 20†		
Valley of the Lawless	Johnny Mack Brown	Jan. 25,'36†		

Coming

Last of the Warrens	Bob Steele			
Rogue of the Range	Johnny Mack Brown			

TWENTIETH CENTURY - FOX

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bad Boy* 615	James Dunn-Dorothy Wilson	Oct. 25†	56	
(See "In the Cutting Room," Sept. 28.)				
Black Sheep* (A) 543	Edmund Lowe-Cleire Trevor	June 14	75	May 18
Captain Jenuery * (G) 635	Shirley Temple-Guy Kibbee	Apr. 17,'36†	77	Mar. 21,'36
Charlie Chen at the Circus* 640	Warner Oland-Keye Luke	Mar. 27,'36†		
(See "In the Cutting Room," Feb. 15,'36.)				
Charlie Chan in Egypt* (G) 544	Warner Oland-"Pat" Paterson	June 21	72	June 8
Charlie Chan in Shanghai* (G) 610	Warner Oland-Irene Hervey	Oct. 11†	70	Sept. 14
Charlie Chan's Secret* (G) 628	Warner Oland-Rosine Lewronce	Jan. 10,'38†	71	Oct. 26
Country Doctor, The (G) 636	Dionne Quintuplets - Jean Hersholt	Mar. 8,'38†	94	Mar. 21,'38
(Exploitation: Mar. 21,'36, pp. 93, 97; Mar. 28,'36, p. 83; Apr. 4,'36, p. 83.)				
Curly Top* (G) 549	Shirley Temple-John Boles	July 28	74	July 27
Dante's Inferno* (A) 611	Claire Trevor-Spencer Tracy	Aug. 23†	88	Aug. 10
Doubting Thomas* (G) 542	Will Rogers-Billie Burke	June 7	73	Apr. 20
Dressed to Thrill* (G) 605	Clive Brook-Tutta Rolf	Aug. 16†	68	July 13
Everybody's Old Man* (G) 834	Irvin S. Cobb-Rochelle Hudson	Mar. 20,'38†	*84	Mar. 14,'38
Every Saturday Night (G) 637	June Lang-Thomas Beck	Feb. 7,'38†	62	Feb. 8,'38
Farmer Takes a Wife, The* (G) 608	Janet Gaynor-Henry Fonda	Aug. 2†	91	July 20
Gay Deception, The* (G) 602	Francis Lederer-Frances Dee	Sept. 13†	78	Aug. 24
Gentle Julia* (G) 641	Jane Withers-Tom Brown	Apr. 3,'38†	*64	Feb. 29,'36
Ginger* (G) 545	Jackie Searl-Jane Withers	July 5	74	July 27
Hard Rock Harrigan* 548	George O'Brien-Irene Hervey	July 19	60	July 8
Here Comes Trouble* (G) 833	Paul Kelly-Arline Judge	Feb. 21,'38†	62	Feb. 15,'38
Here's to Romance* (G) 609	Nino Martini-Genevieve Tobin	Oct. 4†	88	Aug. 31
In Old Kentucky* (G) 601	Will Rogers-Dorothy Wilson	Nov. 22†	84	July 13
It Had to Happen (G) 631	George Reft-Roselind Russell	Feb. 14,'38†	79	Feb. 15,'36
King of Burlesque, The* (G) 625	Warner Baxter-Alice Faye	Jan. 3,'38†	88	Jan. 4,'36
(Exploitation: Mar. 21,'36, p. 36; Apr. 4,'38, p. 87.)				
Littlest Rebel, The* (G) 624	Shirley Temple-John Boles	Dec. 27†	73	Nov. 28
(Exploitation: Feb. 8,'36, p. 81; Feb. 15,'36, p. 83; Feb. 22,'36, p. 97; Mar. 7,'36, p. 96.)				
Men Who Broke the Bank at Monte Carlo, The (G) 620	Ronald Colman-Joan Bennett	Nov. 29	66	Nov. 18
Message to Garcia, A (G) 632	Wallace Beery - John Boles - Barbara Stanwyck	Apr. 10,'38†	*90	Mar. 14,'36
Metropolitan (G) 618	Lawrence Tibbett-Virginia Bruce	Nov. 6†	79	Oct. 26
(Exploitation: Feb. 22,'36, p. 98.)				
Music is Magic* (G) 619	Alice Faye-Ray Walker	Nov. 1†	68	Oct. 12
My Marriage* (G) 630	Claire Trevor-Kent Taylor	Jan. 31,'38†	68	Nov. 23
Navy Wife* (G) 606	Claire Trevor-Ralph Bellamy	Nov. 29†	72	Jan. 25,'36
O'Malley of the Mounted* (G) 639	George O'Brien-Irene Ware	Mar. 27,'36†	*60	Mar. 28,'36
Orchids to You* (G) 546	Jean Muir-John Boles	July 12	74	June 27
Our Little Girl* (G) 539	Shirley Temple-Joel McCrea	May 17	65	June 15
Peddy O'Day* (G) 827	Jane Withers-Pinky Tomlin	Jan. 17,'36†	76	Nov. 2
Prisoner of Shark Island, The (G) 638	Warner Baxter-Gloria Stuart	Feb. 28,'36†	95	Feb. 22,'36
(Exploitation: Mar. 21,'36, p. 97; Apr. 11,'36, p. 97.)				
Professional Soldier (G) 628	Victor McLaglen-Freddie Bartholomew	Jan. 24,'36†	78	Jan. 4,'36
Redheads on Parade* (G) 804	John Boles-Dixie Lee	Aug. 30†	77	July 18
Show Them No Mercy (G) 621	Rochelle Hudson-Cesar Romero	Dec. 6†	76	Nov. 2
Silk Hat Kid* (G) 547	Lew Ayres-Mae Clarke	July 10	67	Aug. 61
Song and Dance Man* (G) 642	Paul Kelly-Claire Trevor	Mar. 13,'36†	72	Feb. 22,'36
Steamboat Round the Bend* (G) 612	Will Rogers-Anne Shirley	Sept. 6†	80	Aug. 8
(Pictorial: July 20,'35, p. 37.)				
Thanks a Million (G) 617	Dick Powell-Ann Dvorak	Nov. 15†	87	Nov. 2
(Exploitation: Feb. 8,'36, p. 82; Feb. 15,'36, p. 83; Feb. 22,'36, p. 100; Mar. 7,'36, p. 96.)				
This is the Life* 814	Jane Withers-John McGuire	Oct. 18†	65	
Thunder Mountain* (G) 607	Geo. O'Brien-Berbare Fritchie	Sept. 27†	58	Sept. 21
Thunder in the Night* (G) 613	Edmund Lowe-Karen Morley	Sept. 20†	67	July 13
Way Down East (G) 618	Rochelle Hudson-Henry Fonda	Oct. 25†	84	Aug. 24
Welcome Home* (G) 603	James Dunn-Arline Judge	Aug. 9	72	July 27
Whispering Smith Speaks* (G) 623	George O'Brien-Irene Ware	Dec. 20†	67	Dec. 21
Your Uncle Dudley* (G) 622	Edward Everett Horton	Dec. 13†	68	Nov. 28

Coming

Champagne Cherlie* 629	Paul Cavanagh-Helen Wood	May 8,'36†		
(See "In the Cutting Room," Dec. 14.)				
Country Beyond, The* (G) 643	Rochelle Hudson-Paul Kelly	Apr. 24,'36†	*67	Apr. 11,'36
First Baby, The	Shirley Deane-Johnny Downs	May 22,'36†		
(See "In the Cutting Room," Apr. 11,'36.)				
Half Angel	Frances Dee-Brian Donlevy	May 29,'36†		
Human Cargo	Claire Trevor-Brian Donlevy	July 17,'36†		
(See "In the Cutting Room," April 4,'36.)				
Little Miss Nobody (G)	Jane Withers-Ralph Morgan	July 3,'36†	*72	Mar. 28,'36
Poor Little Rich Girl, The*	Shirley Temple-Alice Faye	July 24,'36†		
Private Number	Loretta Young-Robert Taylor	May 15,'38†		
Road to Glory, The	Fredric March-Warner Baxter-Lionel Barrymore-June Lang			
(See "In the Cutting Room," Mar. 21,'36.)				
Sins of Men	Jean Hersholt-Don Ameche	June 5,'38†		
Under Two Flags	Ronald Colman-Victor McLaglen-Claudette Colbert-R. Russell	May 1,'36†		
(See production article, Mar. 14,'36, p. 16.)				
White Fang	Michael Whelen-Jean Muir	June 12,'36†		

(Asterisk (*) denotes Fox Pictures. Others 20th Century Productions.)

UNITED ARTISTS

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Amateur Gentleman, The (G)	Douglas Fairbanks, Jr. - Elissa Landi	Apr. 17,'38†	100	Feb. 22,'36
Barbary Coast (G)	Miriam Hopkins - Edward G. Robinson - Joel McCrea	Sept. 27†	90	Oct. 8
Call of the Wild, The (G)	C. Gable-Loretta Young	Aug. 9	91	May 4
Dark Angel, The (G)	Merle Oberon - Fredric March - Herbert Marshall	Sept. 8†	105	Sept. 14
Escape Me Never (A)	Elisabeth Bergner-Hugh Sinclair	June 27	105	Sept. 14
Ghost Goes West, The (G)	Robert Donat-Jean Parker	Feb. 7,'38†	85	Jan. 4,'36
(Exploitation: Jan. 25,'36, p. 63; Feb. 8,'36, p. 83; Feb. 22,'36, p. 96; Apr. 4,'38, p. 89.)				
Little Lord Fauntleroy (G)	Freddie Bartholomew - Dolores Costello Barrymore	Mar. 8,'38†	*97	Feb. 28,'36
(Exploitation: Mar. 14,'38, p. 84.)				
Melody Lingers On, The (G)	Josephine Hutchinson - George Houston	Nov. 9†	87	Nov. 9
Modern Times (G)	Chas. Chaplin-Paulette Goddard	Feb. 21,'38†	87	Feb. 8,'36
(See production article, Feb. 8,'36, p. 18; exploitation: Feb. 15,'36, p. 81; Feb. 22,'36, p. 100; Mar. 7,'36, p. 99; Mar. 14,'36, p. 84; Mar. 28,'36, pp. 83, 84; Apr. 4,'36, pp. 84, 89; Apr. 11,'36, pp. 93, 96.)				
Nell Gwyn (A)	Anna Neagle-Cedric Hardwicke	June 14	75	July 14
Red Salute (G)	B. Stanwyck-Robert Young	Sept. 13†	78	Sept. 21
Sanders of the River (G)	Leslie Banks-Paul Robeson	July 4	95	Apr. 29
Splendor	Miriam Hopkins-Joel McCrea	Nov. 23†	77	
(See "In the Cutting Room," Nov. 2.) (Exploitation: Feb. 29,'36, p. 78.)				
Strike Me Pink (G)	Eddie Cantor-Ethel Merman	Jan. 24,'38†	100	Jan. 25,'36
(Exploitation: Feb. 1,'38, p. 63; Feb. 8,'36, p. 83; Feb. 15,'36; p. 81; Feb. 29,'36, pp. 72, 75; Mar. 14,'36, p. 85; Mar. 21,'36, pp. 94, 97; Apr. 4,'36, p. 87.)				
These Three (G)	Miriam Hopkins-Merle Oberon-Joel McCrea	Apr. 10,'38†	*90	Feb. 29,'36

Coming

Last of the Mohicans, The	Randolph Scott	June 19,'38†		
Man Who Could Work Miracles, The	Roland Young	May 1,'36†		
Moscow Nights (A)	H. Baur-Penelope Dudley Ware	July 10,'36†	78	Nov. 30

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
One Rainy Afternoon	Francis Lederer-Ida Lupine	May 8,'36†		
(See "In the Cutting Room," Feb. 29,'36.)				
Things to Come (G)	Raymond Massey	Apr. 24,'36†	Mar. 7,'36	
(See production article, Mar. 7,'36, p. 16.)				

UNIVERSAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Affair of Susan, The 9034	Zazu Pitts-Hugh D'Connell	Oct. 7†	63	
(See "Alone Together," "In the Cutting Room," Sept. 7.)				
Dangerous Waters (G) 9032	Jack Holt-Rebert Armstrong	Feb. 3,'36†	67.Feb. 8,'38	
Diamond Jim (G) 9003	Edward Arnold-Binnie Barnes	Sept. 2†	93	July 20
Don't Get Personal (G) 9025	James Dunn-Sally Eilers	Feb. 17,'36†	64.Feb. 29,'36	
East of Java 9029	Chas. Bickford-Elizabeth Young	Dec. 2†	72	
(See "In the Cutting Room," Sept. 28.) (Exploitation: Feb. 8,'36, p. 84.)				
Fighting Youth (G) 9017	Charles Farrell-June Martel	Sept. 30†	66	Dec. 7
Great Impersonation, The 9014	Edmund Lowe-Valerie Hobson	Dec. 9†	67	
(See "In the Cutting Room," Sept. 28.)				
His Night Out (G) 9021	E. E. Horton-Irena Hervey	Oct. 21†	74	Nov. 2
Invisible Ray, The (G) 9015	Karloff-Bela Lugosi	Jan. 20,'36†	75.Jan. 25,'38	
(Exploitation: Jan. 18,'36, p. 82; Jan. 25,'36, p. 63; Mar. 7,'36, p. 99; Mar. 14,'36, p. 88.)				
Ivory Handled Gun 9042	Buck Jones-Charlotta Wynters	Nov. 11†	59	
King Solomon of Broadway (G) 9018	Edmund Lowe-Dorothy Page	Sept. 30†	74	Sept. 21
Lady Tubbs (G) 8034	D. Montgomery-Alice Brady	July 15	68	July 6
Love Before Breakfast (G) 9007	Carole Lombard-Preston Foster	Mar. 9,'36†	70.Feb. 29,'36	
Magnificent Obsession (G) 8006	Irene Dunne-Robert Taylor	Jan. 6,'36†	112.Jan. 11,'38	
(Exploitation: Jan. 18,'36, p. 82; Feb. 8,'36, pp. 81, 83, 84; Mar. 7,'36, pp. 88, 99; Mar. 21,'36, pp. 92, 96; Apr. 11,'36, p. 96.)				
Manhattan Moon (G) 8026	Ricardo Cortez-Dorothy Page	Aug. 5	69	Oct. 19
Next Time We Love (G) 8004	Marg't Sullavan-James Stewart	Jan. 27,'36†	87.Feb. 8,'36	
Outlawed Guns (G) 8086	Buck Jones-Ruth Channing	July 29	62	Oct. 26
Remember Last Night (A) 9011	Edw. Arnold-C. Cummings	Nov. 4†	81	Oct. 12
(Exploitation: Jan. 18,'36, p. 83.)				
She Gets Her Man (G) 8018	Zazu Pitts-Hugh O'Connell	Aug. 19	64	Aug. 10
Silver Spurs 9044	Buck Jones-Muriel Evans	Feb. 10,'36†		
Storm Over the Andes (G) 9028	Jack Holt-Mona Barrie	Sept. 16†	84	Oct. 19
Stormy (G) 9016	Noah Beery, Jr.-Jean Rogers	Nov. 11†	68	Oct. 19
Sunset of Power 9043	Buck Jones-Dorothy Dix	Dec. 23†		
Sweet Surrender 9012	Frank Parker-Tamara	Nov. 25†	78	
Sutter's Gold (G) 8002	Edward Arnold - Lee Tracy - Binnie Barnes	Apr. 13,'38†	95.Mar. 28,'36	
(See production article, Feb. 15,'36, p. 14; exploitation: Apr. 4,'36, p. 83.)				
Three Kids and a Queen (G) 9023	May Robson-Henry Armetta	Oct. 28†	90	Oct. 26
Throwback, The 9041	Buck Jones-Muriel Evans	Sept. 18†	60	
(See "In the Cutting Room," Aug. 10.)				

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Cowboy and the Kid, The 9046	Buck Jones-Dorothy Revier	May 25,'36		
Crash Donovan 9031	Jack Holt-Nan Gray	May 25,'36†		
Dracula's Daughter 9006	Otto Kruger-M. Churchill	May 11,'36†		
(See "In the Cutting Room," Mar. 21,'36.)				
For the Service 9045	Buck Jones-Beth Marion	May 6,'36†	65	
Her Excellency the Governor 9013	Binnie Barnes			
Paroled!	Ann Preston-Henry Hunter	June 1,'36†		
Show Boat 8001	Irene Dunne-Allan Jones	May 4,'36†		
(See "In the Cutting Room," Feb. 1,'36.)				
Song of Joy 9010	Marta Eggerth			
Unconscious 9033	Edward Everett Horton-Glenda Farrell	May 18,'36†		
(See "In the Cutting Room," Apr. 4,'36.)				

VICTORY

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bars of Hate	Regis Toomey-Sheila Terry	Nov. 1†	63	
Face in the Fog, A	June Collyer-Lloyd Hughes	Feb. 1,'36†		
Fighting Coward	Ray Walker-Joan Woodbury	Dec. 15†	70	
Hot Off the Press	Jack La Rue-Virginia Pine	Sept. 15†	57	
Rio Grande Romance	Eddie Nugent-Maxine Doyle	Mar. 15,'36†		
Taming the Wild	Rod La Rocque-Maxine Doyle	Feb. 15,'36†		

Coming

Title	Star
Kelly of the Secret Service	
Rio Grande Romance	Eddie Nugent-Maxine Doyle

WARNER BROTHERS

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Alibi Ike (G) 815	Joe E. Brown-O. De Havilland	June 15	72	July 27
Boulder Dam (G) 815	Ross Alexander-Patricia Ellis	Mar. 7,'36†	70.Apr. 4,'36	
Broadway Gondelier (G) 805	Dick Powell-Joan Blondell	July 27	98	July 8
Colleen (A) 903	Ruby Keeler-Joan Blondell-Jack Dakle-Dick Powell	Mar. 21,'36†	*100.Feb. 1,'36	
(Exploitation: Mar. 14,'36, p. 89.)				
Dangerous (A) 910	Bette Davis-Franchot Tone	Jan. 4,'36†	78	Nov. 30
(Exploitation: Feb. 1,'36, p. 66; Feb. 8,'36, pp. 83, 86.)				
Dr. Socrates (G) 909	Paul Muni-Ann Dvorak	Oct. 19†	70	Oct. 19
Freshman Love (G) 922	Patricia Ellis-Warren Hull	Jan. 18,'36†	65.Feb. 1,'36	
Frisco Kid (A) 907	James Cagney-Marg't Lindsay	Nov. 30†	77	Nov. 2
Front Page Woman (G) 812	Bette Davis-George Brent	July 20	82	July 25
Going Highbrow (G) 818	Guy Kibbee-Zasu Pitts	July 6	67	Sept. 7
I Live for Love (G) 919	Dolores Del Rio-E. Marshall	Sept. 28†	64	Oct. 12
Little Big Shot (G) 918	Sybil Jason-Robert Armstrong	Sept. 7†	72	Aug. 8
Man Hunt (G) 923	Marguerite Churchill-W. Gargan	Feb. 15,'38†	65.Jan. 11,'36	
Miss Pacific Fleet (G) 916	Joan Blondell-Glenda Farrell	Dec. 14†	66	Nov. 30
Moonlight on the Prairie (G) 928	Dick Foran-Sheila Mannors	Nov. 2†	63	Oct. 26
Page Miss Glory (G) 905	Marion Davies-Dick Powell	Sept. 7†	92	July 18
(Pictorial: July 13,'35, p. 33.)				
Personal Maid's Secret (G) 920	Margaret Lindsay-Warren Hull	Oct. 26†	58	Dec. 21
Petrified Forest, The (G) 904	Leslie Howard-Bette Davis	Feb. 8,'36†	83.Jan. 18,'36	
Special Agent (G) 908	George Brent-Bette Davis	Sept. 14†	78	Aug. 24
Stars Over Broadway (G) 917	Pat O'Brien-Jane Froman	Nov. 23†	89	Nov. 9
(Exploitation: Feb. 1,'36, p. 63.)				
Stranded (G) 808	Kay Francis-Gee. Brent	June 29	76	June 29
Walking Dead, The (G) 914	Karloff-Marguerite Churchill	Mar. 14,'36†	76.Mar. 7,'36	
(Exploitation: Apr. 4,'36, p. 88.)				
We're in the Money (G) 820	Joan Blondell-Glenda Farrell	Aug. 17	65	July 27
Widow from Monte Carlo, The (G) 921	Dolores Del Rio-W. William	Feb. 1,'36†	60.Jan. 4,'36	

Coming

Title	Star
Anthony Adverse	Fredric March-D. De Havilland
(See production article, Feb. 1,'36, p. 16.)	
Big Noise, The	Guy Kibbee-Warren Hull
Cain and Mabel	Marion Davies
Case of the Velvet Claws, The	Warren William-Claire Dodd
Charge of the Light Brigade	Errol Flynn-D. De Havilland
Green Light	Leslie Howard
Green Pastures, The	Rex Ingram
Hard Luck Dame	Warren William-Bette Davis
(See "Men on Her Mind," "In tha Cutting Room," Jan. 11,'36.)	
Hot Money	Ross Alexander-Beverly Roberts
I Married a Doctor (G) 906	Pat O'Brien-J. Hutchinson
Jailbreak	Craig Reynolds-June Travis
(See "Murder in the Big House," "In the Cutting Room," Mar. 28,'36.)	
Invitation to a Murder	Marguerite Churchill-Gale Sondergard
Love Begins at Twenty	Warren Hull-Patricia Ellis
Lovely Lady	Kay Francis
Midsummer Night's Dream (G)	All Star
(Pictorial: Aug. 3,'35, p. 15; exploitation: Apr. 11,'36, p. 94.)	
Sons o'Guns	Joe E. Brown-Joan Blondell
(See "In the Cutting Room," Mar. 7,'36.)	
Times Square Playboy (G) 924	Warren William-June Travis
Treachery Rides the Range (G) 929	Dick Foran-Paula Stone
Two Against the World	Humphrey Bogart-Beverly Roberts
(See "In the Cutting Room," Mar. 28,'36.)	
Way of a Pirate, The	Guy Kibbee-Sybil Jason

OTHER PRODUCT (FOREIGN)

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Abdul the Damned (A)	Nils Asther	Assoc. British		85	June 1
Black Forest Maiden	Walter Janssen	Casino	July 5	85	
Brown on Resolution (G)	Betty Balfour	Gaumont-British		85	June 1
Car of Dreams (G)	John Mills	Gaumont-British		72	Oct. 12
Come Out of the Pantry (G)	J. Buchanan-F.Wray	United Artists		70	Dec. 14
Divine Spark, The (G)	Marta Eggerth-Phillips Holmes	Gaument-British		82	July 13
Dubrovsky	Boris Livanov	Amkino	Mar. 28,'36†	72.Apr. 11,'36	
Four Musketeers, The	Fritz Kampers	Casino	July 27	90	
Golden Taiga (G)	A. Novoseltsev	Amkino		93	Aug. 17
Heart's Desire (G)	Richard Tauber	Assoc. British		87	Oct. 1
Honours Easy (A)	Greta Nissen	Assoc. British		60	Aug. 24
I Give My Heart (A)	Gitta Alpar	Assoc. British		85	Nov. 16
Invitation to the Waltz (G)	Lilian Harvey	Assoc. British		80	Nov. 16
La Maternelle (A)	Paulette Elambert	Metropolis	Oct. 14	80	Nov. 16
Land of Promise, The (G)		Zionist Org. of America	Nov. 20	57	Dec. 7
Last Days of Pompeii, The	Maria Corda-V. Varconi	Trans-America	Dec. 14	65	
Le Bonheur (A)	Gaby Morlay	Franco-American	Mar. 5,'36	110.Mar. 21,'36	
Liebelei (A)	Paul Hoerbiger	General		87.Mar. 14,'36	
Living Dangerously (A)	Otto Kruger	Assoc. British		80.Mar. 21,'36	
My Life for Maria Isabel	Peter Voss	Casino	July 20	85	
Once in a Million (G)	Buddy Rogers-M. Brian	Assoc. British		75.Apr. 4,'36	
Peasants (A)	E. Younger	Amkino	Aug. 28	105	Sept. 14
Peg of Old Drury (A)	Anna Neagle-Cedric Hardwicke	B. & D.		75	Sept. 28
Peter Vinogradov (G)	B. N. Livaenlv	Amkino	June 26	86	July 18
Private Secretary, The (G)	Edw. Everett Horton	Twickenham		75	Oct. 5
Public Nuisance No. 1 (G)	Frances Day	General		79.Mar. 14,'36	
Rich Uncle, The (G)	Angelo Musco	Metropolis	June 28	88	July 18
Re Burlone, Il (G)	Armando Falconi	Nuvo Munde	Mar. 25,'36	98.Apr. 4,'36	
She Shall Have Music (A)	June Clyde	Twickenham		75	Dec. 21
Sight Unseen I Love You	Willy Forst	Casino	Aug. 4	85	
Soviet Journey (G)		Amkino		91	Aug. 17
Student's Romance, The (G)	Grete Natzler	Assoc. British		78	Aug. 10
Sunday Night When the Village Band Plays	Harry Liedtke	Casino	Aug. 11	90	
Sunny Youth (G)	A. Shubnaya	Amkino	Aug. 17	70	Aug. 31
Swedenhielms (G)	Tutta Rolf	Scandinavian	Sept. 5	88	Oct. 5
Tempo Massime (G)	Milly	World	Mar. 12,'36	78.Mar. 21,'36	
Toile Bomberg	Hans Adalbert	Casino	July 12	85	
Turn of the Tide (G)	J. Fisher White	Not determined		80	Nov. 2
Two Hearts in Harmony (G)	Bernice Claire	Assoc. British		55	Nov. 30
Wedding Merch, The (A)	Tullio Carminati	Franco-American		92.Mar. 14,'36	
When Knights Were Bold (G)	J. Buchanan-F.Wray	General		76.Mar. 7,'36	
Young Forest (G)	Marja Begda	Golden State	Jan. 1,'38	90	Dec. 14

(THE RELEASE CHART--CONT'D)

SHORT FILMS

[All dates are 1935 unless otherwise stated]

CELEBRITY

Title	Rel. Date	Min.
COMICOLOR CARTOONS		
Summertime	June 30†	1 rl..
Sinbad the Sailor	July 30†	1 rl..
Three Bears, The	Aug. 30†	1 rl..
Balloon Land	Sept.30†	1 rl..
Simple Simon	Nov. 15†	1 rl..
Humpty Dumpty	Dec. 30†	1 rl..
Ali Baba	Jan. 30,'36†	.9
Tom Thumb	Mar. 30,'36†	.7
Dick Wittington's Cat	May 30,'36†	.7

COLUMBIA

Title	Rel. Date	Min.
BARNEY GOOGLE		
No. 1—"Ttached la tb' Hald"	Oct. 24†	.7
No. 2—"Patch Mah Britches"	Dec. 19†	.7
No. 3—"Spark Plug"...		
BROADWAY COMEDIES		
Alimony Aches (Aady Clyde)	June 29	19
Ants in the Pantry (3 Stooges)	Feb. 6,'36†	16½..
Captain Hits the Ceiling, The (All Star)	July 26	19
Caught in the Act (Andy Clyde)	Mar. 5,'36†	18
Do Your Stuff (Radio Rogues)	June 15	19
Double Trouble (Andy Clyde)		
Gobs of Trouble (All Star)	July 12	19
His Marriage Mixup (Harry Langdon)	Oct. 31†	16
Hoi Polloi (3 Stooges)	Aug. 29†	19
Honeymoon Bridge (Leon Errol)	Oct. 3†	19
Hot Paprika (Andy Clyde)	Dec. 12†	18½..
I Don't Remember (Harry Langdon)	Dec. 26†	18½..
It Always Happens (Andy Clyde)	Sept.15†	19
Just Speeding (All Star)	Jan. 23,'36†	18
Movie Maniacs (3 Stooges)	Feb. 20,'36†	18
Oh My Nerves (All Star)	Oct. 17†	17
Pardon My Scotch (3 Stooges)	Aug. 1†	21
Peppery Salt, The (Andy Clyde)		
Share the Wealth (Andy Clyde)	Mar. 19,'36†	
Stage Fright (All Star)	June 1	10
Star Gazing (Radio Rogues)	Sept.26†	19
Three Little Beers (3 Stooges)	Nov. 28†	17
Unrelated Relations (All Star)	Jan. 9,'38†	
Yoo Hoo Hollywood (All Star)	Nov. 14†	18
CDLDR RHAPSODIES		
Bon Bon Parade	Dec. 5†	8½..
Dr. Bluebird	Feb. 5,'36†	8½..
Football Bugs		
Glee Works		
Little Rover	June 26	9
Monkey Love	Sept.12†	8
Neighbors	Aug. 15†	8
KRAZY KAT CARTDDNS		
8. Garden Galeties	Aug. 1†	7
9. Happy Family, A	Sept.26†	7
10. Kannibal Kapers	Dec. 27†	7
11. Bird Stuffer, The	Feb. 1,'36†	7
12. "Lil Ainjil"	Mar. 19,'36†	6
LAUGHING WITH MEDBURY		
Strange Championships	July 20	10
NEW WORLD OF SPORT SERIES		
Feminine Invasion, The	Oct. 26†	11
Hunter's Paradise	Nov. 30†	11
Ice Cut-Ups	Feb. 6,'36†	10
Jump Horse Jump	Sept.27†	11
Spills and Splashes	Aug. 5	10
Stop, Look and Guess	Mar. 9,'36†	
Tense Moments	Aug. 20	10
Thrills with Daredevils	Mar. 19,'36†	
Tomorrow's Champions	July 23	10
Water Thrills	June 20	10
SCRAPPY CARTOONS		
Let's Ring Doorbells	Nov. 7†	7
Puppet Murder Case, The	June 21	7
Scrappy's Big Moment	July 28	7
Scrappy's Boy Scouts	Jan. 2,'36†	7
Scrappy's Camera Troubles		
Scrappy's Ghost Story	May 24	7
Scrappy's Pony	Mar. 16,'36†	7
Scrappy's Trailer	Aug. 29†	7
SCREEN SNAPSHOTS		
No. 1—	Sept. 13†	10
No. 2—	Oct. 11†	10
No. 3—	Nov. 6†	10
No. 4—	Dec. 6†	10
No. 5—	Jan. 2,'36†	10½..
No. 6—	Jan. 31,'36†	10½..
No. 7—	Feb. 26,'36†	10½..
No. 8—	Mar. 27,'36†	
STARS OF TOMORROW		
No. 2—	Sept. 7†	11
No. 3—	Nov. 27†	11
No. 4—	Nov. 16†	10
No. 5—	Jan. 15,'36†	11
No. 6—	Jan. 17,'36†	9
VOICE OF EXPERIENCE		
No. 1—	Sept. 15†	10½..
No. 2—	Sept. 29†	10½..
No. 3—	Oct. 13†	10½..
No. 4—	Oct. 26†	10½..
No. 5—	Nov. 12†	10½..
No. 6—	Nov. 27†	10½..
No. 7—	Dec. 12†	10½..
No. 8—	Jan. 2,'36†	11
No. 9—	Feb. 25,'36†	9½..
No. 10—	Mar. 26,'36†	

DU WORLD

Title	Rel. Date	Min.
SEMI-FEATURES AND SHDRTS		
Cathedrals	Oct. 1†	19

EDUCATIONAL

[Distributed through Twentieth Century-Fox]

Title	Rel. Date	Min.
CORDNET COMEDIES		
Brain Busters, The	Jan. 10,'36†	10
He's a Prince	Oct. 18†	10
Just Another Murder	Oct. 4†	17
Mixed Policies	Jan. 17,'36†	20
Seasoned With Salt	Apr. 24,'36†	2 rls.
Sleepless Hollow	May 8,'36†	2 rls.
Where Is Wall Street?	Apr. 10,'36†	2 rls.
FROLICS OF YDUTH		
Choose Your Partners	Dec. 13†	20
Flicker Fever	Sept.26†	20
It Never Rains	May 24	20
Knockout Drops	Dec. 6†	19
MIRTHQUAKE COMEDIES		
It Happened All Right	May 15,'36†	2 rls.
Magic Word, The	July 5	17
MUSICAL COMEDIES		
Moonlight and Melody	Oct. 11†	21
Perfect Thirty-Sixes	Dec. 20†	18
Rhythm of Parse	Sept. 27†	21
Thanks, Mr. Cupid	Jan. 24,'36†	18
SONG AND COMEDY HITS		
College Capers	Sept. 27†	12
Easy Pickin's	Dec. 27†	10
Hillbilly Love	Oct. 11†	11
Hurray for Rhythm	Aug. 16†	11
Radio Rascals	Aug. 2†	11
Rodeo Day	Sept. 13†	11
Seeing Nellie Home	Dec. 20†	11
Sorority Blues	Dec. 6†	11
Spooks	Apr. 17,'36†	9
Way Dut West	Oct. 25†	11
SPECIAL		
Wings Over Mt. Everest	July 19†	22

Title	Rel. Date	Min.
STAR PERSONALITY CDMEDIES		
Amateur Husband, The	Aug. 16†	16
E-Flat Man	Aug. 9†	21
Giv'im Air	Feb. 14,'36†	16
Gold Bricks	Mar. 20,'36†	20
Grand Slam Opera	Feb. 21,'36†	21
Ladies Love Hats	Nov. 1†	20
Penny Wise	Sept. 6†	16
Three on a Limb	Jan. 3,'36†	19
Timid Young Man, The	Oct. 25†	20
Triple Trouble	Apr. 3,'36†	16
White Hope, The	Mar. 27,'36†	19
PAUL TERRY-TOONS		
Aladdin's Lamp	Nov. 15†	6
Alpine Yodeler	Feb. 21,'36†	6
Amateur Night	July 5	8
Barnyard Amateurs	Mar. 6,'36†	6
Bird Land	Aug. 23†	8
Busy Bee, The	May 29,'36†	1 rl..
Chain Letters	July 26	6
Circus Days	Sept. 6†	6
Feud, The	Jan. 10,'36†	6
Foiled Again	Oct. 4†	6
Football	Oct. 18†	6
Foxy-Fox, The	July 19	6
Hey Diddle Diddle	Sept.20†	6
Home Town Olympics	Feb. 7,'36†	6
June Bride, A	Nov. 1†	6
Mayflower, The	Dec. 27†	6
Modern Red Riding Hood, A	May 17	6
19th Hole Club, The	Jan. 24,'36†	6
Off to China	Mar. 20,'36†	6
Rolling Stones	May 1,'36†	1 rl..
Runt, The	May 15,'36†	1 rl..
Southern Horse-pitality	Nov. 29†	6
Western Trail, The	Apr. 3,'36†	6
Wolf in Cheap Clothing, A	Apr. 17,'36†	6
Ye Olde Toy Shop	Dec. 13†	6
TREASURE CHEST		
Animal Cunning	May 1,'36†	1 rl..
Clever Critters	Sept.20†	8
Fisherman's Luck	Jan. 31,'36†	9
Gangsters of the Deep	Nov. 1†	6
Hold That Lino	Oct. 11†	7
Game of Jai-Alai, The	Dec. 27†	9
Legend of the Lei	Mar. 27,'36†	11
Manhattan Tapestry	Jan. 31,'36†	10
Seeing Eye, The	Jan. 17,'36†	10
Ski-Scrapers	May 24	6
Sunday Sports in Mexico	Nov. 8†	10
TUXEDO COMEDIES		
Dame Shy	Aug. 2†	16
Happy Heels	May 29,'36†	2 rls.
Just Plain Folks	Mar. 13,'36†	19
Kiss the Bride	Sept. 13†	21
One Big Happy Family	Nov. 15†	21
Ye Old Saw Mill	Aug. 30†	17
YOUNG ROMANCE		
Beware of Blondes	Feb. 7,'36†	20
Love in a Hurry	May 17	18
Love in September	Mar. 6,'36†	21
Way Up Thar	Nov. 8†	18

FIRST DIVISION

Title	Rel. Date	Min.
MUSICAL MDODS (Technicolor)		
Ave Maria	Mar. 25,'36†	1 rl..
Irish Melody		6
Italian Caprice	Dec. 1†	0
Liebestraum	Apr. 20,'36†	1 rl..
Mediterranean Songs	Nov. 1†	7
NEWSLAUGHS		
No. 1	Nov. 20†	1 rl..
No. 2		1 rl..
No. 3	Dec. 30†	1 rl..
No. 4	Jan. 20,'36†	1 rl..
No. 5	Feb. 20,'36†	1 rl..
No. 6	Mar. 20,'36†	1 rl..
6 THRILLING JDURNEYS		
Craters of the Moon	Nov. 15†	1 rl..
Did Faithful Speaks		6
Deep Sea Harvest	Jan. 15,'36†	1 rl..
Ride Along Dude	Feb. 15,'36†	1 rl..
City of Proud Memories	Dec. 26†	1 rl..

HOFFBERG

Title	Rel. Date	Min.
Beautiful Blue Daaube	Feb. 4,'36†	9
Golden Harbor	Mar. 16,'36†	10
It's a Bird	Jaa. 20,'36†	17
Life of Theodore Roosevelt	Feb. 1,'36†	19
Tough Breaks	Mar. 1,'36†	10
Symphony of the Seasons	Jan. 27,'36†	9
Young Explorer	Mar. 2,'36†	10

Title	Rel. Date	Min.
INTERNATIONAL VARIETIES		
No. 1—	Feb. 14,'36†	8
No. 2—	Feb. 28,'36†	8
No. 3—	Mar. 8,'36†	10
No. 4—	Mar. 22,'36†	10
No. 5—	Apr. 10,'36†	7
No. 6—	Apr. 22,'36†	7½..
PERSONALITIES ON PARADE		
No. 1—	Feb. 5,'36†	9
No. 2—	Mar. 6,'36†	9
No. 3—	Apr. 11,'36†	9
No. 4—	May 4,'36†	9
WORLD EXPLORATIONS		
1. Nomads of the Jungle	Feb. 3,'36†	9
2. Nomads of the South Seas	Feb. 17,'36†	9
3. Nomads of the Past	Mar. 3,'36†	6
4. Nomads of the Air	Mar. 17,'36†	5½..
5. Nomads in the Making	Apr. 3,'36†	6
6. Nomads of the River	Apr. 17,'36†	6
7. Nomads of the Plains	May 3,'36†	5½..
8. Nomads of the Sea	May 17,'36†	5½..

IMPERIAL

Title	Rel. Date	Min.
COLOR CLASSICS		
Towers of Melody		0
Hidden Treasures		0
Southern Beauties		8
EDGAR GUEST PDETIC GEMS		
After the Storm		
Boyhood		8
Couldn't Live Without You		
Old Prospector, The		8
Sea Dreams		8
Early in the Mornin'		8
NDVELTIES		
Cities of the Past		
Nero		0
Every Dog Has Its Day		9
Napoleon's Waterloo		9
Hobo Hero		9
PORT O' CALLS		
Peacock Throne		9
City of the Sun		9
Jungle Bound		
Last Resort		9
Love's Memorial		
Mother Ganges		9
Children of the Nile		9
Seventh Wonder		9
WORLD IN CDLDR		
Beneath Coral Seas		6
Inspiration of Old Love Songs		8
Isle of June		
Dream Harbor		6
Street of Memory		6
Maori		0
Melody Isle		
Under the Southern Cross		8

MGM

Title	Rel. Date	Min.
CHARLEY CHASE		
Count Takes the Count, The	Feb. 22,'36†	20
Infernal Triangle	Aug. 17†	20
Life Hesitates at 40	Jan. 18,'36†	15
Manhattan Monkey Business	Nov. 9†	21
Nurse to You	Oct. 5†	
Public Ghost No. 1	Dec. 14†	20
Vamp 'Til Ready	Mar. 28,'36†	20
CHIC SALE SPECIAL		
Perfect Tribute, The	Aug. 15†	19
CRIME DOESN'T PAY		
No. 2—Alibi Racket	Sept.14†	18
No. 3—Desert Death	Oct. 19†	21
No. 4—Thrill for Thelma, A	Nov. 23†	10
No. 5—Hit and Run Driver	Dec. 28†	20
FITZPATRICK TRAVEL TALKS		
Beautiful Banff and Lake Louise	Oct. 5†	8
Historic Mexico City	Sept. 7†	9
Honolulu, Paradise of the Pacific	Nov. 2†	8
Japan in Cherry Blossom Time	Mar. 21,'36†	9
Modern Tokyo	Dec. 28†	9
Rural Mexico	Nov. 30†	8
Sacred City of the Mayan Indians	Feb. 22,'36†	7
Victoria and Vancouver	Jan. 25,'36†	9
HARMAN-ISING (Happy Harmonies)		
14—The Old Plantation	Sept.21†	11
15—Honeyland	Oct. 19†	10
16—Alias St. Nick		10
17—Run, Sheep, Run	Dec. 14†	10
18—Bottles	Jan. 11,'36†	10

(THE RELEASE CHART--CONT'D)

Title	Rel. Date	Min.
19—Early Bird and the Worm, The	Feb. 8,'36†	9
M-G-M MINIATURES		
Great American Pie Company	Nov. 9†	11
How to Behave	Apr. 25,'36†	10
How to Sleep	Sept. 14†	
Important News	Feb. 29,'36†	10
Jonker Diamond	Mar. 28,'36†	10
Let's Dance	Jan. 4,'36†	8
Primitive Pitcairn	Dec. 7†	9
Trained Hoofs	Oct. 12†	
West Point of the South	Feb. 1,'36†	8
M-G-M SPORTS PARADE		
Air Hoppers	Jan. 18,'36†	10
Basketball Technique	Aug. 31†	8
Crew Racing	Dec. 21†	10
Football Teamwork	Sept. 8†	8
Gymnastics	Oct. 26†	9
Table Tennis	Feb. 15,'36†	10
Water Sports	Oct. 26†	8
MUSICAL REVUES		
Fiesta de Santa Barbara	Dec. 7†	19
Irate Party on Catalina Isle	Nov. 21	20
Starlit Days at Lido	Sept. 28†	20
ODDITIES		
Pitcairn Island Today	July 6	10
Prince, King of Dogs	July 6	9
OUR GANG		
Arbor Day	May 2,'36†	18
Divot Diggers	Feb. 8,'36†	15
Follies of 1936	Nov. 30†	18
Little Papa	Sept. 21†	20
Little Sinner	Oct. 26†	18
Lucky Corner, The	Mar. 14,'36†	16
Pinch Singer	Jan. 4,'36†	18
Second Childhood	Apr. 11,'36†	19
SPECIAL		
Audioscopiks		8
Lucky Beginners	Aug. 3†	20
TODD-KELLY		
All-American Toothache	Jan. 25,'36†	20
Hot Money	Nov. 16†	18
Slightly Static	Sept. 7†	19
Top Flat	Dec. 21†	20
Twin Triplets	Oct. 12†	

PARAMOUNT

Title	Rel. Date	Min.
BETTY BOOP CARTOONS		
Betty Boop and Grampy	Aug. 16†	7
Betty Boop and Little Danny		7
Betty Boop and Little Jimmy	Mar. 27,'36†	7
Betty Boop and the Little King	Jan. 31,'36†	7
Henry, the Funniest Living American	Nov. 22†	7
Judge for a Day	Sept. 20†	8
Language All My Own, A	July 19	7
Little Nobody	Dec. 27†	7
Making Stars	Oct. 18†	7
Not Now	Feb. 28,'36†	7
Song a Day, A	May 22,'36†	
We Did It	Apr. 24,'36†	
COLOR CLASSICS		
Cobweb Hotel	May 15,'36†	
Dancing on the Moon	July 12	7
Little Stranger	Mar. 13,'36†	8
Musical Memories	Nov. 8†	7
Somewhere in Dreamland (Technicolor)	Jan. 17,'36†	9
Time for Love	Sept. 6†	7
HEADLINERS		
Accent on Girls	Dec. 27†	
Ina Ray Hutton and Her Melodears		
Babes in Hollywood	Oct. 18†	10
Breezy Rhythm	Apr. 10,'36†	
Hal Kemp and Orchestra		
Cavalcade of Music, The	Oct. 4†	8
Excuse My Gloves	June 14	10
Jack Doyle - Betty Jane Cooper - Ted Husing		
Follow the Leader	July 26	10
Isham Jones and His Orchestra		
Magic of Music, The	Aug. 2†	11
Richard Himber and His Orchestra		
Midnight Melodies	Mar. 20,'36†	11
Ed Paul and Orchestra-Babs Ryan - Loretta Lee		
Moscow Moods	Jan. 17,'36†	11
Yasha Bunchuk and Orch.		
Movie Melodies on Parade	Feb. 7,'36†	11
Andre Kostelanetz-Mary Eastman		
Parade of the Maestros	Nov. 15†	10
Red Nichols, Ferde Grofe, Emery Deutsch and their orchestras		
Radio Rhapsody	Dec. 6†	10
Johnny Green and Orch.		
Sirens of Syncopation	Aug. 23†	9
Phil Spitalny and His Musical Ladies		
Star Reporter, The	Feb. 28,'36†	9
Betty Jane Cooper-Donald Novis-Ina Ray Hutton		
Symphony in Black	Sept. 13†	10
Duke Ellington and His Orchestra		
Yankee Doodle Rhapsody	May 1,'36†	
Ferde Grofe and His Orchestra		
PARAMOUNT PICTORIAL NEW SERIES		
No. 1—Song Makers of the Nation (Hoagy Carmichael)—Venice, the City in the Sea (Technicolor)—Flame Fighters	Aug. 16†	11
No. 2 — Making Money —Deep Sea Delicacies—Song Makers of the Nation (Jean Schwartz)	Sept. 13†	10
No. 3—Nesting Time—Reflections—Song Makers of the Nation (Tot Seymour and Vee Lawnhurst)	Oct. 11†	9
No. 4 — Jewelry — Made to Order—Let's Listen to Latin America	Nov. 3†	10
No. 5—Manhattan Rhapsody—Animal Buddies — Man of Many Faces	Dec. 6†	10
No. 6 — The Latest from Paris—Shifting Sands—Nature's Sideshow	Jan. 3,'36†	10
No. 7 — Mountain Moods—Camera Hounds — Song Makers of the Nation (Ralph Rainger and Lee Robin)	Jan. 31,'36†	7
No. 8—Frederic W. Goudy—Sails Over Sydney Harbor—The Voice of the Animals	Feb. 28,'36†	11
No. 9—	Mar. 27,'36†	10
No. 10—	Apr. 24,'36†	
No. 11—	May 22,'36†	
PARAMOUNT VARIETIES		
Broadway Highlights No. 3	Aug. 9†	10
Broadway Highlights No. 4	Sept. 27†	10
Broadway Highlights No. 5	Dec. 13†	10
Broadway Highlights No. 6	Apr. 3,'36†	9
Collie, The	Feb. 21,'36†	10
Countryside Melodies (Technicolor)	Nov. 29†	6
Dangerous Jobe	May 1,'36†	
Famous People at Play	June 14	10
Here Comes the Zoo	Mar. 13,'36†	9
Hollywood Extra Girl	Aug. 23†	11
Lucky Stars	Dec. 27†	10
Manhattan Rhythm	May 3	10
March of the Presidents	Sept. 27†	10
Movie Milestones (No. 1)	July 26	10
Movie Milestones (No. 2)	Jan. 31,'36†	10
Nature Speaks	July 12	10
No Motor to Guide Him	June 7	10
Popular Science (color)	May 31	10
Poodle, The	May 22,'36†	
Rookie Fireman, The	Apr. 24,'36†	
Shorty at Coney Island	Jan. 10,'36†	10
Shorty Goes South	Sept. 13†	10
Spring Night	Nov. 1†	8
POPEYE THE SAILOR		
Adventures of Popeye, The	Oct. 25†	8
Brotherly Love	Mar. 6,'36†	7
Clean Shaven Man, A	Feb. 7,'36†	7
Dizzy Divers	July 26	7
For Better or Worser	June 28	7
I-Ski Love-Ski You-Ski	Apr. 3,'36†	5
King of the Mardi Gras	Sept. 27†	7
Sinbad the Sailor (Special)	Jan. 31,'36†	2 rls
Spinach Overture, The	Dec. 6†	8
You Gotta Be a Football Hero	Aug. 30†	7
Vim, Vigor and Vitality	Jan. 3,'36†	7
Wimpy, the Waiter	May 29,'36†	
PARAMOUNT SOUND NEWS		
Two Editions Weekly		
POPULAR SCIENCE (Cinecolor)		
No. 1	Sept. 20†	9
No. 2	Nov. 29†	10½
No. 3	Jan. 24,'36†	11
No. 4	Mar. 27,'36†	11
SCREEN SONGS		
I Don't Want to Make History	May 22,'36†	
V. Lopez and Orchestra		
I Feel Like a Feather in the Breeze		7
Jack Denny and Orchestra		
It's Easy to Remember	Nov. 29†	10
Richard Himber and Orchestra		
I Wished on the Moon	Sept. 20†	8
Abe Lyman and Orchestra		
No Other One	Jan. 24,'36†	8
Hal Kemp and Orchestra		
GRANTLAND RICE SPORTLIGHTS (NEW SERIES)		
No. 13—Hollywood Hobbies	July 5	10
No. 14—Jungle Waters	Aug. 2†	10
No. 15—Making Manhandlers	Aug. 30†	10
No. 16—Hooked Lightning	Sept. 27†	10
No. 17—Jumping Champion	Oct. 25†	10
No. 18—Sport on the Range	Nov. 22†	10
No. 19—Sporting Network	Dec. 20†	10
No. 20—What's the Answer	Jan. 17,'36†	10
No. 21—Finer Points	Feb. 14,'36†	10
No. 22—Winged Champions	Mar. 13,'36†	10
No. 23—Sun Chasers	Apr. 10,'36†	10
No. 24—Catching Trouble	May 8,'36†	

RKO RADIO

Title	Rel. Date	Min.
BLONDE and RED HEAD SERIES		
Pickled Peppers	June 7	19½
CLARK & McCULLOUGH SERIES		
Alibi Bye Bye	June 14	21½
DUMBBELL LETTERS		
No. 19	June 7	5
No. 20	June 20	5
No. 21	Jan. 3,'36†	5
No. 22	Feb. 21,'36†	5½
No. 23	Apr. 3,'36†	5
EASY ACES		
Capital Idea	Oct. 4†	10
Etiquette	Nov. 29,'36†	9
Jolly Old London	Aug. 30	9½
Little New New York	June 14	10
Old Fashioned Movie, An	Feb. 28,'36†	11
Six Day Grind	July 26	10½
Tricks of the Trade	Sept. 6†	10
Unusualities	Aug. 9†	9½
Winter at the Zoo	Jan. 31,'36†	10½
World Within, A	Nov. 1†	10
FOUR STAR COMEDIES		
Salesmanship Ahoy	July 19	18½
HEADLINER SERIES		
No. 5—Drawing Rumors	July 12	17
No. 1—Night Life	Sept. 21†	21
No. 2—Tuned Out	Nov. 15†	20
No. 3—Camera Cranks	Jan. 17,'36†	19
No. 4—Wedtime Story, A	Mar. 20,'36†	21
EDGAR KENNEDY COMEDIES		
Edgar Hamlet	July 5	20½
Gasoloons	Jan. 3,'36†	15½
Happy Tho Married	Nov. 1	18
In Love at 40	Aug. 30†	19
Sock Me to Sleep	May 17	20
Will Power	Mar. 6,'36†	15½
MAJOR BOWES' AMATEUR THEATRE OF THE AIR		
No. 1	Sept. 6†	17½
No. 2	Sept. 20†	17½
No. 3	Oct. 4†	20
No. 4	Oct. 18†	18½
No. 5	Nov. 8†	18
MARCH OF TIME		
No. 5	Aug. 16†	20
No. 6	Sept. 20†	21
No. 7	Oct. 18†	20
No. 8	Nov. 15†	20
No. 9	Dec. 13†	23½
No. 10	Jan. 17,'36†	18½
No. 11	Feb. 17,'36†	24
No. 12	Mar. 13,'36†	21
No. 13	Apr. 17,'36†	
MUSICALS		
Night at the Biltmore Bowl, A	June 21	17½
MUSICOMEDIES SERIES (Ruth Etting)		
Ticket or Leave It	May 26	21
PATHE NEWS		
Released twice a week		
PATHE REVIEWS		
Released once a month		
PATHE TOPICS		
Released seven times a year		
RADIO FLASH COMEDIES		
Fight Is Right	Apr. 10,'36†	17
Newly Reweds	Aug. 2†	19
Radio Barred	Feb. 7,'36†	15½
Whera There's a Will	Oct. 4†	18
Worm Burns, The	Dec. 6†	17
RADIO MUSICAL COMEDIES		
Aladdin from Manhattan	Feb. 28,'36†	17
Foolish Hearts	Dec. 27†	18
Melody in May	May 1,'36†	18
Metropolitan Nocturne	Aug. 23†	18
Mismanaged	Oct. 25†	19½
RAINBOW PARADE CARTOONS		
Bird Scouts	Sept. 20†	7
Felix the Cat and the Goose That Laid the Golden Egg	Feb. 7,'36†	7½
Hunting Season	Aug. 9	7
Merry Kittens, The	May 31	7
Molly Moo Cow and the Indians	Nov. 15†	7½
Molly Moo Cow and Robinson Crusoe	Mar. 20,'36†	7
Neptune Nonsense		8
Parrotville Post Office	June 28	7½
Putting on the Dog	July 19	7½
Rag Dog	July 19	7½
Toonerville Trolley	Jan. 17,'36†	7
SMART SET		
All Business	Feb. 14,'36†	18½
Framing Father	Apr. 17,'36†	18½
Quiet Fourth, A	Aug 9†	15
Returned Engagement, A	Oct. 11†	21
Too Many Surprises	Dec. 3†	20½
SPECIALS		
Going on Two	Sept. 17	17
Headlines of 25 Years	Mar. 27,'36†	21
Trip Thru Fijiland, A	May 10	14½
SPORTS WITH BILL CORUM		
Bugles from Blue Grass	Oct. 11†	10½
Gentlemen's Sports	Dec. 13†	11
Inside the Ropes	Aug. 16†	10
Tomorrow's Halfbacks	Jan. 24,'36†	9
Winter Sport	Mar. 13,'36†	10
STRUGGLE TO LIVE		
Beach Masters	Nov. 8†	10½
Hermits of Crabland	Sept. 27†	9
Neptune Mysteries	Aug. 16†	9
Winged Pageantry	Feb. 14,'36†	10
SUPERBA COMEDIES		
Counselitis	Nov. 22†	18
Down the Ribber	Mar. 27,'36†	21
Home Work	Sept. 20†	19
Uppercutlets	Jan. 24,'36†	18½
VAGABOND ADVENTURE SERIES		
Quebec	Aug. 2	9½
Roumania	June 26	11
WORLD ON PARADE		
Coral Isle of the Atlantic	Mar. 27,'36†	
Land of the Eagle	Aug. 23†	11
Land of Evangeline	Nov. 22†	10½
Morocco	Jan. 10,'36†	
Prominent Personalities	Feb. 21,'36†	11
Spain's Romantic Isle, Majorca	Oct. 18†	19½

STATE RIGHTS

Title	Rel. Date	Min.
AL BONDY (General Electric)		
Excursions in Science No. 1		8
NORTON		
Alchemist's Hourglass, The		18
PAT GARYN		
O'Mahoney-George Bout		17
PHIL BROWN		
Norwegian Skatches		10
REGAL		
Broadway Nights	Oct. 14†	11
SACK (National Pict.)		
Tubal Cain		15

20TH CENTURY-FOX

Title	Rel. Date	Min.
ADVENTURES OF THE NEWSREEL CAMERAMAN		
Filming the Fantastic	Jan. 31,'36†	10
Filming Feminine Headliners	Dec. 27†	10
Hazardous Occupations	Oct. 18†	10
Shooting the Record Breakers	Nov. 22†	10
MAGIC CARPET SERIES		
Argentine Argosy	Nov. 22†	10

(THE RELEASE CHART--CONT'D)

Title	Rel. Date	Min.
Geneva-by-the-Lake	Dec. 21†	10
Hong Kong Highlights	Jan. 31,'36†	10
Italian Riviera	Sept. 27†	10
Morocco Mirage	Aug. 30	10
West Indies Cruise	Oct. 25†	10
Winter Magic	Dec. 27†	10

UNITED ARTISTS

Title	Rel. Date	Min.
MICKEY MOUSE		
15. Mickey's Garden	July 31†	8
16. Mickey's Fire Brigade (Color)	Sept. 4†	8½
17. Pluto's Judgment Day	Sept. 28†	9
18. On Ice	Nov. 6†	8
19. Mickey's Pole Team	Feb. 5,'36†	8
20. Mickey's Grand Opera		9
SILLY SYMPHONIES		
13. Who Killed Cock Robin?	June 26†	10
14. Music Land	Oct. 10†	8½
15. Three Orphan Kittens	No. 21†	9
16. Broken Toys	Dec. 19†	8
17. Cock of the Walk	Jan. 9,'36†	8
18. Orphans' Picnic	Mar. 12,'36†	9
19. Three Little Wolves		10
20. Elmer Elephant		8½

UNIVERSAL

Title	Rel. Date	Min.
CARTUNE CLASSICS		
No. 5—Three Lazy Mice	July 15	9
No. 6—Fox and the Rabbit, The	Sept. 30	8
GOING PLACES with LOWELL THOMAS		
No. 10	June 17	10
No. 11	July 1	10
No. 12	July 22	9
No. 13	Aug. 19	10
No. 14	Nov. 25†	9
No. 15	Dec. 9†	9
No. 16	Dec. 23†	10
No. 17	Jan. 20,'36†	
No. 18	Mar. 9,'36†	10½
No. 19	Mar. 23,'36†	10
No. 20	Apr. 20,'36†	9
MENTONE MUSICAL COMEDIES		
Carnival Time Jean Sargent-Jack Fulton	Jan. 22,'36†	19
Clubhouse Party (No. 6-B) Ray Perkins	Dec. 25†	2 rls.
Gus Van's Music Sheppe (No. 5-B)	Dec. 4†	20
Harlem Bound (No. 4)	Nov. 6†	20
Marine Follies	Apr. 29,'36†	2 rls.
On Your Radio Dial (No. 3)	Oct. 23†	19
Playing for Fun	Mar. 18,'36†	15
Signing Off	Feb. 19,'36†	19
Speedy Justice (No. 2-B)	Sept. 25†	20
Vaud-O-Mat, The	Apr. 8,'36†	16
NOVELTIES		
Skits 'n' Sketches	Feb. 24,'36†	
OSWALD CARTOONS		
Alaska Sweepstakes	Feb. 17,'36†	8
Amateur Broadcast	Aug. 26	7
At Your Service	July 8	8
Barnyard Five	Apr. 20,'36†	
Beauty Shoppe	Mar. 30,'36†	6½
Bronco Buster	Aug. 5	7
Case of the Lost Sheep, The	Dec. 9†	7
Doctor Oswald	Dec. 30†	
Monkey Wretches	Nov. 11†	1 rl.
Quail Hunt, The	Oct. 7	8
Slumberland Express	Mar. 9,'36†	
Soft Ball Game	Jan. 27,'36†	
Towne Hall Follies	June 3	8
STRANGER THAN FICTION SERIES		
No. 12—Novelty	July 15	10
No. 13—Novelty	Aug. 19	10
No. 14—Novelty	Nov. 18†	9
No. 15—Novelty	Dec. 2†	9
No. 16—Novelty	Dec. 16†	9
No. 17—Novelty	Jan. 13,'36†	9
No. 18—Novelty	Mar. 30,'36†	9½
No. 19—Novelty	Apr. 13,'36†	9
UNIVERSAL COMEDIES		
Bring 'Em Back a Lie Sterling Holloway	Aug. 14	2 rls.
Double Crossed (Van Ronkel No. 5)	July 3	20
Father Knows Best Sterling Holloway	July 20	2 rls.
His Last Fling (Van Ronkel No. 6)	July 31	20
My Girl Sally Sterling Holloway (Van Ronkel No. 4)	June 5	19
Would You Be Willing? (Van Ronkel No. 3)	May 27	2 rls.
You Can Be Had	Jan. 8,'36†	15
UNIVERSAL SPECIAL		
Camera Thrills	Sept. 30	21

VITAPHONE

Title	Rel. Date	Min.
BIG TIME VAUDEVILLE REEL		
Vitaphone Billboard Jane and Katherine Lee	Feb. 15,'36†	11
Vitaphone Casino Buster West-Radio Rubes		10
Vitaphone Celebrities Remington Singers	Jan. 25,'36†	11
Vitaphone Headliners Nick Lucas-Four Mullen Sisters	Dec. 14†	10
Vitaphone Highlight Eddie Peabody	Apr. 4,'36	1 rl.
Vitaphone Spotlight Conville-Dale	Mar. 7,'36†	11
Vitaphone Troupers Four Trojans-Aunt Jemima	Jan. 4,'36†	10
Vitaphone Varieté Louis Prima and Orch.	Nov. 16†	1 rl.
BIG V. COMEDIES		
High, Wide and Hansom Herb Williams	July 20	2 rls.
Watch the Birdie Bob Hope	Aug. 10	20
On the Wagon Shemp Howard-Rosecoe Ates	Aug. 24	20
Keystone Hotel Old Timers	Sept. 21†	20
Vodka Boatmen Yacht Club Boys	Oct. 5†	20
Lonesome Trailer El Brendel	Oct. 26†	20
Officer's Mess, The Shemp Howard	Nov. 9†	2 rls
Double Exposure Bob Hope	Nov. 23†	21
Lucky Swede, The El Brendel	Dec. 21†	21
While the Cat's Away Shemp Howard	Jan. 4,'36†	20
They're Off Yacht Club Boys	Jan. 18,'36†	21
Slide, Nellie, Slide Herman Bing-Paula Stone	Feb. 1,'36†	21
Shop Talk Bob Hope	Feb. 15,'38†	21
Joe Palooka In for the Love of Pete Shemp Howard-Robert Norton	Mar. 14,'36†	21
Calling All Tars Bob Hope	Mar. 28,'36†	21
Slum Fun Johnny Berkes-Charles O'Donnell	Apr. 11,'36†	2 rls.
Dough-Nuts Yacht Club Boys	Apr. 25,'36†	2 rls.
BROADWAY BREVITIES		
Main Street Follies Hal LeRoy	May 11	20
Love Department, The Bernice Claire	May 18	20
$50 Bill Eleanore Whitney-12 Aristocrats	May 25	20
Better Than Gold Fifi D'Orsay	June 8	20
Springtime In Holland Dorothy Dare-Felix Knight (Technicolor)	June 22	20
Film Follies, The Ray Perkins	June 29	22
Surprise Duncan Sisters	July 27	21
Romance of the West Dorothy Dare-Phil Regan (Technicolor)	Aug. 3	21
Lady In Black, The Countess Olga Albani	Aug. 17	20
Dublin In Brass Morton Downey	Sept. 7†	20
Oh Evaline Hal LeRoy-Eleanore Whitney	Sept. 14†	20
Doorman's Opera Charlotte Arren-Johnny Broderick	Sept. 28†	20
Tickets Please Georgie Price	Oct. 12†	21
Regular Kids Meglin Kids	Oct. 18†	20
Check Your Sombrero Armida-Tito Coral	Nov. 2†	21
Rooftops of Manhattan Deane Janis-Gil Lamb	Nov. 16†	21
Trouble in Toyland Gus Edwards' Stars of the Future	Nov. 30†	20
Okay, Jose El Brendel	Dec. 7†	21
Katz' Pajamas Fifi D'Orsay	Dec. 14†	21
Broadway Ballyhoo Owen, Hunt and Parco	Dec. 28†	21
Carnival Day Henry Armetta-Felix Knight	Jan. 11,'36†	21
Double or Nothing Phil Harris-Leah Ray	Jan. 18,'36†	21
Study and Understudy	Jan. 25,'36†	22
Between the Lines Bernice Claire	Feb. 8,'36†	22
King of the Islands Winifred Shaw-Warren Hymer	Feb. 22,'36†	21
Stars Can't Be Wrong, The Carolyn Marsh-Harris Twins	Feb. 29,'36†	21
Wash Your Step Hal LeRoy-Preisser Sisters	Mar. 7,'36†	21
Paris In New York Irene Bordoni	Mar. 21,'36†	22
Black Network, The Nina Mae McKinney-Nicholas Bros.	Apr. 4,'36†	2 rls.
College Dads Leon Janney	Apr. 11,'36†	2 rls.
Double Crossky, The Olga Baclanova	Apr. 18,'36†	2 rls.
LOONEY TUNES		
No. 11—Cartoonist's Nightmare, A		7
No. 12—Hollywood Capers	Oct. 19	7
No. 13—Gold Diggers of '49		7
No. 14—Plane Dippy	Dec. 21†	7
No. 15—Alpine Antics	Jan. 4,'36†	7
No. 16—Phantom Ship, The	Feb. 1,'36†	7
No. 17—Boom! Boom!	Feb. 29,'36†	7
No. 18—Blow Out, The	Apr. 4,'36†	7
No. 19—Westward Whoa	Apr. 25,'36†	1 rl.
MELODY MASTERS		
Dave Apollon and His Band	June 8	10
Borrah Minnevitch and His Harmonica Rascals	July 6	10
Rubinoff and Orchestra	Aug. 10	10
Phil Spitalny All Girl Orchestra	Sept. 14†	10
Johnny Green and Orchestra	Oct. 12†	10
Claude Hopkins and Orch.	Nov. 9†	10
Jack Denny and Orchestra	Oct. 7†	10
Red Nichols and Orchestra	Jan. 4,'36†	10
B. A. Rolfe and Orchestra	Feb. 1,'36†	11
Jolly Coburn and Orchestra	Feb. 22,'36†	11
Little Jack Little and Orchestra	Mar. 21,'36†	11
Ramon Ramos and Orchestra	Apr. 18,'36†	1 rl.
MERRIE MELODIES (In Color)		
No. 7—My Green Fedora	June 8	7
No. 8—Into Your Dance	July 13	7
No. 9—Country Mouse, The		7
No. 10—Merry Old Soul, The	Aug. 17	7
No. 11—Lady in Red, The	Sept. 21	7
No. 12—Little Dutch Plate	Oct. 19†	7
No. 13—Billboard Frolics		7
No. 14—Flowers for Madame	Nov. 30†	7
No. 15—I Wanna Play House	Jan. 11,'36†	7
No. 16—Cat Came Back, The	Feb. 8,'36†	7
No. 17—Miss Glory	Mar. 7,'36†	7
No. 18—I'm a Big Shot Now	Apr. 11,'36†	7
SEE AMERICA FIRST E. N. NEWMAN		
No. 12—Boom Days	June 22	11
No. 13—Forward Together	July 13	11
OUR OWN UNITED STATES		
No. 1—Curious Industries Harry Von Zell	Sept. 7†	11
No. 2—Playgrounds James Wallington	Oct. 5†	11
No. 3—Camera Hunting Paul Douglas	Nov. 2†	11
No. 4—Nature's Handiwork	Nov. 30†	11
No. 5—Odd Occupations	Dec. 28†	12
No. 6—Steel and Stone	Jan. 25,'36†	11
No. 7—Day's Journey, A	Feb. 22,'36†	11
No. 8—Harbor Lights	Mar. 21,'36†	11
No. 9—We Eat to Live	Apr. 18,'36†	
No. 10—Vacation Spots	May 16,'36†	1 rl.
PEPPER POT		
Rah, Rah, Radio Ralph Kirbery	July 6	10
What's the Idea?	Aug. 17	11
Nutville Radio Ramblers	Sept. 7†	10
All American Drawback Edgar Bergen	Oct. 5†	10
'Wee' Men Singer's Midgets	Nov. 2†	10
Seein' Stars Easy Aces	Nov. 30†	10
P's and Cues (Exploitation: Mar. 28,'36, p. 82.)	Dec. 7†	11
Can It Be Done?	Dec. 21†	10
Wild Wings	Jan. 11,'36†	11
Some Class Charles Ahearn	Feb. 8,'38†	10
Timber Giants	Feb. 22,'36†	11
Half Wit-ness Radio Ramblers	Mar. 21,'36†	1 rl.
Pictorial Review	Apr. 18,'36†	1 rl.

SERIALS

12 Episodes Each Unless Otherwise Specified

Title	Rel. Date	Min.
BURROUGHS-TARZAN		
New Adventures of Tarzan, The Herman Brix	June 10	2 rls. (each)
MASCOT		
Adventures of Rex and Rinty Rex, King of Wild Horses-Rin Tin Tin, Jr.	Aug. 27†	2 rls. (each)
Fighting Marines, The Grant Withers-George Lewis	Nov. 23†	2 rls.
Miracle Rider Tom Mix (1st episode, 5 rls., followed by 14 two-reel episodes)	May 18†	
REGAL		
Lost City, The Wm. Boyd-Claudia Dell	June †	2 rls. (each)
REPUBLIC		
Darkest Africa Clyde Beatty		15 episodes
Undersea Kingdom Ray Corrigan-Lois Wilde		12 episodes
STAGE and SCREEN		
Custer's Last Stand Rex Lease-Lona Andre (also feature version)	Jan. 2,'36†	(1st episode, 5 rls., followed by 14 two-reel episodes)
UNIVERSAL		
Adventures of Frank Merriwell Don Briggs-Jean Rogers	Jan. 13,'36†	
Flash Gordon Buster Crabbe-Jean Rogers (13 episodes)	Apr. 8,'36†	
Roaring West Buck Jones (15 episodes)	July 8	20 (each)
Rustlers of Red Dog John Mack Brown	Jan. 21†	20 (each)
Tailspin Tommy In the Great Air Mystery Clark Williams-Jean Rogers	Oct. 21†	20 (each)

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ON PAGES 31 TO 34

MOTION PICTURE HERALD

FORTY YEARS ago this week — the night of April 23, 1896 — at Koster & Bial's Music Hall in Herald Square, New York, the career of the motion picture on the theatre screen began. Edison pictures, made for the peep shows, were spread life size upon a screen by the Armat Vitascope, a novelty number on a variety bill. Variety became the politer vaudeville and held the screen in thrall for a decade. Then the screen achieved the photoplay and began the swift development by which it is the world's dominant entertainment form. Twenty of those thirty years Martin Quigley and his publications have been in the service of this art and industry. His Motion Picture Herald, the inheritor of all the tradition and sharing in the experience of the years since, dedicates this issue to this fortieth anniversary, to the men who made that brave beginning, and with a salute to those who have brought the screen to world dominion. —*TERRY RAMSAYE*

VOL. 123, NO. 4 APRIL 25, 1936



An advertisement appearing in the New York papers that tells its own story. And that same sweet story is being told in road-show engagements at advanced prices twice daily from the Atlantic to the Pacific.


The
Winnah!

...None other, Ladies and Gentlemen, than that world-famous Warner Bros. star . . .



Now millions *more* will want to see her. So don't be satisfied with less than 50% over your best previous Davis business. See the press sheet for 50 ways to get it!



OFFICIALLY ACCLAIMED BY THE MOTION PICTURE ACADEMY AS THE FINEST ACTRESS OF THE YEAR

BETTE DAVIS

Heralded from coast to coast as the top feminine performer in pictures today—and the time to cash in on those acres of award publicity is with her *first* picture since the prize announcement—

"The Golden Arrow"

with

GEORGE BRENT

EUGENE PALLETTE • DICK FORAN
CAROL HUGHES • CATHARINE DOUCET • CRAIG REYNOLDS

A First National Picture • Directed by ALFRED E. GREEN

FOUR BIG MAY DAYS!

***MAY 9*—'TIMES SQUARE PLAYBOY'**
by George M. Cohan, with Warren William and June Travis

***MAY 16*—'THE LAW IN HER HANDS'**
with Margaret Lindsay, Glenda Farrell
A First National Picture

***MAY 23*—BETTE DAVIS in 'THE GOLDEN ARROW'**

***MAY 30*—JOE E. BROWN in 'SONS O'GUNS' with Joan Blondell**

"40 YEARS AGO"
is finished
"40 YEARS FROM NOW"
—who cares?

TODAY
is the day of 20th Century-Fox—

AND the whole season has been one endless chain of cheery "todays" for 20th Century-Fox exhibitors! Right now . . . with "Captain January" proving Shirley Temple's big hold-over smash, "A Connecticut Yankee" establishing itself as the greatest repeat-run hit in film history, and "Under Two Flags" ready to run riot in the nation's box offices... 20th Century-Fox is more than ever the company of destiny!

20th CENTURY FOX

THE KEYSTONE OF YOUR FUTURE

MOTION PICTURE HERALD

Vol. 123, No. 4 April 25, 1936

FAMOUS "FIRSTS"

IT is entirely coincidental that this period of the fortieth anniversary of the founding of the industry of the motion picture screen should be marked by a particularly vigorous recrudescence of the bickerings and twitterings, especially in the overseas press, concerning film inventions and priorities.

There has been no reasonable ground for dispute, or even divergences of opinion, for these many years. The records are clear, accessible and ample.

Also, if the whole genealogy of the modern screen is to be traced, there is no civilized land which can not claim somewhere to have made some contribution to its evolution, because the motion picture is more nearly a product of evolution than what the lay mind calls "invention."

Just now at hand is the *Film-Kurier* of Berlin which rather questioningly sets down contentions recently remade in London in behalf of the late Mr. Birt Acres, one of the more remote figures in the priorities tangle. Also only a few weeks earlier a British amusement paper was seeking to take the editor of *Motion Picture Herald* to task because of his indifference to claims made in behalf of the late Mr. William Friese-Green.

The French will have no other father of the industry than the very properly distinguished and famous M. Louis Lumiere, and no other device than his Cinematographe.

For a while at least there was a German school of contention in behalf of the late Herr Max Skladanowski, for whom claims were so generous as to date his film pictures years prior to the availability of film.

Here in the United States there are enough original "inventors" of the motion picture to suggest the job was done by a convention, including such figures as the late C. Francis Jenkins, the late Mr. Jean A. LeRoy, and Mr. Edwin Hill Amet, and various others in the hinterlands. The United States, being large, is able to afford not only national but sectional claimants.

Now and then the strange mixture of myth and fact concerning the eccentric and late Mr. Eadweard Muybridge, an English photographer in early California, and the not quite so attenuated claims concerning the anticipations of M. Aime Augustine LePrince, a French experimenter who worked in both England and briefly in the United States, vanishing at last in France, are revived with great zeal by writers and other persons admirably equipped to ignore facts and gild their prejudices.

Most of these futile revivals come from the desire of newspapers and magazine writers seeking to make their story stand up and applying that grand old formula of "aged-and-forgotten-and-neglected inventor-now-revealed-for-first-time." The rest of the eruptions are relics of the creative fancies and fabrications concocted years ago by the defenders of the infringers of the basic patents.

There is ever a curious assumption in what may be called the folk-thought that the poor are virtuous, that farmers are honest, that Heaven will protect the working girl, etc. Of kin to this is the frequent assumption in motion picture lore, along with other Sunday supplement science, that various obscure tinkerers of yesteryear were necessarily all downtrodden geniuses of very first rank. That is obviously better story material, more emotionally satisfying, than any recording of the less romantic and orderly processes of well equipped technology in setting at a job and doing it.

Concerning M. Lumiere, it is pleasant to observe that while French patriots unveil plaques in his honor as father of the screen he has in characteristic modesty, in correspondence with this writer, related precisely how he built his Cinematographe upon the inspiration of the Edison peep-show Kinetoscope imported to Paris by Werner Freres. And again in London, Mr. Robert W. Paul, internationally famous instrument maker, relates an identical history for his Theatrograph, the first British projector, based upon Kinetoscopes taken to London from West Orange by one Mr. Georgiades and his partner, Mr. Tragedis. And in Washington we have Mr. Thomas Armat, far too genteel and successful to make a Sunday supplement hero, who devised his Vitascope also on Kinetoscope beginnings, setting the world standard in projection and with his Herald Square opening, just forty years ago, instrumenting a world industry.

Since the Acres claim is just now receiving more marked attention, it may be noted that it includes the allegation that Mr. Acres sent a cameraman to the United States to cover the Corbett-Fitzsimmons fight. In view of the fact that this event was pictured exclusively by Mr. Enoch J. Rector, using the Veriscope, built especially for the event, and that his

[*Continued on page 9, column 2*]

MOTION PICTURE HERALD MARTIN QUIGLEY, Editor-in-Chief and Publisher

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This Week

MOTION PICTURE HERALD'S

Closed Shop

Control by the Authors' League of America of all available manpower and material for writing for the screen is due to be ratified in Hollywood next Saturday with a vote of the Screen Writers' Guild.

Thus, the Guild hopes, will be taken a long step forward in its fight for a closed shop at the studios. Members already have been prohibited from contracting for their services beyond May 2, 1938, when, if not earlier, the eventual showdown is expected.

The strike is the major weapon provided in the new setup. Details of the reorganization plan are given in the story starting on page 21.

Austrian Problems

American-made motion pictures are clinging to the lead in Austria which they wrested from German product last year, and this season's imports from eight large companies are expected to total 144 as against last season's 126.

The kontingent fee problem, however, promises to become even more complicated and burdensome. The Ministry of Commerce is now on the warpath demanding that the printing of superimposed captions be done in Austria or that the pictures be subjected to the fee of $680 a feature. The $680 charge at present is levied against dubbed version whereas films with superimposed titles are paying $226 a print.

Vienna's first-run audiences prefer the original foreign production to the dubbed version, but the reverse is true elsewhere. However, dubbing cost as against average rentals does not justify such outlay, except in cases where American pictures are dubbed in German for showing in Germany itself. The first-run patrons in Vienna in turn object to the North-German dialogue in these dubbings.

Path of 'Ecstasy'

"Ecstasy"—the "Extase" of Czechoslovakia—whose course in this country has met with attempted suppression by the Government, now is encountering censor trouble in New York state, although it is being shown elsewhere this week.

While the state censor board would say only that "Ecstasy" had "never been licensed," it was learned that about two years ago the board had issued a conditional certificate subject to certain cuts when the film was submitted on behalf of an independent distributor. The changes were not made at the time because Samuel Cummins, general manager of Eureka Productions, Inc., meanwhile had made a deal in Europe for the film's distribution in the United States.

Mr. Cummins this week said the censor board has asked him to submit evidence that this is the same picture, and he is obtaining the necessary documents.

The National Board of Review also is holding up its decision on the film, pending the carrying out of certain suggestions. Mr. Cummins said he would eliminate one scene, following which the Board would see the picture again.

Meanwhile, "Ecstasy" received its American premiere at the Fine Arts theatre in Boston Wednesday night, having passed the Massachusetts Sunday censor, Mr. Cummins announced. The opening performance was at $1.65 top, with 99 cents top thereafter. The picture was to have opened Friday night at the Belasco in Washington. Both are indefinite runs.

Eureka has posted bond of $3,000 against possible loss by Metropolis Pictures, Inc., in the suit in which Eureka charges misappropriation of the title in a film Metropolis was showing under the title "Ecstasy of Young Love." The trial of the case has been postponed for two weeks.

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Oriental Taste

Thomas D. Cochrane, Paramount general manager in the Orient, said this week in New York:

Comedy, action and mystery pictures suit the Oriental taste.

Sophistication in pictures finds a certain amount of appreciation in Tokio, little elsewhere.

Japanese censorship has ceased to be a major problem of the industry in the island kingdom.

In the East for a ten-day visit prior to going to Hollywood and returning abroad May 20th, Mr. Cochrane reported that the pictures being produced by the Japanese at the rate of 300 to 400 a year do not interfere with bookings of American made product. A quota arrangement is being talked of, he said, but the subject is being approached fairly and with American film representatives in consultation.

Mr. Cochrane, a brother of R. H. and P. D. Cochrane of Universal, went to the Orient in 1914 to organize that company's exchange system in the Far East. In 1922 he became general manager for Paramount and has continued in that post since.

No Successor

When queried this week as to the successor of the late Felix F. Feist as head of the Metro-Goldwyn-Mayer sales organization, Nicholas M. Schenck said: "No one at present."

The sales cabinet at MGM is composed of William F. Rodgers, eastern sales manager; Tom J. Connors, in charge of southern states and Canada, and E. M. Saunders, western sales manager. However, since Al Lichtman joined the company several months ago without a designated title he had been cooperating with Mr. Feist on sales, concentrating his own attention on situations calling for special handling.

The assumption is that Mr. Lichtman's duties along sales lines will be increased.

Maneuvering

The "inside" of the high financing maneuvered by the Sentinels of the Republic for their anti-New Deal motion picture program was given to the Senate lobby committee late last week.

It was revealed that a change was made in "The Amateur Fire Brigade" cartoon to eliminate a caricature of President Roosevelt, so that funds could be obtained from the American Liberty League. See page 27.

NEWS SUMMARY COVERING THE SCREEN WORLD

Rejoins Paramount

A three-year contract under which Emanuel Cohen returns to Paramount as an independent producer was completed Tuesday in Hollywood. It was expected to be signed by John E. Otterson, Paramount president, before his scheduled departure for the East Friday night.

The contract calls annually for four "A" pictures and four "B" pictures, by Mr. Cohen's Major Productions, for Paramount. The deal keeps Mae West, Gary Cooper and Bing Crosby in the Paramount fold, as their contracts are held by Mr. Cohen. It is expected that Mr. Cohen will produce one Crosby picture for Columbia before starting with Paramount.

Ben Piazza will be executive assistant to Mr. Cohen.

Three Ways

A tripartite agreement on film exports and imports has been reached by Germany, Austria and Czechoslovakia, the arrangement including an "inside" understanding between Austria and Germany.

First is the Austro-German agreement—for three years, 1936-39—which fixes at 14 the number of pictures from Austria to be admitted into Germany without taxation or contingent provisions. The unlimited number of films to be sent from Germany into Austria is normally subject to the Austrian Cinematograph Act. Currency exports will be taken care of by special agreement.

Between Austria and Czechslovakia, in turn, film interchange is placed on a broader basis, and no governmental influence is to be exercised over rentals. There again money exchange is to be settled by friendly negotiations.

This report, by J. K. Rutenberg, HERALD correspondent in Berlin, appears in detail on page 64.

Mexico Ruling

A victory for two American distributing companies in Mexico City was won this week over the Union de Exhibidores del Norte, which, a few weeks ago, resolved to cease all relations with the American companies, when Warner Bros.-First National and Twentieth Century-Fox signed a contract with Rodriguez Brothers, by which the latter set aside, from their 30 theatres in the Union de Exhibidores del Norte, 10 houses for the exclusive showing of their product on a percentage basis.

FAMOUS 'FIRSTS'

(*Continued from page 7*)

copyright notice was painted a foot high all around the ring, the overseas claim seems a bit irrelevant.

If we are to take the origins of the motion picture back to the inventors' dreamland, France can make the most complete priority claim in the world, because it was M. Louis Ducos du Hauron who set down on paper a complete and amazingly competent anticipation way back in the 60's. He dreamed best and first. No one came much nearer to materialization until Thomas A. Edison built a camera in 1889 and George Eastman produced film to run in it. From the resulting peep show to the screen was a race with honors for several and first prize to Thomas Armat.

Backing Stage

Hollywood is to remain the chief backer of Broadway legitimate production, it appears, as a result of a conference between Edward F. Farnsworth, federal theatre administrative officer, and a group of producing managers who seek $1,000,000 from Uncle Sam to help "strike off the shackles of Hollywood."

The Congressional grant of WPA funds does not permit private subsidies, Mr. Farnsworth said. The committee is prepared to ask modification of the policy or new enactments.

Motion picture theatre circuits are planning to employ WPA vaudeville acts, Mr. Farnsworth revealed. See page 28.

Stock Options

Pickford-Lasky Productions, Inc., formed last October, has given Jesse L. Lasky and Mary Pickford options for the purchase of common stock, a registration statement for new securities filed at the Securities and Exchange Commission in Washington revealed this week.

The company proposes to sell, under the securities act of 1933, 20,000 shares of preferred stock at $100 a share and 12,750 shares of common stock offered to purchasers of the preferred on the basis of one common share for four shares of preferred. The statement stipulates that if subscriptions do not reach $1,500,000 by July 1 of this year, stock buyers will get their money back.

Complaints

Complaints against and regulative pressures addressed at distribution methods of the organized motion picture industry this week piled up on a whole series of fronts, some of them more portentous, deeper and broader in their implications, than any earlier manifestations in these sectors. They took form in state courts, federal courts, in the Department of Justice and within the industry itself. See page 13.

More Taxes

Motion picture and other corporations will be subject to taxes ranging as high as 42½ per cent of their net income under the revenue bill submitted to the House on Tuesday by the ways and means committee.

The proposed tax will bear most lightly on corporations distributing practically all their income in dividends and will be most burdensome on companies seeking to build up large surpluses.

The bill was to be taken up for debate late this week in an effort to pass it by the end of the month, and the Senate finance committee was to begin hearings.

The bill also provides for temporary continuance of the capital stock and excess profits levies, and applies the four per cent individual normal income tax to corporation dividends, now subject only to surtaxes. The rate of the capital stock tax will, however, be reduced from $1.40 to 70 cents.

A T & T Charges

Charges amounting to more than $13,000,000 annually for services by the American Telephone and Telegraph Company to operating companies, including Western Electric and its subsidiary, Electrical Research Products, were attacked by Samuel Becker, special counsel for the Federal Communications Commission, when the Commission's inquiry into the affairs of the corporation was resumed this week.

Mr. Becker fired a series of questions at Walter S. Gifford, A T & T president, designed, he said, to show that this money actually came from the customers.

Mr. Gifford promptly made a defense, explaining that the cost of providing the services exceeds the charges.

"You give the public only part of the facts when you say that," countered Mr. Becker.

A T & T's license contracts with 21 operating companies provide that they pay the parent company 1½ per cent of their gross revenue in return for engineering, accounting and other technical services.

This Week in Pictures



HONOR ZONE CHIEF. Moe Silver, division manager for Warner Theatres, surrounded by branch managers who gathered to mark beginning of his second year in Albany: Jim Rose, First Division; C. R. Halligan, RKO; Leon Harman, UA; Ralph Pielow, MGM; Peter T. Dana, Universal; Phil Fox, Columbia; Ray Smith, Warner; Clayton Eastman, Paramount; Moe Grassgreen, 20th Century-Fox; Bernard Mills, Republic.



SIGNED. Claire Dodd (in a study by Scotty Welbourne), who has been engaged by Republic for the feminine lead, opposite William Gargan, in "Navy Born."



BACK FROM EUROPE. John Hay Whitney, chairman of Selznick International, arriving in New York from conferences in London with Alexander Korda of London Films, both of whom release through United Artists.



BEGIN NEW BRITISH PRODUCTION. Principals of the Hammer-British Lion Company making "The Song of Freedom," at a reception in their honor as production began. Standing: J. Elder Willis, director, and Esme Percy. Seated: Elizabeth Welch, Paul Robeson and George Mozart.



GLORIFIED IN ANOTHER DAY. Four (at right) whose beauty Florenz Ziegfeld celebrated in shows of "long ago," pictured at the Astor theatre, New York, as they attended a performance of "The Great Ziegfeld." They are Billie Seward, Georgia Ellis, Jean Ackerman and Joan Burgess.



STAR AT PREMIERE. Raymond Massey, star of United Artists' "Things to Come," at the Rivoli theatre in New York for the opening of that London Films' production exploiting Wellsian prophecies.



FRESHMAN CLASS. In Paramount's college of new players, here pictured on a campus romp as school lets out. Left to right: Nick Lukats, Jill Deen, John Morley, Irene Bennett, Paul Barrett, Wilma Francis, Jeanne Perkins, Louise Small, Marten Lamont, Gail Sheridan and Henry Arthur.



GIVEN CONTRACT. Jean Sennett, whom Warner has signed to a long-term contract following screen tests. She will make her debut in "Love Begins at 20."



BEGIN TOUR. Hal Roach's "Our Gang," MGM comedy youngsters, leaving Los Angeles for personal appearances, with Farina, Joe Cobb and Johnny Downs, former "Gangsters," among their well wishers. They are Baby Patsy, Buckwheat, Daria Hood, Alfalfa Switzer, Spanky, Slim Switzer, Tommy McFarland.



THEIR ANCESTOR THE HERO. (Left) Descendants of John Sutter, protagonist of Universal's "Sutter's Gold," at Radio City Music Hall for the opening of that picture—John and Alphonse Sutter, the latter's wife, Mrs. John Sutter, and Mr. and Mrs. Victor Alphonse Sutter.



IN INITIAL FILM. Of the Pickford-Lasky producing organization, releasing through United Artists. Smiling from left to right, Francis Lederer and Ida Lupino, who head the cast of the picture, "One Rainy Afternoon." The production was directed by Rowland V. Lee and is scheduled for release May 8.



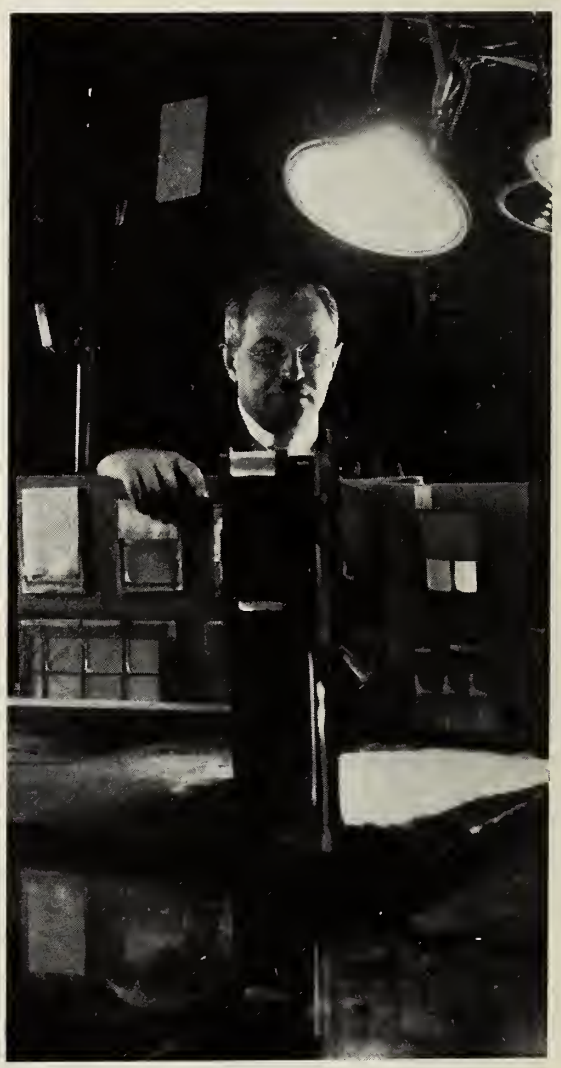
RISING STARLET. Although this (at right) is one of Lucille Ball's less serious efforts in a vertical direction (nor can we say much for its efficiency horizontally, either). More effectively did she seek altitude in "Follow the Fleet," and RKO Radio is accordingly grooming her for higher things cinematically, not as pictured here.



OPERETTA AND OPERA. Meeting with apparent unwillingness to recognize any distinctions, through Irene Dunne of the cinema production, "Show Boat," and Lotte Lehmann, Metropolitan star. They are shown at the Universal studio during a visit by Miss Lehmann to the "Show Boat" stage while on a concert tour through California and other western states.



[COSMO-SILEO]
HOLLYWOOD PARTY IN NEW YORK. A star-lit corner of the Ritz-Carlton during festivities in honor of Bette Davis, Warner luminant, soon after her arrival for a short vacation. Fellow celebrities surrounding her, all more or less of Hollywood and now in New York for stage and radio engagements, are Arthur Byron, William Lynn, Richard Barthelmess and James Melton.



SET FOR CARTOONS. Max Fleischer, producer of the "Betty Boop" and "Popeye the Sailor" cartoon series for Paramount, exhibiting a miniature structure of the type now used by him in creating a third-dimensional effect.

COMPLAINTS OVER TRADE PRACTICES PILE UP ON SEVERAL FRONTS

by JAMES P. CUNNINGHAM

Complaints against, and regulative pressures addressed at distribution methods of the organized motion picture industry this week piled up a whole series of fronts, some of them more portentous, deeper and broader in their implications, than any earlier manifestations in these sectors:

1. United States Assistant Attorney General John Dickinson asked the Senate at Washington for an appropriation to assign secret service "G Men" of the Department of Justice to track down the "great number of complaints" from exhibitors against unfair trade practices of distributors, with the aim of prosecuting under the federal anti-trust laws.

2. The State of Missouri moved in its supreme court literally to oust Warner Brothers, Paramount and RKO from doing business in the state for unfairly monopolizing product and for forming a film price fixing pool as a move to help Warner gain control of the Ambassador, Missouri and New Grand Central theatres at St. Louis. The surprise move was made under the rarely used proceedings of "quo warranto," and immediately resulted in a virtual impounding of the books, receipts and records of the plaintiff's exchanges in the state.

3. The State of Missouri followed with another suit to break up the existing clearance schedule in Kansas City, on grounds of conspiracy against independents, asking for exclusion of all the eight companies from doing business in the state, charging the large distributors with "operating a pool to control the sale of films" in Kansas City for the benefit of Fox Midwest.

Entire text of the complaint on both counts starts on page 69.

4. Fox Midwest Theatres moved in Kansas City to have an existing suit against the company dismissed, on the grounds that plaintiff independent owners have no cause for action in their complaint against unfair clearance given Fox by distributors over the independents.

5. The United States Government, plaintiff, and Warner Brothers, RKO and Paramount, distributor defendants in the pending federal action on the St. Louis-Fanchon and Marco anti-trust matter, continued skirmishes in the courts.

6. The eight large distributors took under advisement a program submitted on behalf of theatre owners everywhere, by the MPTOA, for the establishment of (a) self-regulation; (b) discontinuance of distributors' unfair trade practices, and (c) the development of machinery for effecting harmonious relations.

7. Independent exhibitors in Philadelphia arose in protest and demanded that distributors meet with them to lay the foundation for the adoption of a uniform and fair clearance and zoning schedule for eastern Pennsylvania, southern New Jersey and Delaware.

8. New York independents were preparing a federal court anti-trust suit against distributors, charging them with unfair practices.

9. State exhibitor associations were in session discussing and drafting plans for correcting certain distribution practices considered unfair.

ELEVATED STANDARDS OF FILMS PLEASE POPE

Pope Pius, in an address to 30 delegates from various countries to the recently terminated congress in Rome of the International Federal Cinematographic Press, expressed his pleasure over what public-spirited citizens and the Catholic bishops in the United States have done in elevating the motion picture.

The Pope, revealing his extensive knowledge of screen developments, deplored dilettantism in motion pictures and newspapers, declaring that this tends to lower the character of the cinema.

Commending the Italian and French delegations for a resolution calling for pictures of high moral and artistic standards, Pope Pius said:

"We cannot but desire and hope that their sentiments will be heard and applied everywhere, for we cannot think of the cinema without thinking also of millions of grown-up men and young boys and girls who go to cinemas and often see exhibited there in most attractive guise things that are real insults to everything that is most beautiful, most delicate and most honorable in the souls of the young."

Films, Oil To Be Targets of "G Men"

Use of "G-Men" of the Department of Justice in investigating possible violations of the anti-trust laws by motion picture distributors was disclosed this week by the United States Senate appropriations committee.

At the same time, it became known that J. Edgar Hoover, head of the Federal Bureau of Investigation, and his colleagues, did not take kindly to some of the socalled "G-Men" pictures recently distributed.

As a result of the material gathered by the Senate appropriations committee, it is probable that funds will be given which will permit the Department of Justice to follow up evidences of possible law violations by the motion picture and other industries by the Federal Trade Commission, by Congressional committees, or by the Justice Department itself.

Desirability of such a broadening of the department's activities was suggested to the committee by Assistant Attorney General John Dickinson, who declared that the motion picture and oil industries were the subject of a great number of complaints.

Although Mr. Dickinson did not specifically say so, he is believed to have had in mind the recent hearings on the Neely-Pettengill block booking legislation before Senate and House committees, during which many allegations of combination and other unfair practices on the part of the distributors were made by witnesses.

That these and other charges which have been made against the industry, especially against distributors, from time to time, have not been followed up is due, not to lack of necessary authority but to the poverty of the department, declared Mr. Dickinson. No additional legislation would be needed to enable the department to go into this line of investigation, he advised.

In the enforcement of the anti-trust laws, Mr. Dickinson told the committee at hearings on the department's supply bill for the coming financial year:

"We have to go out and build our own cases and we have to build them very largely on the basis of complaints that come in to the office.

"Now, that is not wholly satisfactory for two reasons: In the first place it prevents our shaping our own policy. We are largely at the mercy of whoever happens to come in and bring complaints that have gathered some evidence and make out a prima-facie case and ask us to go forward with the case.

"Of course, we check up on that evidence and have the assistance of Mr. Hoover's 'G Men'; but I have a feeling that in the administration of these laws the department itself ought to exercise more initiative and more of the policy-forming functions.

"I think the department ought to be in a position itself to follow the leads of a broad character that are developed by the Federal Trade Commission or by the Senate or House committees and look into some of these things without the necessity of having to wait for some individual who has been pinched to try to get the department to help him out of his difficulties."

Even after thorough investigation, Mr. Dickinson revealed, it is frequently impossible to go further because the department cannot obtain evidence that would stand up in court.

"We have two or three major industries as to which there is a very considerable volume of complaints which have been coming into the department ever since I have been there," he said, referring to the film and oil industries. "Apparently they had been coming in for some months before that time."

If adequate funds were provided, Mr. Dick-

(*Continued on following page*)

USE OF 'G-MEN' IN TRUST CASES ASKED

(Continued from preceding page)

inson explained, a staff would be developed to guide and direct investigations which may lead to litigation.

Resentment agains some of the pictures purporting to portray how Federal agents operate was voiced by Mr. Hoover in answering questions propounded at the hearing by Senator McKellar, of Tennessee, as to the department's attitude and whether any government money had been spent, directly or indirectly, in their production.

Distributors' Ouster From Missouri Demanded

Roy McKittrick, Attorney General of Missouri, made a surprise move when he filed before the State Supreme Court at the capital, Jefferson City, *quo Warranto* proceedings asking that General Theatrical Enterprises, Inc., and Vitagraph, Inc., both Warner subsidiaries, and Paramount Pictures Distributing Company, Inc., and RKO Distributing Corporation be ousted from the state on charges of a conspiracy to violate the state anti-trust laws; and, in a second count in the same suit, asked that Fox Midwest and the eight major distributors at Kansas City be dealt with similarly on the same charges.

Attorneys in Missouri could recall no previous instance, in the fairly full history of anti-trust court actions in the country involving motion pictures, in which a state attorney general had proceeded in this manner.

The corporate managements in New York were reported startled at the move.

The basis of the ouster complaint is the same as that in the federal Fanchon and Marco St. Louis suit tried there recently by the Department of Justice. Observers there recalled this week that Mr. McKittrick took a considerable interest in those federal court proceedings.

That the clearance-and-zoning proceeding brought into a state action the Kansas City situation, now in process of legal airing in a federal court injunction suit by independents, resulted from the fact that in the latter suit the plaintiff independents called the matter to Mr. McKittrick's attention.

The wording of Mr. McKittrick's quo warranto ouster proceedings was very similar to the petition for an injunction filed at Kansas City by independents in federal district court several weeks ago.

Mr. McKittrick, in his ouster complaint to the supreme court, asserted that Warner Brothers organized and is operating General Theatrical Enterprises at St. Louis in order to effect an "unlawful conspiracy in restraint of trade and in unlawful boycotting" of the Ambassador, Missouri and New Grand Central theatres of Fanchon and Marco at St. Louis. He contended that Warner Brothers, unable to gain control of those theaters when they were reorganized following bankruptcy, entered a combination with RKO and Paramount to prevent the theaters from getting product.

He pointed out that it was only after Warner Brothers failed to gain such control over three houses that Warner, RKO and Paramount refused to provide pictures to the three houses. The distributors then entered an agreement to provide their product exclusively to theatres controlled by Warner Brothers, it is charged.

The attorney general, in the second count, on clearance and zoning, made the same charges against Fox Midwest and the major distributors —Paramount, RKO, Warner Brothers, Universal, Columbia, Metro - Goldwyn - Mayer, Twentieth Century-Fox, and United Artists— as did Kansas City independents now seeking an injunction. The Attorney-General charged that Fox Midwest and the distributors entered into an agreement to "fix prices and quality of pictures," that they refused to sell films to exhibitors not in the "trust," or "pool," and "threatened" others against selling films to those not in the pool.

To effectuate the plan, Mr. McKittrick alleged, those in the pool arbitrarily zoned and grouped subsequent run theatres, and allowed Fox Midwest to have its choice of runs.

On both counts, the state asked the court "that the respondent corporations and each of them severally be excluded of all corporate rights and privileges under the laws of the State of Missouri, and that their franchises, rights, authority, licenses and certificates to do business under the laws of the State of Missouri be declared forfeited and that each and all of them be ousted from their corporate franchises, privileges, licenses and authority to do business under the laws of this State."

It appeared from the foregoing that not only would the eight major distributors be compelled to cease the sale and servicing of motion pictures to Missouri exhibitors, out of their exchanges at St. Louis and Kansas City, but also that existing contracts with exhibitors would be nullified, insofar as the state is concerned.

Fox Midwest Moves for Dismissal of Earlier Suit

Kansas City independents were denied a temporary injunction by Judge Merrill E. Otis in federal district court there on March 29th in their own suit against Fox Midwest on the same clearance-and-zoning matters, and this week Fox Midwest filed a motion to dismiss that suit on the grounds of a misjoinder of plaintiffs and insufficient cause of action. Distributor plaintiffs still had to answer.

The independents in their suit sought a permanent injunction against clearance and zoning in the Kansas City territory, charging that zoning constitutes a conspiracy.

Missouri Virtually Impounds Distributors' Books, Money

Moving with dramatic swiftness in the State of Missouri's move to oust the distributors, Attorney General McKittrick asked the circuit court at St. Louis for an injunction to restrain Warner Brothers and the seven other distributors from supplying pictures to General Theatrical Enterprises—operating Warners' two St. Louis theatres. Mr. McKittrick in this instrument reiterated the state's charge that the distributors and General Theatrical Enterprises are operating in restraint of trade against the Ambassador, Missouri and New Grand Central theatres in St. Louis.

Judge John W. Joynt granted the injunction, and General Theatres was for a time without a product source, but later in the week the court modified its ruling until a hearing on April 30th.

Judge Joynt, however, granted the state's request for an injunciton restraining each of the eight defendant distributors from removing from Missouri "all books of account or books of record, in which either financial statements or the names of persons or firms or corporations from whom motion pictures are bought or leased or rented, or to whom motion pictures are sold or leased or rented; also all moneys, whether to the credit of any of the said defendant corporations in any bank or trust company or deposited by any of the said defendant corporations through their officers, agents or employees, in a strong box, safe deposit or other place for safe keeping; also all records and moneys, contracts, leases, agreements to indemnify, particularly agreements running from Warner Brothers to RKO or Paramount, against loss by reason of the failure of RKO or Paramount from refusing to sell or lease or rent any of said motion pictures to the Ambassador, New Grand Central and Missouri theatres."

Delay of St. Louis Suit To Fall Seen Likely

The distributors were not only concerned this week with the new Missouri developments over trade practices labeled as unfair, but were faced with effecting strategies in their defense of the Government's suit pending in New York in the original Department of Justice complaint, against Warner, RKO and Paramount, on charges of conspiracy growing out of the St. Louis-Fanchon and Marco matter and the failure of F. and M.'s Ambassador, New Grand Central and Missouri theatres in St. Louis to secure product.

Motion Picture Daily reported that efforts were underway to adjust the St. Louis situation out of court, this on the eve of the prosecution by the Government of its suit in New York's courts. The case has already been tried twice in St. Louis, unsuccessfully. The Government would have to endorse any settlement.

At the Department of Justice headquarters in Washington, denial was made of the knowledge of any reported settlement, but it was said that it might be possible to adjust matters by stipulation.

Delay Seen Possible

The possibility of a delay at least until the fall in the trial of the Government's suit is seen in the action of Federal Judge Charles B. Davis, at Cape Girardeau, Mo., on Saturday, in declining to grant the Government's motion to move up from May 6 to April 26 the date for the filing of the defense appeal to the United States Supreme Court.

The appeal is to be taken from the ruling of Federal Judge Joseph W. Molyneaux in St. Louis, January 29, allowing the Department of Justice to dismiss without prejudice its equity case against the defendant companies. The ruling followed the earlier aquittal of the defendants by a jury in the criminal action.

The action last Saturday of Judge Davis indicated that the supreme court will not hear the defense appeal until the high tribunal's fall

(Continued on page 51)

CENSORSHIP IS FUTILE EDUCATOR DECLARES

Expressing the opinion that censorship of motion pictures is futile, Dr. Edgar Dale of Ohio State University told members of the Tower Hill School Home and School Association at Wilmington, Del., that youth must be taught to discriminate for itself in its choice of motion pictures, rather than having its pictures censored by adults. "Making the Most of the Movies" was the topic of his address.

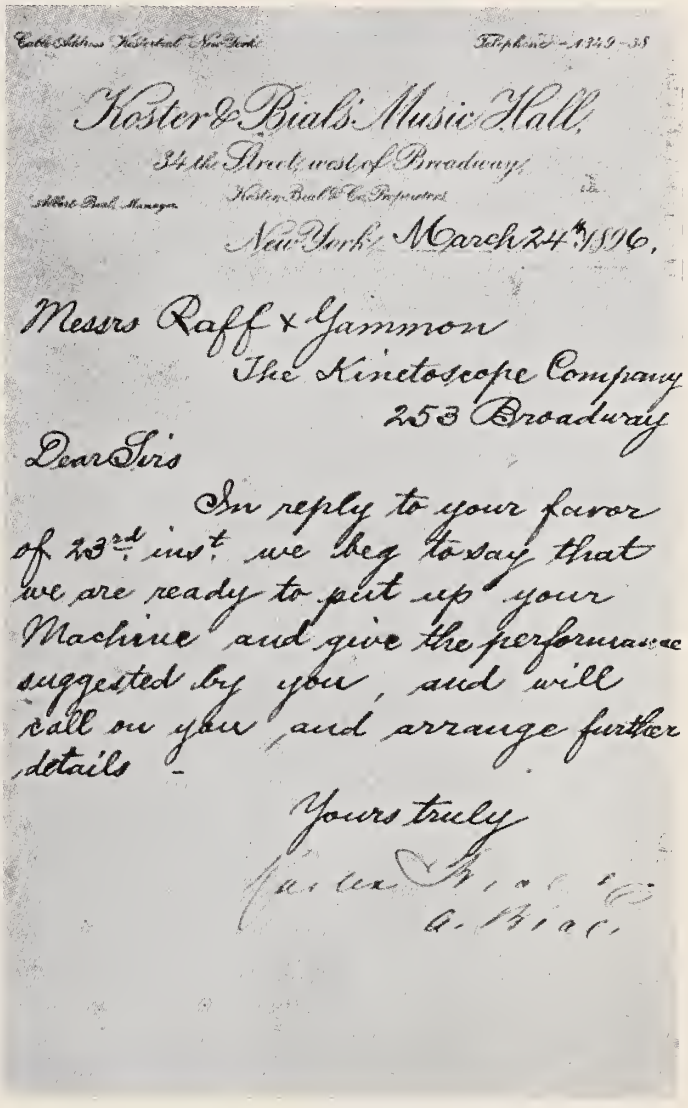
Dr. Dale pointed out that young people must be made aware of the influence pictures have over them so that they will select the films they see with more care, view the pictures more critically and then discuss them intelligently with their companions.

"THAT'S HOW MOVIES WERE BORN"

The Screen Industry, at 40, Reviews Its Beginnings—Time: April 23, 1896—Place: Koster & Bial's Music Hall, New York—Exploitation: 14 Lines on 1 Column—Run: 14 Weeks



To Thomas Armat the world owes the intermittent movement that made practicable the projecting of motion picture film upon a theatre screen.



Koster & Bial's
34th Street, west of Broadway

New York, March 24th 1896.

Messrs Raff & Gammon
The Kinetoscope Company
253 Broadway

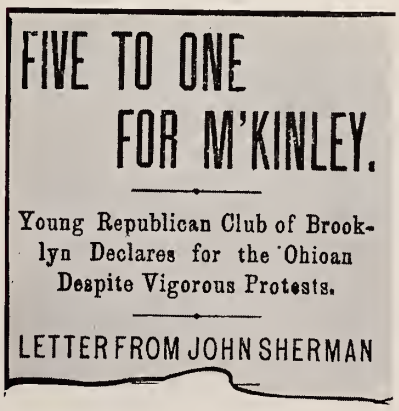
Dear Sirs

In reply to your favor of 23rd inst. we beg to say that we are ready to put up your Machine and give the performance suggested by you, and will call on you and arrange further details.

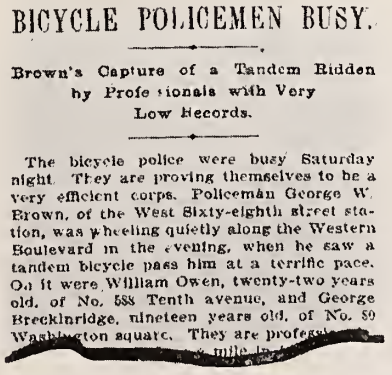
Yours truly

Koster & Bial's

Koster & Bial's letter to Raff & Gammon, impresarios of the Vitascope, arranging for the birth of the screen industry at their Music Hall, April 23, 1896.



William McKinley was favored as Republican candidate for the Presidency.



New York's finest were riding it out with bicycle bandits in defense of citizens.



President Cleveland sought a sound money man to pick up the reins of Democracy.

TRADE JOURNAL COVERS PREMIERE

KOSTER & BIAL'S MUSIC HALL

Thirty-fourth Street, Herald Square.

KOSTER, BIAL & CO., - - - - Proprietors
ALBERT BIAL, - - - Sole Manager.
W. A. McConnell, - - - - - Business Manager.

Week Commencing Monday Evening, April 20, 1896.

Evenings, 8:15 Saturday Matinee, 2:15

THIS PROGRAMME is subject to alterations at the discretion of the management.

1 OVERTURE, "Masaniello," Auber

2 WM. OLSCHANSKY
The Russian Clown

3 CORA CASELLI
Eccentric Dancer.

4 THE THREE DELEVINES
In their original act "Satanic Gambols"

5 PAULINETTI and PICO
The Athletic Gymnast and Gymnastic Comedian.

6 MONS. and MME.
DUCREUX-GERALDUC
French Duettists.

7 THE BROTHERS HORN
Assisted by MISS CHARLOTTE HALLETT
"London Life."

THOMAS A. EDISON'S LATEST MARVEL

8 THE VITASCOPE,

Presenting selections from the following:
"Sea Waves," "Umbrella Dance," "The Barber Shop," "Burlesque Boxing," "Monroe Doctrine," "A Boxing Bout," "Venice, showing Gondolas," "Kaiser Wilhelm, reviewing his troops," "Skirt Dance," "Butterfly Dance," "The Bar Room," "Cuba Libre."

INTERMISSION 10 MINUTES

IN THE GRAND PROMENADE
Dr. Leo Sommer's Blue Hungarian Band.

Programme continued on next page.

Koster & Bial's allocation of space and priority to stage and screen items on the program announcing the world premiere rated as exemplary showmanship according to the standards of 1896.



Penmen of the press were leaving no ink unspent to identify William McKinley with Mark Hanna, "maker of Presidents," at whose home he is shown here as a dinner guest of the politician.

KOSTER & BIAL'S MUSIC HALL
TO-NIGHT, FIRST TIME.
EDISON'S GREATEST MARVEL
THE VITASCOPE.
THE ONLY CHEVALIER,
AND ALL THE FOREIGN STARS.

Koster & Bial's took 14 lines on 1 column in "The Dramatic Mirror" to exploit the Vitascope premiere.

EDISON'S VITASCOPE.

The latest invention of Wizard Edison, which he calls the Vitascope, was placed on exhibition for the first time, at Koster and Bial's on Thursday evening last.

The exhibition was a success in every way, and the large audience testified its approval of the novelty by the heartiest kind of applause.

The Vitascope is nothing more or less than an enlarged Kinetoscope. Those who are familiar with the workings of the Kinetoscope will understand what the Vitascope is, when it is explained that the pictures are thrown upon a screen, and that the figures move as they do in the kinetoscope. They appear with all the colors of the original, too, which adds greatly to the effect.

The first picture shown was of the Leigh Sisters in their umbrella dance. The effect was the same as if the girls were there on the stage; all of their smiles and kicks and bows were seen. The second picture represented the breaking of waves on the seashore. The effect was simply marvelous. Wave after wave came tumbling on the sand, and as they struck, broke in to tiny floods just like the real thing. Some of the people in the front rows seemed to be afraid they were going to get wet, and looked about to see where they could run to, in case the waves came too close. The third picture showed a burlesque boxing match between Walton and Mayon, the long and short comedians. Then followed in quick succession a scene from Hoyt's A Milk White Flag, in which a couple of dozen people appeared; a serpentine dance with all the colored calcium effects, and an amusing picture showing an argument between John Bull and Uncle Sam.

The Vitascope is a big success, and Mr. Edison is to be congratulated for his splendid contribution to the peoples pleasure.

The "Dramatic Mirror" raised Koster & Bial's 42 lines when it reviewed the performance.

THE VITASCOPE IN BOSTON.

Edison's Vitascope, which has been at Koster and Bial's for some weeks' past, will be seen in Boston at Keith's Theatre on Monday, May 18. The apparatus will be a duplicate of that in use in New York, and the same subjects will be used. The rights to the Vitascope are being bought by wideawake managers in different parts of the country, and within three months there will not be a city of any size that will not have seen the wizard's latest triumph. J. S McConnell is the agent through whom negotiations are made for the use of the Vitascope.

Then the press agent started the kind of thing that's been going on regularly these forty years.

Koster and Bial's.

Chevalier is still the star attraction. Biondi, who gives a one man-in-many-parts entertainment like Fregoli's, makes his American debut. Others in the bill are Ida Fuller, dancer, the Brothers Horn, assisted by Charlotte Hallett in a comic boxing act; Paulinetti and Pico, acrobats; Herr Grais, with his trick baboon and donkey; William Olschansky and his cats and rats; Ducreux-Geraldue, French duettists, and Edison's Vitascope.

But the news writers of the "Mirror" continued to mention Vitascope as an afterthought, declining, in common with Koster & Bial's, to subordinate on-the-stage entertainment to mechanical.

WONDERFUL IS THE VITASCOPE.

Such Was the Verdict of the Audience Which Saw Edison's Invention.

IT BEATS THE KINETOSCOPE.

Pictures, Life Size, Lifelike and Full of Color, Thrown on a Screen.

MAKES A THRILLING SHOW.

The feature of the programme last evening at Koster & Bial's Music Hall was the first public exhibition ever given of Edison's vitascope.

This invention has already been described in the HERALD. It has been called an enlarged kinetoscope, because it works somewhat on the principle of that machine, but in the case of the latter one must look into it to see reproductions of pictures about three inches in size, whereas, in the case of the vitascope these same pictures are thrown through a lens and appear on a screen magnified 600 diameters. Moreover, the vitascope reproduces all the colors of a picture.

The vitascope was the seventh number on the programme last night, and it was nearly ten o'clock when it was reached. The house was packed, and as picture after picture was thrown on the screen the applause was tremendous.

REALISTIC PICTURES.

The first picture shown was that of two dancers. It seemd as though they were actually on the stage, so natural was the dance, with its many and graceful motions. Next came a picture of a tumbling surf on the Jersey shore. The waves were high and boisterous as they dashed after one another in their rush for the sandy beach, over which they ebbed and flowed. The white crests of the waves and the huge volume of water were true to life. Only the roar of the surf was needed to make the illusion perfect.

A boxing bout between a long, thin man and a short, stout one was the next picture. The boxers were photographed in their bout some time ago by the kinetoscope. Every move and step and blow of the boxers was faithfully reproduced on the screen last night. A scene from "The Milk White Flag" was next shown. It was an animated picture, which elicited loud cries of "Bravo!"

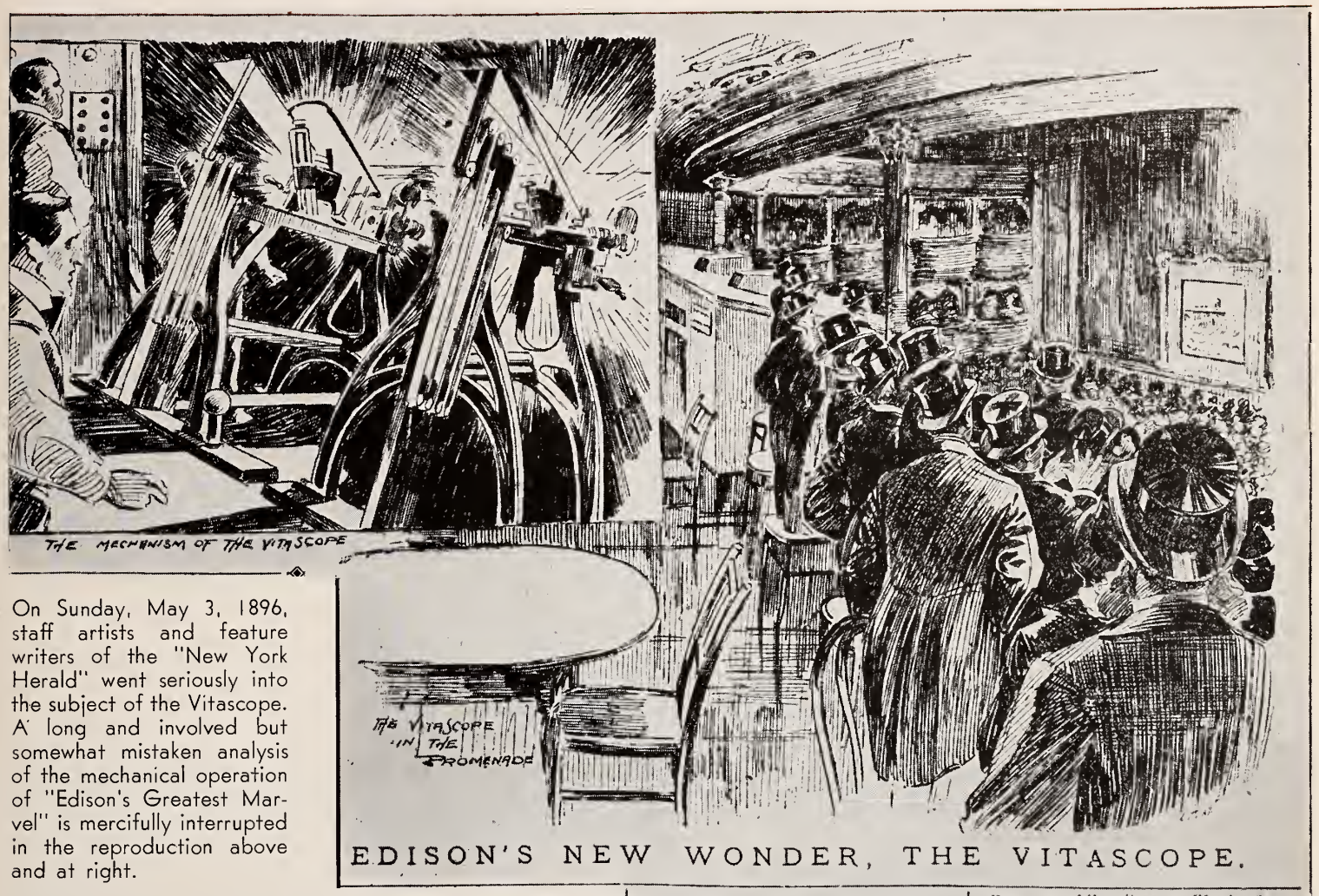
JOHN BULL AND UNCLE SAM.

"The Monroe Doctrine" was the title of the next picture. At first John Bull was shown bombarding a South American shore, supposed to represent Venezuela. John was getting the better of the argument when the tall, lank figure of Uncle Sam emerged from the back of the picture. He grasped John Bull by the neck, forced him to his knees and made him take off his hat to Venezuela. This delighted the audience, and applause and cheers rang through the house, while somebody cried, "Hurrah for Edison!"

The "skirt dance" was the last picture shown, and its success equalled that of the others. When the dancer disappeared from view there was a long burst of applause, and everybody agreed that the vitascope was "wonderful."

Although the Vitascope did not take the screen until 10 o'clock, when first-nighters may well be assumed to have had rather more than enough of the thing that later came to be known as presentation and finally as stageshow, the "New York Herald" for the morning after gave vent to the first rave film review, setting a precedent of import.

NEWSPAPERS HAIL THE VITASCOPE



EDISON'S NEW WONDER, THE VITASCOPE.

On Sunday, May 3, 1896, staff artists and feature writers of the "New York Herald" went seriously into the subject of the Vitascope. A long and involved but somewhat mistaken analysis of the mechanical operation of "Edison's Greatest Marvel" is mercifully interrupted in the reproduction above and at right.

KOSTER & BIAL'S MUSIC HALL **34TH ST.**
FIRST EXHIBITION IN THE WORLD OF
EDISON'S LATEST MARVEL
THE VITASCOPE.
CHEVALIER.
Evenings, 8:15. Saturday Matinee, 2:15.

The Vitascope dominated Koster & Bial's inch space in the "New York Herald" of April 23, 1896, opening day.

KOSTER & BIAL'S—EXTRA.
TO-NIGHT.
THIS (SUNDAY) EVENING,
GRAND TESTIMONAL TO
CARVER B. CLINE.
TENDERED BY THE MANAGERS, EDITORS, JOURNALISTS AND HIS FRIENDS IN THE THEATRICAL PROFESSION AND BUSINESS WORLD.
The following artists will appear:
Eugene Highland, Sandow, Quartet, Maggie Cline, Harriett Vernon, Mlle. Paquerette, Marshall P. Wilder, Maurice Barrymore, Clara Wieland, Rosali Pepita, Sig. Tagliapietra, Eugene Sanger, Helena Wilson, A. O. Duncan, John T. Sullivan, Florrie West, Signor G. Ricci and His Mandolin Orchestra,
AND A SPECIAL EXHIBITION OF
Edison's Wonderful Vitascope.
SEATS AND BOXES NOW ON SALE AT THE BOX OFFICE AND AT ALL OF TYSON'S HOTEL THEATRE TICKET OFFICES.
NOTE.—The Box Office will be open after 11 o'clock on Sunday morning.

Three days later the Vitascope "also ran" in a Koster & Bial's ad for an all-star performance.

TRIUMPH OF THE VITASCOPE.

Edison's Achievement to Reproduce a Play Made Pictorially a Perfect Success.

NEW PHONOGRAPH COMING.

Recorded Volume of Sound Will Be Magnified so Each Actor's Speech Will Be Heard.

DETAIL OF THE MECHANISM.

EDISON'S vitascope, the latest thing on the vaudeville stage, and a triumph of the Wizard's inventive genius, is a simple contrivance, and yet wondrous in its detail and mechanism. When Edison named the machine a vitascope he did so, he explained, because it showed life, and he added that it was the very thing he had in mind when he worked so long and so patiently on the kinetoscope, with which he has never been satisfied.

By means of the vitascope life size figures of men, women and animals and scenes from nature are thrown upon a screen, and present to the spectator an animated, moving panorama. The result is intensely interesting and pleasing, but Mr. Edison is not quite satisfied yet. He wants now to improve the phonograph so that it will record double the amount of sound that it does at present; and he hopes then to so combine this improved phonograph with the vitascope as to make it possible for an audience to witness a photographic reproduction of an opera or a play—to see the movements of the actors and hear their voices as plainly as though they were witnessing the original production itself. And when it is remembered what marvels Edison has produced, it would not seem at all improbable that he may yet add this one to his many others.

THE VITASCOPE DESCRIBED.

The vitascope has been called an enlarged kinetoscope. It is more than that; it is an improved kinetoscope. Edison worked on it for several months and after spending fully $20,000 on his experiments threw away the machine he had perfected and started anew. In this machine he used a shutter on the principle of the one used in the kinetoscope, but it gave kinetoscopic effects, and those he didn't want. So he dispensed entirely with the shutter in the vitascope and secured the vitascopic effects by the use of lenses and an arc light.

The vitascope proper consists of a small lens such as is used in an ordinary camera. This lens is nearest the screen. Right behind it is a metal frame about an inch and a half square, over which the picture to be reproduced passes. Behind this is a large lens, and right behind this lens is an arc light of 2,000 candle power. The pictures to be reproduced have been photographed on kinetoscope films and are no bigger than the nail of one's little finger. Each of these films is fifty feet in length, and contains several hundred pictures that go to make up the panorama. The film passes over a series of wheels at a very rapid rate, propelled by electricity, and as the picture passes the frame behind the small lens mentioned the light from the arc lamp, passing through the

THE WORLD THE VITASCOPE FOUND



DeWolf Hopper, Edna Wallace Hopper, Thomas Guise and fellow members of the cast of "El Capitan," then about to open, received this type of attention in the New York Sunday newspapers.



War was being waged in Africa, with the Boers sentencing to death the American, John Hays Hammond, Francis Rhodes and three others, creating international complications.



Overseas thrones stood staunch and only death removed a monarch, when, as in the case of Nicholas II of Russia, the coronation of a sovereign was elaborately reported throughout the world.

FINANCIAL AND COMMERCIAL.

McKinley's Doubtful Attitude Toward Sound Money Exerted a Depressing Influence.

OTHER NEWS FAVORABLE.

Spain's Assurances Caused London Buying and the Crop Outlook Is Good.

PRICES RALLY AT THE CLOSE.

Stocks were feverish and there were declines in the most active issues. Many of them, however, rallied at the close. Doubt in regard to Mr. McKinley's attitude toward sound money was the predominating factor in the market. Most of the news was favorable, notably the government crop report, Spain's friendly attitude and the inclination of foreigners to buy our stocks.

Sales at the Board, including unlisted stocks, amounted to 128,133 shares, against

WANT WARS STOPPED

New York Bar Association Asks the President to Favor a Court of Arbitration.

EARNEST PLEA FOR PEACE.

Outline in the Petition of the Proposed International Tribunal and Its

CIGARETTES HIS RUIN.

Charles Yawger Is Dying from a Disease in Orange Memorial Hospital

Charles Yawger, son of Mr. and Mrs. George Yawger, is dying in the Memorial Hospital at Orange. He has smoked cigarettes to excess for years. Yawger is popular in Orange Valley, and is a member of the Valley Young Men's Christian Asso

Familiar doubts, apprehensions and rumors were pushing the stock market up and down, with prices rallying at the close. An earnest group was sponsoring a plan for assuring the prevention of war by means of an international court of arbitration, which met with President Cleveland's approval, while Lady Nicotine rode the headlines as a menace to the young men of the nation. Such was the world the Vitascope found in 1896. (Reproductions from the "New York Herald".)

FRENCH FOREIGN MINISTER PRESENTS QUIGLEY AWARD TO WINNER IN PARIS

Flandin Sees Cementing of Franco-American Film Business Relations in Honor Paid to Rene Lebreton

Pierre-Etienne Flandin, France's minister of foreign affairs, this month joined with other internationally known figures who have participated in Quigley Awards activities by presenting to Rene Lebreton, manager of Paramount Theatre, Paris, the Quigley Silver Plaque for January, at the French foreign offices in the Quai D'Orsay.

Others at the ceremony, held on April 4th, were Andre Ullman, director of Paramount theatres in France and Belgium; Ike Blumenthal, head of Paramount's Paris studios; Fred W. Lange, Paramount general manager in Continental Europe, Harold Smith, Paris representative of the Motion Picture Producers and Distributors of America, and Andre Agramon, Paramount Theatre publicist.

Minister Flandin congratulated Mr. Lebreton and Paramount on meriting the Award given by Motion Picture Herald for outstanding film exploitation and cited Quigley Publications as the largest cinema press organization. He bespoke his pride in the first winning of the Plaque by a French manager and saw in the Award the cementing of closer Franco-American film business relations.

Mr. Lebreton, voted the January Silver Award for his entry on "The Crusades," is the second overseas theatreman to win a Quigley Plaque, the first going to John Armstrong, former London Paramount theatres publicity head and now advertising director of Radio Picture, Ltd. Mr. Armstrong's campaign on "Lives of a Bengal Lancer" at the Carlton theatre, London, also was selected for the 1935 Silver Grand Award at the second annual judging.

The successful participation in the Quigley Awards by foreign showmen marks the growth of this international project inaugurated by Managers' Round Table Club of Motion Picture Herald in January, 1934. It was felt then that theatremen throughout the world should have some practical recognition for their advertising and exploitation efforts and the Quigley Competitions were launched to bring this about.

The project caught on immediately, industry heads in the various branches joining managers and publicists in voicing their approval. Executives in distribution, advertising and exhibition accepted appointment on the judging committees. Rules and regulations were formulated and with only minor changes have been retained in 1936, the third year of the Quigley Awards.

Theatremen everywhere were invited to submit campaigns on individual pictures to be voted upon by the judges for the Quigley Plaques, First and Honorable Mention Certificates, awarded monthly. Three different judges were asked to serve each month and their majority vote determined the winners.

In 1934, the first year, one plaque was given monthly. This was changed in 1935, with Silver and Bronze Plaques voted the first and second entries considered of greatest merit. In addition, sheepskin engraved certificates were given for campaigns selected for the runner-up class. Awards of the two plaques monthly and the certificates have been retained in 1936.

The Quigley project speedily proved itself a source of inspiration to theatremen in all situations and classifications, with the result that Awards often were voted to managers in small towns and subsequent runs operating on small budgets. From the beginning every campaign was given equal consideration regardless of its source.

Participation of top "names" in the presentations was no small factor in establishing the Awards and it was in Washington, at a managers' get-together, that guest of honor Stephen Early, secretary to President Roosevelt, so honored the first Quigley Plaque winner, Ken Grimes, manager, Warner Theatre, Morgantown, W. Va.

It was in Washington, too, that Vice-President Garner in the presence of Senators and Congressmen presented the 1934 Grand Awards to Bill Hendricks, of Warner Theatre, Memphis, Tenn., and Morris Rosenthal, manager, Loew's Majestic Theatre, Bridgeport, Ct.

In between governors, mayors, senators and other personalities officiated, all expressing pride in the accomplishments of the theatremen so honored.

Among the state executives participating in the 1934 monthly presentations were governors of Michigan, Idaho, Florida, New York, New Jersey and Connecticut.

The second year of the Quigley Competitions, in 1935, witnessed similar cooperation from important officials. These included governors of Kentucky, Maine, New Jersey, Wisconsin and Maryland. Mayors of Vancouver and Toronto, Canada, also made presentations as did city executives in Toledo, Bridgeport, Pittsburgh, Wellsboro, Pa., and Atlanta. United States Congressmen and officers of Rotary International were others.

At the expiration of the first year of the

(Continued on page 22)



When Pierre Etienne Flandin, foreign minister of France, presented the Quigley award to Rene Lebreton of the Paramount theatre in Paris, the following participated in the ceremony: (Left to right) M. Flandin, M. Lebreton, Andre Ullman, manager of Paramount theatres in France; Ike Blumenthal, Continental representative of the company; Andre Agramon, publicity manager of the Paramount theatre, and Fred W. Lange, the company's branch manager in Paris. Harold Smith, Paris representative of the Motion Picture Producers and Distributors of America, also attended. The Silver Plaque was awarded for Mr. Lebreton's campaign on Cecil B. DeMille's "The Crusades," Paramount release.

BUTTERFIELD'S DEATH REMOVES POWER IN NORTHWEST EXHIBITION

President of Circuit Operating 96 Theatres in Michigan; Started As Program Boy; First Theatre at Battle Creek

Colonel Walter Scott Butterfield, president of Butterfield Theatres, Inc., and Butterfield Michigan Theatres Company, operating 96 theatres, died Monday night after a short illness at the Christian Science Sanatorium in Boston, where he and Ed C. Beatty, vice-president and general manager of the dominant Michigan circuit, were visiting. Mr. Butterfield was 68 years old.

Mr. Butterfield had been ailing for some years, but his last illness came suddenly. A pioneer exhibitor and circuit builder, Colonel Butterfield during the last decade had maintained only a casual participation in his circuit interests, which reach into and control exhibition in every important Michigan city with the exception of Detroit.

RKO owns a 10 per cent and Paramount a 25 per cent share in the Butterfield circuit, which always has retained control and management.

Circuit Expanding

A few hours before death came to their chief, Butterfield executives in Detroit had issued one of several recent announcements of expansion of the circuit, this time at Grand Rapids, where Johnson-Butterfield Theatres, Inc., will lease for 15 years the Eastown theatre on which construction shortly will begin at a cost of $40,000.

Colonel Butterfield is survived by the widow, Irene Daly Butterfield, and five children: Mrs. Caroline Allen, Grand Rapids; Mrs. Laura Page, Charlotte; Mrs. Hall Beery, Los Angeles; Julia Scott Butterfield, Pinehurst, N. C., and Ann Butterfield. Irene Daly Butterfield was his third wife.

Funeral services were to be held Thursday afternoon at Battle Creek, Mich., where Colonel Butterfield maintained a country home in addition to a winter residence at Miami Beach, Fla.

Butterfield theatres were to remain closed Thursday afternoon in respect to their founder.

by ED. C. BEATTY

Associated with W. S. Butterfield in exhibition for 25 years.

Colonel Butterfield's career in the theatre world was one of hard work and accomplishment from an humble beginning as a program boy in a Columbus, Ohio, theatre.

Managed Stage Stars

Born in Connersville, Ind., Colonel Butterfield, when a youth, moved to Columbus where his father operated a newspaper. He tried newspaper work, but a theatre in the same block exerted a stronger influence. From program boy, he rose rapidly to usher, doorkeeper, assistant treasurer and finally to treasurer of the theatre.

After two years' experience in Columbus, he went with the Academy of Music in Chicago, where he became advance agent for the Charles E. Blaney attractions for 12 years, later acquiring a part ownership. He then was manager of such luminaries as Rose Stahl and William Bonelli. Subsequently he produced several attractions on his own for one-night stands, including Charley Loder's "Funny Side of Life," and a drama, "Man to Man."



W. S. BUTTERFIELD

His great ambition was to have a theatre of his own, so he moved to Battle Creek, where he leased the old Hamblin Opera House, remodeling it at a cost of $1,000. He turned it into a popular vaudeville theatre, and there the nucleus of the Butterfield circuit started.

Combined Stage and Screen

Many well known stars of stage, radio and screen have appeared in Butterfield theatres. Chic Sale, then known as "The Rube," worked for Colonel Butterfield for $65 a week. Today he is drawing a large salary on the Metro-Goldwyn-Mayer lot. Ben Turpin, the cross-eyed comedian, was on the Butterfield circuit for $35 a week in the early days with Clark and McCullough. Al Jolson, Fred Allen, Ed Wynn, Waring's Pennsylvanians, William S. Hart, Joe E. Brown and others prominent in vaudeville have appeared on a Butterfield stage in the last 25 years.

Two years after Colonel Butterfield introduced vaudeville in Michigan came the motion picture and the building of theatres for the new entertainment, creating competition for vaudeville. The record discloses he was one of the first to combine films with stage programs.

The death of Colonel Butterfield is a sad loss to the amusement world. Michigan has lost one of its outstanding citizens.

Receiver Named For William Fox

Federal Judge Robert P. Patterson in New York late last week appointed George Frankenthaler, an attorney, receiver for William Fox on the motion of Samuel B. Stewart, Jr., attorney for the Capital Company of San Francisco, which holds an unsatisfied judgment for $297,412 against Mr. Fox.

The move was made, Mr. Stewart said, to expedite collection of the judgment as a receiver has broader powers of inquiry than the judgment holders. The judgment would be a lien against any assets of Mr. Fox which come into the receiver's possession. Among Mr. Fox's assets which will be sought, it was said, are a $900,000 life insurance policy and bank accounts allegedly held in the name of others and believed to represent a large part of the $15,000,000 paid to Mr. Fox for his film and theatre holdings in 1930.

The Capitol Company's judgment was obtained last July on a defaulted lease on the Fox Theatre, San Francisco, which had been personally guaranteed by Mr. Fox. In proceedings subsequent to the winning of the judgment Mr. Fox was cited for contempt of court and his fine fixed at a total of $245,000. Mr. Fox is now seeking leave to appeal this citation to the United States Supreme court.

Meanwhile, in Chicago, attorneys of record in the $1,000,000 action brought against Mr. Fox by the Chicago Title and Trust Company, based on a personal guarantee of Roxy Theatre stock by Mr. Fox, have been given until May 8 to file findings and until May 15 for the filing of briefs with Referee Sol Stroock.

W. J. Burke Is Dead

William J. Burke of the one-time vaudeville team of Howard and Burke, also of Burke and Dempsey, and later a producer of vaudeville acts, died in Detroit late last week from pneumonia. Burial was at his home in Springfield, Mass. He was 59 years old.

Otto Lochbaum Dead

Otto Lochbaum, wellknown California theatre veteran, died last week in San Francisco of heart disease. He had handled many roadshow and special film presentations, and at one time was an independent distributor.

Opening Chicago Office

Charles L. Casanave, general manager of National Screen Service, has gone to Chicago to open an office for the company there and to confer with M. Van Praag, general sales manager, and all salesmen of the Central States Offices.

WRITER DICTATORSHIP LOOMS ON COAST WITH STRIKE WEAPON

Amalgamation with Writers in Other Fields and No Contracts After May 2, 1938, Are Proposals Offered

A screen writers' dictatorship with an industry-wide strike as a weapon looms for Hollywood.

A closed shop for all writing talent in the United States in their dealings with the motion picture industry, and "one big union" through indicated alliances with the Screen Actors' Guild and the various studio crafts, is the aim of the Screen Writers' Guild. On May 2 the Guild is to ratify vital changes in the constitution and bylaws, intended to further its intention of getting an iron grip on the production of motion pictures.

Members of the Screen Writers' Guild at the forthcoming meeting will be asked to approve two major channels through which the closed shop is to be achieved in two years or sooner: (1) Amalgamation with writers in other organized fields; (2) no contracts for writing services or sale of writing material beyond May 2, 1938.

Only a dream several years ago, the plan has received strong impetus through adoption by the Dramatists' Guild and the Authors' Guild of similar constitutions linking the three groups in the Authors' League of America, which claims to control 90 per cent of the professional writing talent in the United States. The screen writers' group, with between 800 and 900 members, says it controls about 75 per cent of the major studio writers on the west coast.

Preliminary to the final action next Saturday, the Guild membership late last week voted unanimously for a united front in the closed shop drive.

Would Unionize All Writers

The plan is to unionize all writers, in whatever capacity, to control every source of writing material through "a minimum basic agreement with the producers so that all persons employed are members of the Authors' League and all sellers of material are members of the League." Eventual inclusion of radio and newspaper writers and others is provided for.

That the motion picture producers will not accept these terms without a struggle is anticipated by the Guild which makes provision in the revised constitution for conditions governing strikes.

See Increased Costs

The immediate results of recognition of these terms by the studios would be not only to subject the film companies to virtual dictatorship, but to increase negative costs, with higher film rentals also probable.

Sidney Howard, president of the Dramatists' Guild and screen writer, said that a minimum basic agreement "will be classed as Communism in Hollywood" but "we simple folk call it good business."

A preview of what may be in store for Hollywood is now being staged in New York, where the Dramatists' Guild arbitrarily has adopted a minimum basic agreement in its dealings with the Broadway producing managers, drastically curtailing their income and authority. The dispute came about largely because of Hollywood's bankrolling of stage production, as a result of which, the playwrights claim, their royalties from play sales to picture companies have been held down. A total of 72 managers, a large percentage financed by the film industry, are pledged not to accept the Guild's terms.

The plan for amalgamation with the Authors' League is embodied in a new constitution approved by the members March 31 in New York which calls for a council of 12 from each of the component units, or 36 in all, whose purpose it will be "to promote and protect the general professional interests of all creators of literary, dramatic or musical material" and "to procure adequate copyright legislation and establish and enforce standard minimum contracts." Full control of the guild thus is vested in the League council.

In addition, a writer's membership in the League will cover his activities in all other affiliated fields.

The Screen Writers' Guild already has invoked Article 12 of the Guild code prohibiting members or signatories to the contract of April 6, 1933, from signing contracts or giving options binding their services or material as screen writers after May 2, 1938.

Guild leaders concede that if they called a strike to force recognition, it would fail. However, they have faith in a weapon provided by the Authors' League in that the other Guilds would ban the sale of plays or other material to studios.

Three attempts by producers under the NRA to effect a 50 per cent salary reduction for writers are behind the formation of the Screen Writers' Guild, and the present moves are partly actuated by a desire to prevent a similar occurrence, declared Ernest Pascal, president of the Guild, in the current issue of *The Screen Guilds' Magazine.*

Dues Plan

Of the dues plan he said: "In six months, or in a year, when we work out a more equable one, it can and will be substituted.

"In this one, the salient points are these:

"1—Membership in the League, which naturally includes all three guilds, is uniform—$10 a year.

"2—Writers are automatically assigned to the particular guild in which field of writing they happen to be working at that time and will be assessed accordingly.

"3—All writers in all fields are exempt from assessment up to $2,500 income.

"4—A dramatist, therefore, pays relatively high assessments—but receives considerable service. An author of books or magazine stories pays relatively low assessments—and receives very little service. The screen writers' assessments fall in between, being one-half of one per cent of earnings, with a maximum of $250. This assessment, however, applies also to the sale of all material to picture companies from all writing in all fields.

"The only difference between this labor organization and any other labor union is that we are, under present conditions, unable to cut off the supply of manpower and material. The fight in the final analysis comes down to that simple proposition."

The plan, he said, "will tend to abolish the 'option' contract, where the advantage is always on the side of the producer and never on the side of the writer.

"Contracts, except for a very few, will have expired by May, 1938. We will be in the invulnerable position of controlling both material and manpower. Writers, the Authors' League of America, will hold the winning hand. And the producer, who has always proved himself to be a very shrewd poker player, will know it. It won't be necessary to call his bluff. Then without a strike, without any of us suffering from being out of jobs, it is only reasonable to conclude that we will gain all that we are after—Guild shop and a fair minimum basic agreement."

Oliver H. P. Garrett, former president of the Guild, declared that the proposed reorganization "is the only possible means of ultimately cutting off from any producer, proved unfair to writers, all possible material from the stage, magazines and books, as well as from unscrupulous screen writers."

The new setup has been designed to protect the autonomy of the affiliated groups, accord-

(Continued on following page)

NEW CONSTITUTION OF AUTHORS' LEAGUE

The new constitution of the Authors' League of America which members of the Screen Writers' Guild will be asked to adopt May 2 at a meeting in Hollywood, described by the Guild as the most important since its inception, provides for:

The uniting of all writers in the United States in a common organization.

The obtaining of a closed shop for writers in the motion picture industry.

No strikes except by two-thirds approval of active Screen Guild members.

Self-government for each guild—screen writers, dramatists and authors—in its own field.

Separate constitution, bylaws and officers for individual guilds.

Election of Screen Guild officers by the membership.

Election of Authors' League officers by the membership at large.

Election of officers and council members for two years, instead of one.

Recall of officers by a 60 per cent vote of the membership.

All constitutional amendments are to be passed by a 60 per cent vote.

Members' assessments are subject to approval by the membership.

No assessment on incomes up to $2,500.

Appeal to membership in discipline cases.

Adequate machinery for admitting future guilds, such as radio writers and the Newspaper Guild.

Equal voice for East and West.

Screen Guild Hopes to Gain Complete Control of Manpower and Material Under "One Big Union" Idea

WRITERS DEMAND RULE

(Continued from preceding page)

ing to Mr. Garrett, but the League council will have all power except on a strike vote.

"The present Screen Writers' Guild" working rules for writers will be adopted at once by the newly organized council, and be thereby extended to apply automatically to every American writer who enters the motion picture field," he said. "Their violation will be disciplined by the council, with its power to shut off the offending writer from writing in any other field or form."

Explaining that the League council will have no power to take a strike vote, he declared that "it can only order a strike—and no official of the Screen Writers' Guild has ever believed or hoped that this time would ever come—upon a two-thirds vote of the Guild affected."

Control of Material

L. W. Beilinson, counsel for the guild, and E. E. Paramore, Jr., member of the executive board, declared in an article in *The Screen Guilds' Magazine*: "The battle between the producers and the writers is essentially one of control of manpower and material in the writing field. Once the Screen Writers' Guild, through the Authors' League, can control these two factors, it can win without a strike. The great difficulty in doing so has been long term contracts."

On the question whether horizontal alliances with other unions such as actors, electricians and such would not be better than alliances with authors outside the industry, they said:

"No. The alliance with authors and dramatists is essential for power. Props, electricians, and even actors are not potential strike breakers to take writers' jobs in case of a walkout. However, horizontal alliances need not be overlooked."

The program for the annual meeting also includes the election of officers and an executive board and reports of officers and committees.

"An emergency which is just looking over the horizon" is facing Hollywood studio writers, theorizes the Screen Writers' Guild, which declares in an editorial in the Screen Guild's Magazine:

"The market for American pictures is contracting steadily. There is already sizeable competition from the British motion picture industry; there are picture quotas in other foreign countries which tend further to reduce the revenue to American picture companies. As this diminution of Hollywood's income becomes at all appreciable, the producers must *attempt to rescale salaries of writers and all other personnel in the industry."*

And the "successful" screen writers might also, says the Guild, dwell on this: "With television not far off, and radio growing tremendously in importance, the main revenue from writing within a few years may be from other fields. In these transitions, the writer's interests must be guarded."

Nizer CFWC Chairman

Louis Nizer of the New York Film Board of Trade has accepted chairmanship of the committee appointed to solicit contributions in the industry to the Citizens' Family Welfare Committee's campaign to raise $1,500,000 to aid private family welfare agencies.

Music Week Celebration

The National Broadcasting Company is planning a series of special broadcasts during the week of May 3 to May 9 in celebration of National Music Week.

Dinner for Normanly

Officers of the Bank of America in Los Angeles will tender a farewell dinner to James Normanly, who has left the bank to become comptroller of Universal. The date and place have not yet been determined.

RKO Bulletin Editor Resigns

Jack Hoins, head of the RKO Theatres publicity department and editor of the *RKO Bulletin,* has resigned and leaves the company's home office next week.

Howard to London

William K. Howard is en route to London from Hollywood to direct a picture for London Films.

Art Cinema Taxes Authorized

Chancellor Josiah O. Wolcott in Washington has issued an order authorizing trustees of Art Cinema Corporation to pay a second installment of a realty tax on a piece of property in Culver City, Cal., totaling $1,630.60. The property is owned by Feature Productions, Inc., Ltd., a California corporation, the entire capital stock of which is held by Art Cinema, a dissolved corporation. The property was assessed for taxes totaling $3,261.23 in 1933, of which $1,630.63 was paid in the first installment. The petition was presented by William Jasie, Dennis F. O'Brien and William P. Phillips, trustees.

Eastman Starts Building

Eastman Kodak Company in Rochester, N. Y., has launched its new large-scale building program this week, with preliminary work underway at the Kodak Park plant. At the Hawkeye plant a five-story building will be put up for the manufacture of lenses and photographic equipment.

Payne Becomes Exhibitor

R. L. Payne, for 14 years Universal exchange manager in Oklahoma City, has resigned to join the Griffith Circuit with headquarters in Dallas. Walter S. Quade, salesman in the office, succeeds Mr. Payne as manager.

Columbians Install Officers

The newly elected officers of the Columbian Social Club of the Columbia Pictures home office will be installed at a dinner-dance Friday at the Russian Troyka, New York.

Flandin Presents Quigley Award

(Continued from page 19)

Quigley Awards, the entries winning the monthly plaques were voted upon for the two 1934 Grand Awards. Twenty-six judges, all leading industry names, formed the committee which met at the New York Athletic Club and by majority vote selected the campaigns of Bill Hendricks, manager, Warner Theatre, Memphis, Tenn., and Morris Rosenthal, manager, Loew's Majestic, Bridgeport, Conn.

Similar procedure was arranged for the choosing of the 1935 winners. In this case, the judges, convening again at the New York Athletic Club, made their decisions from among the 24 Silver and Plaque winning monthly entries during the year. Selected for the Silver Grand Award was John Armstrong of London, and for the Silver Grand Award, Harry Goldberg, Warner Philadelphia publicist for his campaign on "Life of Louis Pasteur" at the Chestnut Street Opera House.

Presentation on Coast

Presentation ceremonies attendant to the 1935 Grand Awards were to be held in Hollywood with the winners transported to the Coast via TWA plane as guests of Motion Picture Herald. In addition to the two Grand Awards, it was decided to give a Medal of Merit to Lester Pollock, manager, Loew's Theatre, Rochester, N. Y., which Award also included a Hollywood trip.

Fifteen promotions of Plaque winners were made in 1934 and 1935, and these in every case were credited directly to the participation of the showmen in the Awards.

Of interest also is the result of a canvass made among theatremen voted First and Honorable Mentions during the two years of the Competitions. To the question whether the Award activities in any way had improved their situations or strengthened their professional prestige, a decided majority answered in the affirmative.

Douglas Not Candidate

Kenneth Douglas, head of the Capitol Theatre Supply Company in Boston, who had been mentioned as the next president of the Independent Theatre Supply Dealers' Association, has declared that because of pressure of other activities he will decline the office with thanks if the nomination is offered him. The group's convention is set for June 5-8 at the Edgewater Beach Hotel, Chicago.

Approves Safety Ordinance

Safety Director Wakefield of Louisville, Ky., has approved and forwarded to Mayor Miller a copy of a proposed ordinance for better fire safety provisions. The ordinance would empower the Fire Prevention Bureau to supervise scenery and props in theatres, as well as inspect valves and automatic sprinklers and other safety measures.

Morris Chicago Office Moves

The Chicago branch of the William Morris Agency will move to larger offices in the Oriental Theatre Building on West Randolph Street this week.

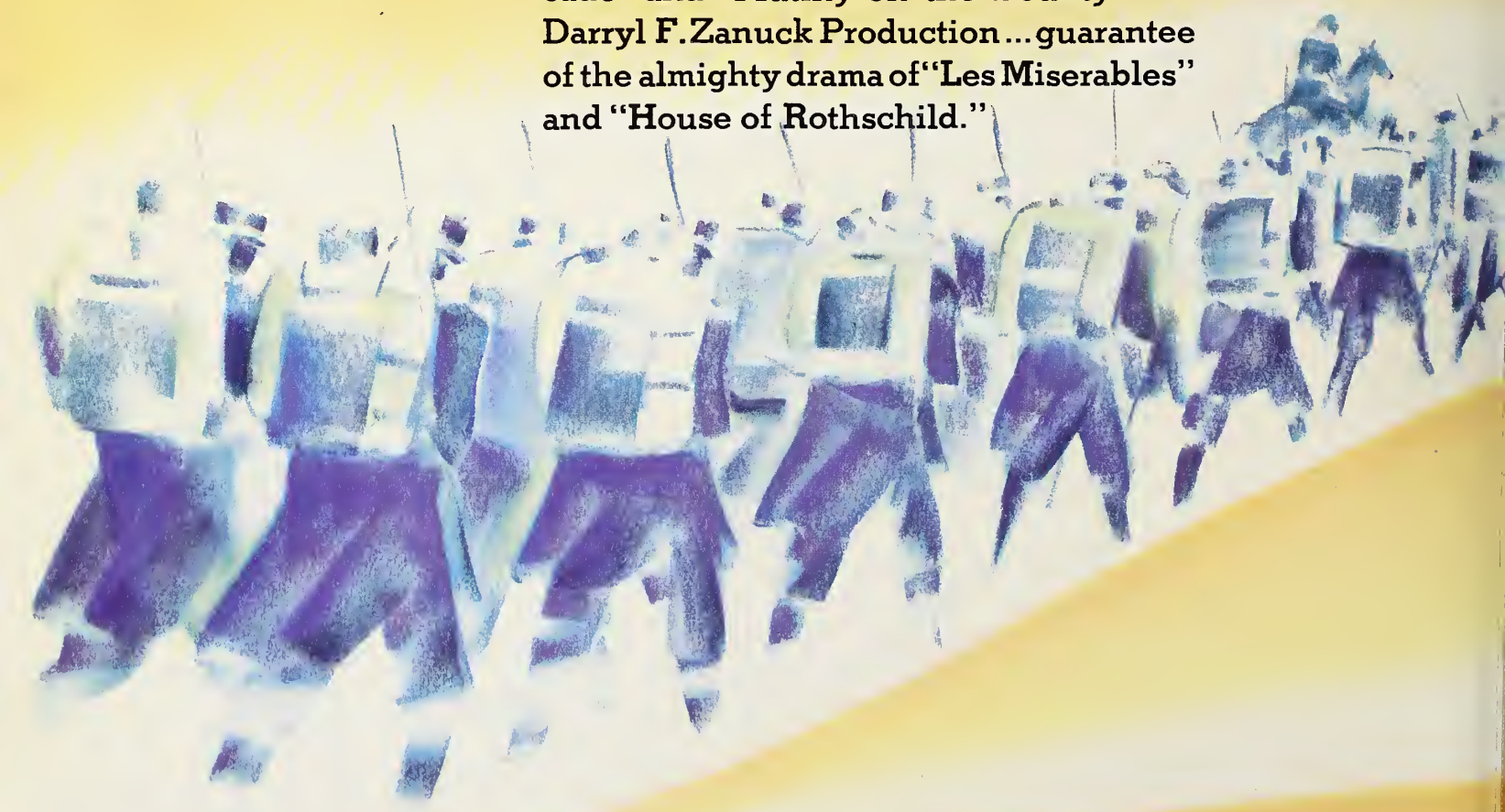

What makes great pictures great?
UNDER TWO FLAGS
HAS ALL THE ANSWERS!

STARS! Four of screendom's greatest . . . Ronald Colman, Claudette Colbert, Victor McLaglen, Rosalind Russell and 42 featured players headed by Gregory Ratoff, Nigel Bruce, C. Henry Gordon, Herbert Mundin.

STORY! Ouida's unforgettable romance of the French Foreign Legion . . . of women who die for love and men who live for love . . . of Arabs fighting for freedom and Legionnaires fighting for glory on Sahara's eternal battlefield.

SPECTACLE! A cast of 10,000 . . . thundering masses riding, killing, relentless, thrilling . . . in hurtling action and shuddering conflict . . . against the matchless sweep of limitless Sahara.

PRODUCTION BRAINS! Directed by Frank Lloyd who gave you immortal "Cavalcade" and "Mutiny on the Bounty." A Darryl F. Zanuck Production . . . guarantee of the almighty drama of "Les Miserables" and "House of Rothschild."





UNDER TWO FLAGS

THE PICTURE THAT WILL MAKE 1936 FAMOUS!

UNDER TWO FLAGS



starring

Ronald **COLMAN**

featuring

Claudette **COLBERT**

Victor **McLAGLEN**

Rosalind **RUSSELL**



with

GREGORY RATOFF • NIGEL BRUCE

C. HENRY GORDON • HERBERT MUNDIN

AND A CAST OF 10,000

a DARRYL F. ZANUCK 20th Century Production

Presented by Joseph M. Schenck

Directed by Frank Lloyd • Associate Producer Raymond Griffith • Screen play by W. P. Lipscomb and Walter Ferris

Based on the novel by Ouida.

20th CENTURY FOX

THE KEYSTONE OF YOUR FUTURE



LOWELL MAYOR CURBS SEASON PASS EVIL

Lowell, Mass., becomes the first city to have the distinction of having theatre passes arising as a political campaign issue. Mayor Dewey Archamboult, following campaign promises, has restricted the powers of the licensing commission which, during foreign administrations, were responsible for the issuance of as many as 168 season passes which were passed around indiscriminately. The mayor has seen to it that the number of season passes is now 30, and are non-transferable.

New Emulsion Found For Coating Films

A laboratory experiment which went awry has brought about the development of a new photographic emulsion for coating films, plates or paper, according to the New York *Times*. The new solution, with the use of ordinary developing materials, prints positives from positives and negatives from negatives instantly, the newspaper story says.

Dr. Miller Reese Hutchinson, formerly associated with Thomas A. Edison, told of the new emulsion that was developed by four young research chemists, George B. Crouse, Francis A. Holt, Karl D. Robinson and Jack Jatlow. The emulsion is being perfected at the Photo Emulsion Laboratory in New York.

Actors Meet May 5

May 5th has been designated as the date of the annual meeting of the American Federation of Actors, which will be held at the Paramount hotel, New York. Official candidates for membership of the new council are Sophie Tucker, Eddie Cantor, Fred Keating, Eddie Miller, Frank Lynch, Sid Williams, John Dilson and Harry Miller. A proposal to set up a death benefit insurance fund will be voted upon.

Brooklyn Paramount Held

Paramount has retained its 20-year lease on the Brooklyn Paramount theatre under provisions of the reorganization plan for Allied Owners, Inc., which holds title to the theatre. The house now is being operated for Paramount by Si Fabian, whose offer to take over the lease was held several months ago to be the best of several received by Allied Owners.

RCA in Mexico City

The sound installation in Teatro Alameda, Mexico City, one of the leading de luxe houses in the country, was provided by RCA Photophone.

Boston Censor Approves 383 Films

The report of the censorship division of the Massachusetts Department of Public Safety, for the first quarter of 1936, shows a total of 383 films approved in their entirety. Cuts were required in only eight pictures during this period. The report also shows that 51 per cent of the vaudeville acts reviewed were either banned in their entirety or severely altered.

ANTI-NEW DEAL FILM UNIT EYED BY SENATE

Lobby Committee Questions Witnesses on Sentinels' Satire, "The Amateur Fire Brigade"

Repercussions of the production and exhibition of motion pictures for purposes of political propaganda were heard in Washington late last week when the Senate lobby committee obtained information on the financing of the Sentinels of the Republic for the production of "The Amateur Fire Brigade" and supplementary films for showing throughout the country.

The committee, headed by Senator Hugo LaFayette Black of Alabama, disclosed that a group of prominent anti-New Deal opponents was backing the organization financially or otherwise interested in its activities. It was revealed that the Sentinels last year launched a campaign to raise $400,000 to finance the production, distribution and exhibition of anti-New Deal films.

The motion picture show was the Sentinels' major activity in the Presidential campaign, it was disclosed, and the cartoon titled "The Amateur Fire Brigade: A Parable of the New Deal" was described as "a novel adaptation of the art of political caricature to the screen." This film, animated and in color, broadly satirized President Roosevelt, the "brain trusters" and others of the administration.

The Sentinels' film program was considered the most extensive use of motion pictures in a political campaign, although the organization denied its activities were political, declaring its objective was "to save the Constitution."

34,000 Attend in Chicago

The showings in Chicago drew 34,000 persons in a week, and in Philadelphia the attendance was 30,000, according to the Sentinels. Besides exhibitions in large key cities, the Sentinels sent four motor units touring the South, planning to cover other sections before conclusion of the campaign. No admission was charged.

"The Amateur Fire Brigade" cartoon was the feature of the program consisting of several reels, including one from Pathe News titled "America's Bulwark of Liberty." The Chicago censor attempted to suppress the cartoon "pending an investigation of its producers," and the Ohio state censors banned it as "encouraging disrespect for the office of President of the United States."

The film was given a private showing at the Palm Beach, Fla., winter estate of William Kenny, New York contractor and member of the American Liberty League, a few weeks ago. Alfred E. Smith, Surrogate Foley of New York and former Senator James A. Reed of Missouri, a defense attorney in the Government's conspiracy suit against Warner, Paramount and RKO, were said to have been "delighted" with the show, the investigating committee was told. Mr. Reed thought, however, that the characterization of the President might be changed.

The picture subsequently was "toned down" considerably as some of the Sentinels took the position that too much of the reel was devoted to ridiculing the President, said David F. Sibley of Boston, assistant treasurer of the Sentinels, chief witness before the committee.

A few weeks ago the question of financing the Sentinels' motion picture activities was taken up in New York, and at that time officials of the organization wanted the American Liberty League to provide the underwriting. In support of this suggestion it was said that in eight months the League had collected $1,000,000.

The active services of former Governor Smith were sought in financing the films, it was stated in a memorandum written by C. A. Berry, representative of the Sentinels, which was introduced by the committee. Mr. Berry wrote that Thomas L. Chadbourne, also of the Sentinels, believed that through John W. Davis and former Governor Smith "he could secure the money necessary from the League, provided that changes and additions (in the cartoon), which he believes are minor, are made."

"In the event of the Liberty League guaranteeing completion of the program, contributions could then be obtained with much less difficulty," Mr. Berry's memorandum declared.

A second version of the film subsequently was made, with the caricature of President Roosevelt removed. At that time, however, the explanation was given that the substitute version was intended for showing in Ohio and other sections where opposition had arisen. The films were produced by the Ted Eshbaugh studio in New York.

Raymond Pitcairn, Philadelphia industrialist and national chairman of the Sentinels, was shown to have advanced the Sentinels $91,000 since last July for the production and distribution of the films. The amount was to be remitted "when and if" repayment can be made. Three other members of the Pitcairn family contributed outright approximately $12,000.

The contributions and advances to the fund since last July, when the Sentinels began their anti-New Deal campaign, total $168,500, Mr. Sibley told the committee.

Other Contributors

Among other contributors, in amounts ranging from $100 to $1,000 each, were Irénée DuPont of Delaware; Alfred P. Sloan, Jr., president of General Motors; Edward T. Stotesbury of Philadelphia, a partner of J. P. Morgan and Company; A. Atwater Kent, Philadelphia radio manufacturer; Nicholas Guy Roosevelt of Philadelphia and former Senator George Wharton Pepper of Pennsylvania.

Evidence was produced in an effort to show that the various anti-New Deal organizations had two common features: (1) they had as their purpose the defeat of Roosevelt and the New Deal; (2) a considerable part of their funds came from the same individuals, many of them wealthy industrialists and financiers.

The names of William Randolph Hearst, John J. Raskob, Colonel Robert R. McCormick, publisher of the Chicago *Tribune;* Colonel Henry Breckinridge, Democratic opponent of Franklin D. Roosevelt for the Presidential nomination, and Governor Eugene Talmadge of Georgia came into the testimony as having displayed an interest in one way or another.

Correspondence dealing with the possibilities of a merger with the American Liberty League also was read into the record, although the negotiations were not consummated.

Alexander Lincoln, Boston attorney and president of the Sentinels, was being heard this week by Governor James W. Curley and his Executive Council on proceedings brought by the governor to remove Mr. Lincoln from the Massachusetts Board of Tax Appeals. He is accused of having granted excessive tax refunds.

Mr. Lincoln said the Sentinels' film show will be concentrated in those states where President Roosevelt's strength is unassured and its exhibition in theatres will not be generally sought.

U.S. WON'T HELP STAGE UNLOOSEN COAST 'GRIP'

Statute Does Not Permit Allocation of $1,000,000 from WPA, Says Farnsworth

Extension of the scope of the Works Progress Administration to permit Government subsidy of private theatre enterprise is "impossible," Edward P. Farnsworth, administrative officer of the federal theatre project, late last week informed the group of Broadway producing managers who seek $1,000,000 from Uncle Sam to establish a revolving fund to revive the legitimate stage independently of Hollywood financing.

Mr. Farnsworth, formerly deputy administrator of the NRA motion picture code, explained to the group, which calls itself the Legitimate Theatre Recovery Committee, that the present statute does not permit such allocation since the WPA funds were appropriated by Congress specifically for unemployment relief.

The committee is prepared to ask federal officials for a modification of the policy or new legislation. The aim is to help the producing managers "restore Broadway to its former prosperity" and to provide them with a substantial source of financing without having to resort to backing by the motion picture industry.

Mr. Farnsworth, who came from Washington for the meeting, based his opinion on a similar experience more than a year ago when an NRA code committee of the legitimate theatre, consisting of Marcus Heiman and Brock Pemberton, producers, Frank Gillmore, president of Actors' Equity Association, and Louis Krouse, assistant president of the International Alliance of Theatrical Stage Employees, was told by Jacob Baker, assistant WPA administrator, that loans to private managers could not be made from WPA funds.

Offered Buildings as Collateral

That plan went further than the present idea because it offered theatre buildings as collateral, Mr. Farnsworth said. To set up such a fund as is now requested would require a change in the relief legislation or a special appropriation, he explained.

The meeting was attended also by Mrs. Hallie Flanagan, national federal theatre director, and Philip W. Barber, New York regional director, and representatives of the committee, including Walter C. Jordan, chairman; Guido Orlando, Crosby Gaige, George C. Tyler, George F. Kerr and Clayton Hamilton, head of the Pulitzer drama committee.

Following the meeting, Mr. Jordan said that the plan would be submitted to Harry L. Hopkins, WPA administrator, and it "quite conceivably" would have to be presented to President Roosevelt with a request for modifications in the WPA setup to permit the appropriation.

The committee, said Mr. Jordan, feels that Broadway should not have to depend on Hollywood backing and that with bank credit unavailable to stage producers, the Government should step in and help rehabilitate the legitimate theatre industry "at its source."

The Government, with its vast resources, can continue indefinitely to produce shows at a price scale of from 15 cents to 55 cents top, paying the actors and others $23 a week, whereas a commercial manager would have to pay them $100 to $200 a week, Mr. Jordan declared, and while this is invaluable in providing the needy with the necessities of life, it is doing nothing toward permanently revitalizing the legitimate stage or preventing thousands of others from being thrown on relief.

Furthermore, the motion picture industry would benefit from the encouragement of new talent that restoration of the "legitimate" would bring about, he believed.

Meanwhile, Mr. Farnsworth disclosed that motion picture theatre circuits are planning to employ WPA vaudeville units, the Sparks (Paramount) circuit in Florida having made a request for two units for several weeks' booking, and a circuit in Chicago is negotiating with the WPA for an experimental booking of a troupe of 60 for two weeks.

Also, Mr. Farnsworth said he had received word from Los Angeles that the Lord and Thomas advertising agency is to employ a WPA radio unit, for which it presumably had obtained a commercial sponsor. He said WPA officials approve the move as it takes actors off the relief rolls and absorbs them in private industry, which is the WPA's ultimate intention.

Denies Competition

He scouted the belief that the WPA shows were competing with the commercial theatre, motion picture and legitimate houses.

"It is benefiting all show business by building a new patronage among those who have not been able to pay the prices asked by the commercial theatres," he said. "Those attending WPA shows have not been regular theatregoers."

He said the federal theatre shows play to 300,000 persons weekly throughout the country, on a basis of six days a week or less with no matinees. These include paid admissions and free tickets one night a week to those on relief. The theatre and music projects are the only ones in the WPA returning any income to the Government, he said.

Returning from a survey in the South, Mrs. Flanagan reported that the nationwide results of the project are "increasingly important," and that while the shows in general are not paying back their production cost, "we didn't expect them to."

Enough remains to continue the federal theatre project in the New York region through May 15 or May 30, and no additional Congressional appropriation will be needed, it was said.

Asserting that the federal theatre project, especially in New York, was "spreading communistic propaganda," Senator James J. Davis, Republican, of Pennsylvania, demanded in the Senate Monday that it be investigated.

SCREEN NOW FINANCES STAGE THAT IT RAIDED

Noting that the "legitimate" is coming back on Broadway, John K. Hutchens, writing in the New York Times, *declares:*

"The screen raided the theatre's writing and acting talent, stole its public on the road, and in general was a heartless child. It is now making amends. It is putting up cash. The motive is not altogether altruistic, to be sure. Times Square, in Hollywood's eyes, is frankly a testing ground. In return for first call on the film rights Hollywood backs at least a third of Broadway's productions. Broadway is grateful for the money, and the scars of subsidy are few. On its home grounds, at least, the theatre's values are theatrical, not cinematic."

Broker Sues Laemmle for Commissions

Alleging he acted as broker in the sale of Universal Pictures Corporation to Standard Capital Company for $5,500,000, Alfred M. Wolf, New York broker, filed suit for $275,000 Tuesday in federal district court against Carl Laemmle, former president of Universal.

The action was filed originally in the New York supreme court, and Judge Alfred Frankenthaler granted permission to Mr. Laemmle's counsel to remove it to the federal court.

The suit is based on an agreement made January 28, 1936, by which the plaintiff was to negotiate the sale of Mr. Laemmle's interest in the company. He said his commission of five per cent was not paid.

New York Senate Passes Minor's Admission Bill

The New York senate this week passed and sent to the Assembly the Joseph bill amending the general city law to permit the adoption of local laws allowing the admittance of children between eight and 16 years old to motion picture theatres unaccompanied by parent or guardian. The Assembly will consider the bill next week. It is sponsored by Mayor F. H. LaGuardia of New York City.

U. S. Admission Taxes Rise to $12,994,795

Federal taxes derived from admissions to theatres and other amusements in the first three quarters of the current fiscal year amounted to $12,994,795, it was reported in Washington this week.

This represents an increase of $1,328,534 over the same period last year.

Laboratory Decision Waits

Herbert J. Yates, president of Consolidated Film Industries, Inc., who last week returned to New York from London, said his trip was primarily one of survey and that no decision will be forthcoming for some time on his company's proposed laboratory in London.

ASIDES & INTERLUDES

By JAMES CUNNINGHAM

In the golden silent days, a number of acrobatic actors—who turned somersaults at the drop of a camera handle—followed the course set by Douglas Fairbanks. One was Richard Talmadge, born to a circus heritage, who became the daredevil of the serials, reputedly earning more than $3,000,000 in films and elsewhere.

In the same golden silent days, when Essanay, Vitagraph and Biograph were among the major companies, it was customary for enterprising rivals to steal film-footage. The only way devised at the time to stop this rampant larceny was to have painted, on the subtitle flashed, the trade mark of the producing company. Grover Jones, "Trail of the Lonesome Pine" scenarist, then in other pursuits, decided to enter the film business. What Hollywood needed most, he reasoned, was an abundancy of these trade mark signs—so he became a sign writer.

The other day Leonard Lyons, New York *Post* writer, found Richard Talmadge, his $3,000,000 gone, working for Grover Jones in California as house man—and serving Mrs. Jones at her nearby flower shop.

It's a very successful flower shop, underselling its competitors. Talmadge does most of the purchasing. He can buy flowers much cheaper than competitors because the wholesalers are Japanese—who admire anybody who can do acrobatic stunts. At five o'clock every morning Talmadge goes to the flower market, and he—whose stunts once brought him millions—does those very same tricks for the amusement of the Japs, and a lower price for flowers.

▽

Metro-Goldwyn-Mayer and Columbia Pictures each variously enjoyed pleasant returns from the box office grosses of westerns starring Tim McCoy. Today Mr. McCoy is basking in the limelight of the Barnum and Bailey Circus, leading bands of "wild" cowboys-and-Indians around the circus arena and thoroughly enjoying the billing they are giving him:

RANCHMAN TIM McCOY, OF WYOMING
TIM McCOY, INDIAN EXPERT
ROUGH-RIDING TIM McCOY OF THE MOVIES
COLONEL TIM McCOY

Timothy John Fitzgerald McCoy, still young at 45, got his cowboy-and-Indian training on the city streets of Saginaw in Michigan. It was polished off in Saginaw's public schools and at St. Ignatius' College at Chicago. Somewhere between St. Ignatius and Chicago's stockyards he probably turned ranchman, Indian expert, "wild west" rough-rider and cowboy. And he loves it.

▽

Ironic: Fox's release of "A Message to Garcia," based on Elbert Hubbard's philosophic treatise on getting difficult things done, came the other day, almost to the hour, on the 24th anniversary of the North Atlantic iceberg collision of the White Star steamship Titanic, which sank to the bottom of the sea in April, 1912, carrying down 1,517 passengers with her, among them Elbert Hubbard.

▽

Some exhibitors think they have found a way to get around the postal ruling forbidding mention of Bank Nights in their newspaper advertisements. The Tampa theatre, in the Florida city of the same name, had stacked its Bank Night awards total up to $1,050, a princely figure, and the management felt that it would be a shame not to let Mr. John Q. Public know how much coin there was waiting at the end of the rainbow. So when John Q. and Mrs. Public read the theatre advertisement the other morning they must have recognized the tip, that "There are 1,050 reasons for you to attend the Tampa theatre tonight."

Hollywood Homicide At the Best Rates

The latest Crash-and-Collision Rates charged by Hollywood stunt men, quoted on an as, if and when basis, stand as follows:

Falling down stairs	$50
Repeat same (if still able)	$35
Three times	$25
Driving motorcycle into streetcar	$100
Jumping on to racing train	$100
Drops off of buildings	$250
Crashes in Automobiles:	
Small car into wall	$150
Large car into wall	$225
Head-on collision	$200
Car over cliff	$350
Side-swiping another car	$100
Driving in a burning car. (Bring your own Unguentine)	$50
Turning Turtle	$400
Airplane Crashes:	
Monoplane crack-up	$550
Biplane crack-up	$600
Complete nose-dive	$1200

Happy Contusions, lads!

—*Thanks to Judge*

▽

The books of the United States Government on the Administration's $4,500,000,000 relief expenditures, can now be balanced—Jesse H. Jones, chairman of the Reconstruction Finance Corporation, having received a check for $2.00 from Amos 'n' Andy in full payment for a loan made about two years ago. It was the smallest loan in the history of the RFC.

Mr. Jones explained that the transaction was authentic and that he had received the check after sending the blackfacers a copy of the annual RFC report. He added, however, that he is still dunning the boys for interest since October 22, 1934, when the loan was made to Amos 'n' Andy's Fresh Air Taxicab Corpalation. Accompanying the $2.00 check was a letter from the pair, which read as follows:

"We just received yo report on de situation as, of an when Dec. 31, 1935 together wid yo letter which goes wid de booklet sayin' dat you takes pleasure in sendin it, an yo state dat all you guys dat done dis was mindful of de fac dat it was de taxpayers' money. Good for you. Yo P. S. askin for our $2 is a result to de Prez. of our company an cuts de integri of de assistant prez. in half.

"We has laid down a lot of financial reports 'cause we couldn't read 'em, but when we opened dis one, we was afraid to pick it up. We is both big business mens an' we knows figures an' we has seed some figures in our day, but we ain't never seed no figures like you got in dat book.

"Now you asked us 'bout de $2 you loaned us when we repealed to you for de loan some time ago. If dat $2.00 will straighten out de mess you is in, take it. We is puttin' it in dis letter.

Respectably youhs,
(Signed) Amos 'n' Andy.

▽

Ted Cook simile:
"Violent as a two-reel comedy director's idea of whimsy."

A little farm boy who won Eddie Cantor's $5,000 prize for a paper on peace confessed it was not original. "It's terrible," declared Mr. Cantor through columns and columns in the press. Which prompted the New York *Sun* to rise and ask the radio comic whether he ever uses any material not original?

▽

Add marquee oddities: The following feature double billing observed on a Portland, Oregon theatre by the manager of the Mount Tabor theatre in the same town:

THE BRIDE COMES HOME
SHE COULDN'T TAKE IT

▽

When Marie Dressler died and left $50,000 to her Negro couple, Mamie Cox and Jerry Cox, the pair were moved to remark, "Knowing how hard Miss Dressler worked for her money, we are not going to be foolish with what she gave us."

Last week the Coxes invested a large part of the bequest in the opening of a night club for Negroes in Savannah, Georgia.

▽

Don Bloxham, of Kehrberg Brothers' Iowa theatre, at Sheldon, Iowa, realized what wonders can be accomplished in Hollywood when he looked into Joan Bennett's eyes. On the 11x14 title card of Paramount's "Thirteen Hours by Air," Miss Bennett is pictured as having "Big Blue Eyes," but on the title card of the same company's "Big Brown Eyes," the color of her orbs has been changed to brown in keeping with the title of the picture.

▽

National Screen's hefty Ed McNamee, a word-lapidary of repute, concludes that a saga is a cross between an epic and a super-special.

▽

Frederick Libby, of the National Council for the Prevention of War, in Washington, was selling "Peace Bonds" to finance a drive for reduction of armament. He hit upon the idea of selling some in Hollywood, where one of his buyers was Anita Louise, young blonde actress of the Warner company.

After the bond was purchased, Miss Louise "consented" to be interviewed and pose for the photographers—Warners' studio press agent saw to that.

"Miss Louise," asked one reporter, "what is your opinion of peace and war?"

"Oh," chortled the movie star, applying a touch of rouge, "I think peace is sooooo nice."

▽

The Fort Sutter Museum, Sacramento, California, presented a large bas relief of John C. Sutter to Carl Laemmle, the other day, for the renewed interest in the late Mr. Sutter as Sacramento's pioneer colonizer, brought about by "Sutter's Gold," Mr. Laemmle's last production for the Universal company which he sold to J. Cheever Cowdin.

The bas relief of Sutter now in Mr. Laemmle's hands is the work of the Italian sculptor, Carlos Taliabue, and was suggested by a portrait of General Sutter as he appears in a painting by Buchser hanging in the Musee des Beaux Arts, at Soleure, Switzerland. This portrait was done by Buchser when Sutter was the richest man in America. When it was completed, Sutter was so poor that he could not pay for it. The disgusted Buchser stamped back to Switzerland with his painting, and there it was discovered by Universal and used as a guide for the makeup which Edward Arnold used in his portrayel of Sutter for Mr. Laemmle.

SEVEN COMPANIES FILE EARNINGS STATEMENTS

Universal Pictures and Fox Theatres Show Losses, Famous Canadian, and Fox Film Gain

Universal Pictures, Inc., and Fox Theatres Corporation this week reported losses in operations, the while Twentieth Century-Fox Film, Famous Players Canadian Corporation and Trans-Lux operated on a profit basis. RKO Distributing Corporation and the Agfa Ansco Corporation were others reporting profits.

Consolidated Net Profit

Simultaneously with the annual meeting of stockholders of the Twentieth Century-Fox Film Corporation and the subsequent board of directors' meeting Tuesday afternoon, the company reported a consolidated net operating profit of $1,239,760, after all charges including federal income taxes, for the 13 weeks ended March 28, 1936. This compares with a profit of $616,806 for the first quarter of 1935, and a profit of $1,566,763 for the fourth quarter.

On the basis of 1,359,041¼ shares of $1.50 dividend cumulative convertible preferred stock outstanding, the consolidated net operating profit for the first quarter of 1936 amounts to 91 cents per share. After allowing for the preferred dividend of 37½ cents per share for the quarter, paid March 31, there remained a profit equivalent to 59 cents a share on the 1,226,530½ shares of common stock outstanding.

Twentieth Century-Fox Film Corporation has a 42% stock interest in National Theatres Corporation. As no dividends were declared during the period no income was included in the above figures from that source.

At the stockholders' meeting the following directors were elected: H. Donald Campbell, Chase National Bank, John D. Clark, John R. Dillon, Hayden Stone & Company, William C. Michel, William P. Philips, Herman G. Place, Chase National Bank, Felix A. Jenkins, Sidney R. Kent, Arthur W. Loasby, National Distillers Products Corporation, Seton Porter, National Distillers Products Corporation, Joseph M. Schenck, Sydney Towell.

Universal lost $161,701, after all charges and taxes, during the 13 weeks ending February 1, including amortization and $98,676 for depreciation of fixed assets. The period covered the last full quarter under the Carl Laemmle regime, immediately preceding sale of the corporation to the J. Cheever Cowdin-Charles R. Rogers interests. It compared with a loss of $271,459 in the same period in 1935.

Fox Theatres Net Loss $46,748

Fox Theatres Corporation reported net loss of $46,748 for 1935.

Reporting in federal court in New York, Milton C. Weisman, receiver, showed Fox Theatres' assets were $10,248,261, against liabilities of $6,008,929. Included in the assets is an item of $7,500,000 which is termed a "modest" estimate of claims that may aggregate $15,000,000. These claims, against William Fox, former owner, and against others, now are in litigation in Supreme Court, Nassau County, Long Island.

Fox Theatres Corporation itself lost $34,454 in 1934. Profits made by William Fox Realty Company, the Fox Elizabeth Theatre Company and other subsidiaries amounted to $31,150, reducing the parent's loss to some $3,304. However, because of amortization and depreciation, the corporation was left with a net loss of $46,748. A loss from consolidated operations of $320,910 for the receivership period from June 22, 1932, to December 31, 1935, also was reported by Mr. Weisman. Cash on hand was listed by Mr. Weisman at $780,217.

$3,000,000 in Claims Allowed

The liabilities include $3,000,000 in claims against the company which have been allowed and $1,627,649 which represents a reserve for 20 per cent of the amount of disputed claims. Of a total of $24,285,033 in claims filed against the corporation originally, exactly $2,949,103 have been allowed. Of an additional $9,259,474 of claims, $8,148,249 are in dispute.

Fox Theatres Corporation's original investment in Fox Metropolitan Playhouses, Inc., recently reorganized, is listed as having been realized at $150,000, representing a book loss of $5,626,176. The company also realized $6,640 on its investment in Fox New England Theatres, Inc., representing a book loss approximating $2,267,884.

Famous Players Canadian Corporation, Ltd., and subsidiaries, largest theatre circuit in Canada, and affiliated with Paramount, reported for 1935 a net profit of $335,266, after expenses and all other charges, compared with a profit of $309,793 in 1934, representing an increase of some $25,473 in earnings in 1935.

RKO Net $684,732

Consolidated net profit for the year 1935 amounting to $684,732 was reported this week by RKO. The audited report compares with a preliminary estimate made by Irving Trust company a month ago, indicating a net of $665,297, the trust company reporting to the U. S. District Court in advance of completion of the audit as RKO trustee.

RKO's new balance sheet shows total current and working assets of $14,939,085, which includes cash in amount of $5,053,004.

Trans-Lux Net $164,291

Report of Trans-Lux Daylight Picture Screen Corporation and subsidiaries for the year ended Dec. 31, 1935, shows net profit of $164,291 after depreciation, amortization, federal taxes, etc., equivalent to 23 cents a share (par $1) on 715,803 shares, excluding 69,357 shares in treasury.

This compares with $180,637 or 23 cents a share on 778,803 shares in 1934.

Current assets as of December 31, 1935, including $367,464 cash, marketable securities and secured loans receivable, amounted to $418,542 and current liabilities were $26,117 compared with cash, marketable securities and secured call loans of $526,747, current assets of $651,599 and current liabilities of $141,970 at end of preceding year.

TWENTIETH CENTURY-FOX'S CONSOLIDATED NET PROFIT

(For thirteen weeks ended March 28, 1936, and including wholly-owned subsidiaries.)

Income:		
Gross income from sales and rentals of film and literature		$11,826,900.56
Proportion of profits of controlled subsidiaries (not consolidated)		85,728.20
Other income		202,076.68
		$12,114,705.44
Expenses:		
Operating expenses of exchanges, head office and administration expenses, etc.	$ 2,948,183.41	
Amortization of production costs	6,139,521.93	
Participation in film rentals	1,493,999.46	
		$10,581,704.80
Net operating profit before interest, depreciation and federal income taxes		$ 1,533,000.64
Deduct:		
Interest expense	$ 71,453.07	
Amortization of discount and expenses on funded debt	14,525.60	
Depreciation of fixed assets, not including depreciation of studio buildings and equipment of $133,506.92 absorbed in production costs	67,261.81	
		$ 153,240.48
Net operating profit before federal income taxes		$ 1,379,760.16
Provision for federal income taxes		140,000.00
Net operating profit		$ 1,239,760.16

Total assets at close of 1935 aggregated $1,167,984 as compared with $1,475,332 on December 31, 1934, and earned surplus was $426,064 against $553,014.

Agfa Shows Profit

The Agfa Ansco corporation has reported for 1935 a net profit of $15,377 after Federal taxes, depreciation, flood damage and other charges. This is equal to eight cents each on 480,000 $1-par capital shares. The company reported a net loss of $325,281 for the year 1934.

Georgia Benefits Held

More than 100 Georgia theatres ordinarily closed on the Sabbath were operated last Sunday, giving all receipts to the Red Cross fund for the relief of Georgia storm sufferers. E. L. Cole, secretary of the Georgia Film Board, said that the major film exchanges furnished programs free, including transportation and advertising, and that house managements are donating other necessary operating services.

Expand Columbia Office

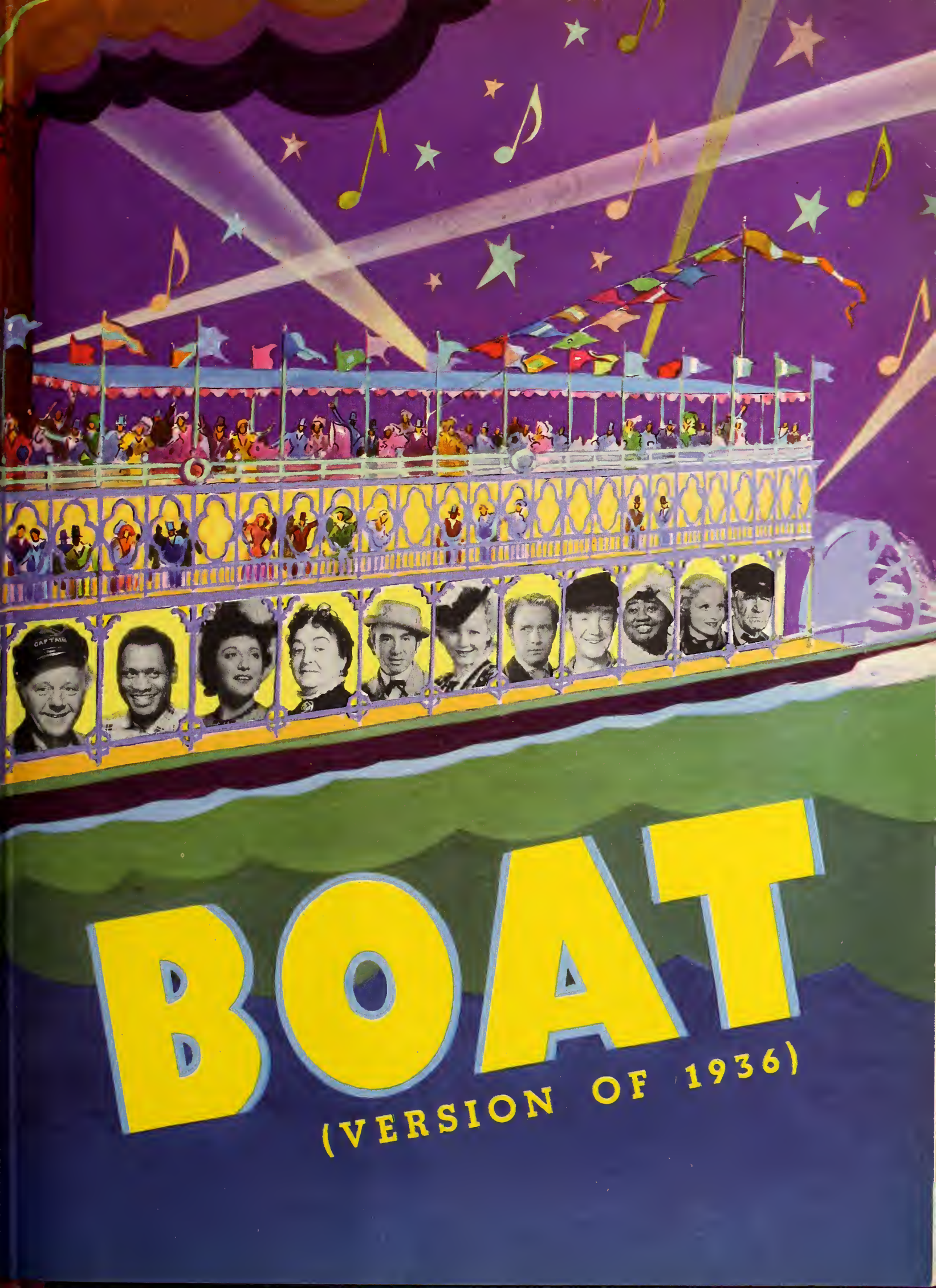
The foreign department of the Columbia Pictures home office in New York has taken over the entire seventh floor at 729 7th Avenue, making four floors now being occupied by the company.

Levine Joins First Division

Hyman Levine of New Haven has been appointed exchange manager there for First Division. He previously sold the company's pictures out of the Boston office.


STRIKE UP THE BAND!
(for the greatest music-drama of all time!)
HEAR THEM CHEER!
(its stars, its songs, its story!)
START THE PARADE!
(millions are waiting to pack your theatres!)
LISTEN TO THEM SHOUT!
(glory, glory, what a welcome!)
all Together
LET'S GO!
HERE COMES THE....


UNIVERSAL'S
SHOW


CAPTAIN
BOAT
(VERSION OF 1936)

CARL LAEMMLE presents

EDNA FERBER'S IMMORTAL MASTERPIECE

SHOW BOAT












STEP OUT WITH UNIVERSAL

IRENE DUNNE with ALLAN JONES

CHARLES WINNINGER

PAUL ROBESON · HELEN MORGAN · HELEN WESTLEY · Queenie Smith, Sammy White. Stageplay, screenplay and lyrics by Oscar Hammerstein, II. Music and new songs by Jerome Kern. A CARL LAEMMLE, Jr. Production · Directed by JAMES WHALE.

LITHO'D IN U. S. A.

THE CUTTING ROOM

Advance outlines of productions nearing completion as seen by the Hollywood staff of the Motion Picture Herald

Forgotten Faces

(Paramount)

Drama

Keynoted by a human heart interest appeal that aims at stirring the more sympathetic emotions, this promises to be the type of film entertainment of more than the usual amount of interest for feminine patrons. Generally serious in tone, but not without occasions provocative of comedy contrast, it is a story of great love and great sacrifice. It tells of a man who sacrificed everything the ordinary mortal lives for, who commits a desperate deed to protect his daughter from the influences and schemes of the one who should love her most, her mother. It tells of a man who kills his faithless wife's lover; a man who before going to jail for his crime takes measures to remove his child forever from association with her mother. It is climaxed by a dramatic sequence when, as the daughter stands on the threshhold of married happiness, the father sacrifices his life as the mother is killed accidentally, to preserve the secret of the girl's identity from gossip and scandal.

The picture is adapted from an original story by Richard Washburn Child. The screen play is credited to Marguerite Roberts, Brian Marlow and Robert Yost. Direction is by E. A. Dupont, who made "The Bishop Misbehaves" for MGM.

Herbert Marshall and Gertrude Michael are featured in the leading roles. Recent pictures in which both have appeared have met considerable popularity. The supporting cast includes many wellknown screen names and a sprinkling of personalities comparatively new. Included are James Burke, who as Marshall's friend is the only one who knows of the whereabouts of his daughter, Janes Rhodes. She later with Robert Cummings shares the romantic love interest of the story. Others in the picture are Mary Gordon, Alan Adwards, Arthur Hohl, Edward R. McWade, Antoinette Lees, Irving Bacon, Robert Emmett Keane, Jack Norton and Dora Clement.

Half Angel

(20th Century-Fox)

Dramatic Romance

It is anticipated that the manner in which this feature merges thrills, romance, drama, comedy, suspense and surprise in a courtroom, insane asylum and murder house will provide plenty of entertainment for any kind of audience. It is further expected that the manner in which they are combined, together with the value of cast names, production features and unique atmosphere of motivation will provide showmen all the essentials necessary to concoct a bang-up interest-creating campaign.

The story is an original by Tennyson Jesse, with screen play credited to Bess Meredith and Gene Fowler. Direction is in the hands of Sidney Lanfield, maker of the recent popular "King of Burlesque."

It concerns a girl whom everybody, except the jury before whom she was tried, believes to be a poison murderess. Befriended by a newspaper reporter who only wants the exclusive story of her life, even though he has fallen in love with her, she finds shelter in the home of a woman whose idiosyncrasy is the harboring of all sorts of riffraff. To the tune of dramatic mystery, comic action and dialogue which ease the tension of the melodramatic tragedy as several more deaths take place, the real culprit of all the crimes is discovered and the girl finds peace and contentment in marriage with the newspaperman hero.

While the cast is comparatively small, it makes up in prestige for any apparent weakness in numbers. Frances Dee, in her first appearance since "The Gay Deception," is the girl. Brian Donleavy is the newspaperman. Charles Butterworth, Donleavy's stooge and leg man, is a half baked addict to all sorts of pills and panaceas. Etienne Girardot is a lunatic mercy killer with an ambition to be poet laureate of the world. A newcomer, Gavin Muir, erstwhile New York stage actor, is introduced, and Helen Westley is the woman of many odd ideas as to how to spread charity and sunshine. Others in the cast are Sara Haden, Henry Stephenson, Paul Stanton, Philip Sleeman, Hilda Vaughn, Julius Tannen, Nigel de Brulier and William Ingersoll.

NEW ZEALAND BIDS FOR GOVERNMENT CONTROL

Prime Minister Savage of New Zealand has assured a delegation, asserting that American interests dictate operations of the film industry in the Dominion, that he will take legislative action to guarantee local control.

The Prime Minister is quoted as saying, "This thing has been unsatisfactory for years and the time has come for the government to take a hand. We are going to run New Zealand. We do not want it run from New York or Australia."

The Glory Parade

(Republic)

Drama

While drama that has historical significance and romance that endures the blight of war are two of the principal elements in this story, the production as a whole, with five characters the principal featured players, is the melodramatic story of the building of the Monitor, first federal ironclad, the strife of the Civil War which broke the hearts of families and tested the faith of lovers, and the world changing naval battle between the cheesebox on a raft and the Confederate Merrimac.

In building up to the climactic battle between the first two ironclads, it narrates the struggles John Ericcson had to win recognition of the value of his invention from reactionary Washington officials; the causes and effects of war that made enemies of buddies, separated sons from fathers, and lovers from sweethearts, and the great humaneness that characterized the efforts of Abraham Lincoln to restore peace and tranquillity to a war-wracked land.

Based on an original by Wallace McDonald, adapted by Karl Brown with screen play by Bernard Schubert and Olive Cooper, the picture is the first directorial effort on the part of Lew Ayers, who will be remembered as the star of Universal's war epic, "All Quiet on the Western Front."

Playing the parts of fictionalized characters whose lives form the romantic dramatic background for the basic historical story are James Dunn, Mae Clarke, David Manners and Charlotte Henry. Fritz Leiber appears in the role of Ericcson; Henry B. Walthall is President Buchanan and Frank McGlynn, Sr., is Lincoln. Other featured players are George Irving, J. M. Kerrigan, Irving Pichel and Ben Alexander who, like Ayers, was in "All Quiet." As these players constitute a high grade featured cast, name value of the support is also worthy of consideration. Included are Oscar Apfel, Clay Clement, Edward Gargan, Russell Hicks, George Hayes, Douglas Wood, Bodil Rosing, Warner Richmond, Hooper Atchley and Henry Roquemore.

West, on Leave from Erpi, Goes to Muzak

J. R. West, sales promotion manager of Electrical Research Products, Inc., has been granted an indefinite leave of absence to join Muzak, organization which is developing the recently-inaugurated system of sending musical programs over wires to a clientele which includes hotels and the like. The organization has begun operations in New York, extending from Cleveland, where it started some time ago. Muzak is a licensee of Erpi.

Jack Long, who has been working with Mr. West at Erpi, has also gone over to Muzak with him, under a similar leave of absence.

Arthur Loew Acquires 1,765 Loew Shares

The acquisition by Arthur M. Loew's holding company in February of 1,765 shares of Loew's common stock was disclosed this week in Washington by the Securities and Exchange Commission in its monthly report.

The report also showed the acquisition by Samuel Sedran of New York of 10 shares of eight per cent cumulative first preferred stock in Universal, making his holdings at the close of the month 14 shares.

Joice in New Post

J. Maxwell Joice has been appointed assistant manager and director of promotion at Lake Winnepesaukah Park, Georgia, near Chattanooga, Tenn. Mr. Joice was formerly chief of amusements at Chicago's Century of Progress Exposition.

Hendee Gives Lecture

Harold Hendee, director of research for RKO, lectured before the Columbia University class on photography in New York Tuesday night.

SHOWMEN'S REVIEWS

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public

The Big Noise

(Warner)

Comedy Drama

Made up of familiar ingredients and having for its idea the theme that old folk are not so passe as youngsters sometimes like to think, this picture has more than a fair share of amusing entertainment. Not a big picture, it's only 60 minutes long and necessarily has to pack in a lot of stuff to get over its full purpose.

In the yarn, genial Julius Trent is voted out of control of his manufacturing plant by Welford Andrews, who puts his son Don in Trent's place. Trent can't stand the boredom of retirement. As his wife and daughter, Betty, are unaware of what he is doing, he forms a partnership with Ken Mitchell in the dry cleaning business. The establishment quickly becomes the focal point for the activities of a couple of racketeer organizing gangs. Old boy Trent, with years of experience behond him, has difficulty in controlling Ken, who wants to go to the mat with the racketeers immediately. With the caution that it is better to be discreet and live than it is to be heroic and die, Trent contrives to get the rival gangs to make a battle ground of his shop. As they mow each other down in farcical fashion until there is not a survivor in either party, the old boy proves he's not so dumb as folk would like to think him. Marveling at this, Ken is also amazed to find that the girl with whom he has been carrying on a romance all through the comedy drama is Trent's daughter Betty.

Previewed in studio projection room.

McCarthy, Hollywood.

Produced and distributed by Warner Bros. Directed by Frank McDonald. Assistant director, Dick Maybery. Screen play by George Bricker and William Jacobs. Original by Edward Hartman. Photographed by L. Wm. O'Connell. Art director, Carl Jules Weyl. Film editor, Terry Morse. Supervisor, Bryan Foy. P. C. A. Certificate No. 2073. Running time, when seen in Hollywood, 60 minutes. Release date, June 27, 1936. General audience classification.

CAST

Julius Trent	Guy Kibbee
Ken Mitchell	Warren Hull
Betty Trent	Alma Lloyd
Don Andrews	Dick Foran
Daisy	Marie Wilson
Charlie Caldwell	Henry O'Neill
Harrison	Olin Howland
Mrs. Trent	Virginia Brissac
Wellford Andrews	William Davidson
Rosewater	Andre Beranger
Douglas	Edward McWade
Aldrich	Robert Emmett Keane
Slug Batterson	Al Hill
Machine Gun Nolan	Eddie Sbubert
Dutch Schmidt	William Pawley
Morelli	George Lloyd
Dr. Martyn	Emmett Vogan

Human Cargo

(20th Century-Fox)

Romantic Drama

Thrill action is the tune to which this spins. Essentially exciting drama, it supports this element with a well rounded and logical, if unique, romantic love story, has the required and expected amount of comedy relief, and as it gives an insight into the workings of a pair of vicious rival alien immigrant smuggling rings, with whom the Government and the hero and heroine eventually come to grips, it develops a brand of melodramatic suspense that continually holds attention. Moving fast, eschewing inconsequentials, the picture shows careful attention to production details so that they may be the maximum amount of entertainment material on the screen with its consequent quantity of showmanship availability.

For romance, which always has a dramatic counterpart, the picture pits against each other two persons, one an ace reporter, the other a society girl taking a fling at the reporting profession. First having them as associates on the same sheet, it makes them rivals and eventually brings them to fight shoulder to shoulder in cooperation with the Government to wipe out the smugglers of human cargo.

For melodrama it presents a vivid inside picturization of the workings of the smuggling rings. Illustrating the methods by which aliens are sneaked into the country, detailing the cruel and inhuman blackmail method subsequently practiced upon them, to keep the elements of excitement, action and thrill continually at an intense pitch.

The picture is acted with vigorous realism and conviction. It is so directed that there always is movement, suspense and punch to maintain unflagging interest. Performances on the part of the principals are uniformly good. While none of the cast names ranks importantly in box office ratings, the quality of their work is high as is the interest inherent in the story and its action.

Previewed in studio projection room.

McCarthy, Hollywood.

Produced and distributed by Twentieth Century-Fox. Executive producer, Sol M. Wurtzel. Directed by Allan Dwan. Screen play by Jefferson Parker and Doris Malloy. Based on the novel "I Will Be Faithful" by Katbleen Shepard. Photographed by Daniel B. Clark. Art director, Duncan Cramer. Assistant director, Samuel Schneider. Film editor, Louis Loeffler. Costumes by William Lambert. Sound, Alfred Bruzlin, Harry Leonard. Musical direction, Samuel Kaylin. P. C. A. Certificate No. 2103. Running time, when seen in Hollywood, 68 minutes. Release date, July 17, 1936. General audience classification.

CAST

Bonnie Brewster	Claire Trevor
Packy Campbell	Brian Donlevy
Lionel Crocker	Alan Dinehart
District Attorney Carey	Ralpb Morgan
Susie	Helen Troy
Carmen Zoro	Rita Casino
Gilbert Fender	Morgan Wallace
Fritz Schultz	Herman Bing
"Spike" Davis	John McGuire
Tony Sculla	Ralf Harolde
Bob McSweeney	Wade Boteler
Ira Conklin	Harry Wood

The Mine with the Iron Door

(Columbia-Lesser)

Comedy Drama

Wide liberties have been taken in this adaptation of Harold Bell Wright's story. While much of the original dramatic romantic substance has been retained, a vein of comedy has been so inserted that not until the climaxing sequences is the full dramatic power evident. Though the name of Wright has definite values in many connections as a showmanship adjunct in relation to the picture, this calls for a campaign that concentrates its interest stimulating intentions on the feature itself.

Treasure hunter Bob Harvey and sore-footed cop Dempsey go in search of a fabulous lost mine. The natives have made a commercial proposition of playing up to the needs and ambitions of wouldbe get-rich-quickers. As the comedy of this is contrasted by a developing romance between Martha Hill and Harvey, which has a menacing counterpart in the actions of demented archeologist Burton, Harvey becomes convinced that Burton possesses the mine's secret.

In various ways the audience becomes informed that this is so and that furthermore Burton intends to keep it and also keep Martha from Harvey. Letting the audience in on subsequent action but trickily playing upon its credulity, Harvey by tracing various symbols and fetishes discovers the iron door. Burton, realizing that another possesses his secret, has Martha trapped in the mine. Intent upon killing her and himself, he is prevented from doing so by Harvey, who crashes through the door to stage a terrific fight with the demented old man to save the girl, get the treasure and then find himself in a jam with the Government for gold hoarding.

Previewed at the Figueroa Theatre, Los Angeles. The audience seemed to get a kick from the comedy contrast, but found that the way in which the drama had been worked in was a little too far-fetched for its imagination.

McCarthy, Hollywood.

Distributed by Columbia. Sol Lesser production. From the novel by Harold Bell Wright. Adaptation and screen play by Don Swift and Dan Jarrett. Directed by David Howard. Production manager, Edward Gross. Photographed by Frank B. Good. Cameraman, Joe Novak. Art direction by Ben Carre and Lewis J. Rachmil. Assistant director, George Sherman. Sound engineer, Earl Crain. Film editor, Arthur Hilton. P. C. A. Certificate No. 2146. Running time, when seen in Hollywood, 68 minutes. Release date, May 6, 1936. General audience classification.

CAST

Bob Harvey	Richard Arlen
Marta Hill	Cecilia Parker
David Burton	Henry B. Waltball
Dempsey	Stanley Fields
Thad Hill	Spencer Charters
Pitkins	Charles Wilson
Secretary	Barbara Bedford
Garage Man	Horace Murphy

Let's Sing Again

(Principal-Lesser)

Drama

Though the tone of this story is essentially dramatic, with quite a hokum comedy contrast woven in, its principal entertainment and commercial feature is the presentation of youthful Bobby Breen. Heard recently on the Eddie Cantor radio hours, the boy possesses a remarkable voice, and as he demonstrated how well he knows how to use it the preview audience reacted to his singing with impressive enthusiasm. He sings several songs, ranging all the way from topical numbers, through operatic arias to a lullaby. The conclusion of each was greeted with applause. Though the production has much human interest entertainment quality, that, while worthy of attention, seems to be secondary as both an entertainment and commercial magnet. Consequently a campaign that seeks to convince not only music lovers but the general rank and file of patronage as well, that in this they have a personality worthy of their time and attention seems to be the angle for best results.

As the story opens in Italy, Alice Alba, unwilling to await his success, deserts embryonic opera singer Leon Alba, taking their infant child with her. Years pass, the mother dies and Billy is an inmate of an orphan home. A traveling show comes to town. Prohibited from attending for a minor rule infraction, the boy is sneaking in when found by Pasquale. Thrilled with the glamor of the troupe, the boy hides

in Pasquale's car to be discovered at the next stop. Hearing him sing and learning his story, Pasquale, once great singer but now clown target for vegetables, takes Billy under his wing. Training him as he sings several songs, trouble making actor Diablo plans to adopt him and make Billy feature in his act. As Pasquale and Billy flee, Pasquale hears a radio broadcast and recognizes the voice of Rosa Donelli, noted diva and once his pupil.

Landing in New York after many adventures, dramatic and comic, Billy gets an interview with Rosa. Telling her Joe is ill, she comes to the hovel in which they are staying. Bringing him to her house, where a reception is being given for famous singer Leon Alba, the boy picks up the melody of a lullaby he is singing. The two brought together, Billy identifies the picture Leon carries as that of his mother. As father and son are reunited, Pasquale has the pleasure of putting the skids under Diablo.

The picture, with Henry Armetta, Grant Withers, George Houston and particularly Bobby Breen giving impressive performances, seems to have quality making it worthy of spot on any program. Though lack of draw names may prove a handicap in larger city theatres, the story quality plus the singing of Breen should stir up word-of-mouth advertising in smaller locales that will make for patron popularity.

Previewed in Ritz Theatre, Los Angeles. The audience, grasping the mood, demonstrated its appreciation of Breen's talents with its applause several times.

McCarthy, Hollywood.

Distributed by Principal. Produced by Sol Lesser. Directed by Kurt Neumann. Original story, adaptation and screen play by Don Swift and Dan Jarrett. Production manager, Edward Gross. Photographed by Harry Neumann. Art director, Ben Carre. Musical setting conceived and directed by Hugo Riesenfeld. Associate, Abe Meyer. Assistant director, Fred Tyler. Film editor, Robert Crandall. Songs: "Let's Sing Again," by Jimmy McHugh and Gus Kahn; "Lullaby," by Hugo Riesenfeld and Selma Hautzik; "Farmer in the Dell," by Samuel Pokrass and Charles O. Locke. Sound, Richard E. Tyler. P. C. A. Certificate No. 2152. Running time, when seen in Hollywood, 67 minutes. General audience classification.

CAST

Billy Gordon ..... Bobby Breen
Joe Pasquale ..... Henry Armetta
Leon Alba ..... George Houston
Rosa Donelli ..... Vivienne Osborne
Diablo ..... Grant Withers
Margie Wilkins ..... Inez Courtney
Carter ..... Richard Carle
Superintendent ..... Lucien Littlefield
Alice Alba ..... Ann Doran
Jackson ..... Clay Clement

Florida Special

(Paramount-Lewis)

Comedy

This is a comedy. To get over that element, capitalizing on the talents of the player it features, the picture's fun is presented along with a lot of drama, melodrama, romance, mystery, thrills and excitement that undoubtedly were counted upon to serve efficiently in rounding out a well balanced piece. There's a lot of fun and so much of the other stuff that it all didn't seem to jell. At least the preview audience didn't think so. It laughed at the fun all right. It also laughed at situations and action that were supposed to hold it in tense suspense.

All action takes place aboard a train. Newspaperman Bangs gets aboard because he is playing good Samaritan to his inebriated socialite wastrel pal, Tucker. The train starts and cantankerous old millionaire Stafford, accompanied by his decorative niece Mariana, and carrying a fortune in gems, is also aboard. There's also a suave looking menace, Macklyn, a lot of out-and-out crooks headed by Herman Weil, and Harrigan, a policeman. As Tucker, spurned by Mariana, falls in love with train hostess Jerry Quinn, Stafford, knowing his jewels are in danger, disappears. To find him and his jewels, Harrigan seals the train.

What is sandwiched in between this and the climax is familiar formula. In the end Macklyn, who has stolen the jewels and has tried to get Jerry to carry them off the train, is walloped in a fist fight with Tucker. Bangs discovers Stafford in disguise. About to return the jewels to him, Weil and his gang step in and grab the loot. As the train pulls up to a station a whole regiment of cops are lined up to welcome Harrigan. The gang is trapped, the jewels are returned, Tucker and Jerry go on to Florida and a Miami honeymoon and Bangs returns to New York.

An average attraction, the picture's field is with audiences who appreciate comedy thrill action entertainment.

McCarthy, Hollywood.

Produced and distributed by Paramount. Producer, Albert Lewis. Directed by Ralph Murphy. Assistant director, Hal Walker. From a story by Clarence Budington Kelland. Screen play, David Boehm, Marguerite Roberts and Laura and S. J. Perelman. Lyrics by Mack Gordon. Music by Harry Revel. Sound, Eugene Merritt. Film editor, James Smith. Art directors, Hans Dreier and Earl Hedrick. Photographed by Leo Tover. P. C. A. Certificate No. 2040. Running time, when seen in Hollywood, 68 minutes. Release date, May 1, 1936. General audience classification.

CAST

Bangs Carter ..... Jack Oakie
Jerry Quinn ..... Sally Eilers
Wally Tucker ..... Kent Taylor
Marina Landon ..... Frances Drake
Harrigan ..... J. Farrell MacDonald
Schlepperman ..... Sam (Schlepperman) Hearn
Simeon Stafford ..... Claude Gillingwater
Jack Macklyn ..... Sidney Blackmer
Herman Weil ..... Mathew Betz
Louis ..... Mack Grey
Jenkins ..... Dwight Frye
Railroad President ..... Stanley Andrews
Skeets ..... Dewey Robinson
Singer ..... Jackie Heller

Mr. Deeds Goes to Town

(Columbia)

Comedy Drama

A great many persons read all of Clarence Budington Kelland's stories. A great many of these and a great many others go to see all of Gary Cooper's pictures, and so have learned to watch for pictures bearing the signatures of Frank Capra and Robert Riskin, which adorned "It Happened One Night" and "Broadway Bill," a pair of singularly swift, suave, smart and stimulating entertainments. To all these groups the Messrs. Capra and Riskin have been wholly faithful in bringing to the screen "Mr. Deeds Goes to Town." The production is precisely that which a citizen approaching it via any of these interest-lanes logically might expect it to be.

The Kelland story is modern in his fashionable manner, an expert knitting together of the fantastic and romantic into pleasantly credible plausibility. The Riskin screen play adroitly preserves the essence of the Kelland narrative, translates its occasionally pensive passages into steadily progressive action, weaves its sharply contrasted characters and counterpointed story threads into constantly changing and always colorful pattern. The Capra direction is altogether in key, sympathetic, now and then daring, always resourceful, confident, positive. The Cooper performance of a role that fits him better than most of his clothes is forthright, unstudied and convincing.

Exploitation angles were plentiful when the picture came from the cameras. Author, star, director and adaptor had, among them, a wealth of carry-over box office value. Normal expectancies to be tapped by advertising copy were varied and widespread. But the material that has accumulated since the preview screenings is abundant beyond the limits of this space to chronicle. By signed testimonial and word-of-mouth the name of the picture has been widely and emphatically associated with the term "entertainment," most effective and difficult to achieve of identifications. To showmen, now, the question is less what kind of than how much exploitation to give the picture. Each man's answer to that, of course, is his own.

The story concerns one Longfellow Deeds, small town bachelor, tuba player and postcard poet, who inherits $20,000,000 from an uncle he doesn't know and is brought to New York by the deceased's dishonest attorney to take charge of the estate. By native shrewdness he thwarts various schemes to deprive him of his wealth, but Babe Bennett, tabloid reporter, ensnares him romantically and, pretending to reciprocate his adoration, writes a series of articles labeling him "The Cinderella Man" and making him a laughing stock. Ultimately she discovers that she really loves him and gives up her job, intending to tell him of her deception, but he learns of it prematurely and, heartbroken, determines to dispose of his fortune by means of a plan to finance small farmers who have been failures.

As he proceeds with this enterprise, the scheming attorney and two remote relatives of the dead uncle conspire to regain control of the fortune by having Deeds pronounced insane and placed in an institution. Disillusioned, he refuses to offer a defense and sits mute while damaging evidence is submitted against him. Miss Bennett is brought to the stand and tries to tell the true story but is prevented from doing so. Finally, as a verdict is about to be rendered, the farmers Deeds has been planning to finance appeal to him to defend himself for their sake if not his own, and he takes the stand, explains away the testimony that has been given and is pronounced sane. He then forgives and marries the girl reporter.

Reviewed at the Radio City Music Hall, New York, where a second-night audience reacted to the picture with frequent bursts of laughter separated by periods of complete quiet during dramatic sequences, and by spontaneous applause at the conclusion.

Weaver, New York.

Produced and distributed by Columbia. Directed by Frank Capra. Story by Clarence Budington Kelland. Screen play by Robert Riskin. Edited by Gene Havlick. Photographed by Joseph Walker. Special camera effects by E. Roy Davidson. C. P. A. Certificate No. 1,900. Release date, April 12. Running time, 115 minutes. General audience classification.

CAST

Longfellow Deeds ..... Gary Cooper
Babe Bennett ..... Jean Arthur
MacWade ..... George Bancroft
Cornelius Cobb ..... Lionel Stander
John Cedar ..... Douglass Dumbrille
Walter ..... Raymond Walburn
Judge Walker ..... H. B. Warner
Mme. Pomponi ..... Margaret Matzenauer
Bodyguard ..... Warren Hymer
Theresa ..... Muriel Evans
Mabel Dawson ..... Ruth Donnelly
Mal ..... Spencer Charters
Mrs. Meredith ..... Emma Dunn
Psychiatrist ..... Wyrley Birch
Budington ..... Arthur Hoyt
Farmer ..... John Wray
Mr. Semple ..... Jameson Thomas
Mrs. Semple ..... Mayo Methot
Waiter ..... Gene Morgan
Morrow ..... Walter Catlett
Jane Faulkner ..... Margaret Seddon

Border Flight

(Paramount)

Dramatic Romance

For a thrill action background to this dramatic romantic story, this picture utilizes the activities of the aerial branch of the Coast Guard Service. The production contains much to interest younger audience contingents particularly and those preferring plenty of excitement on the screen. As it picturizes the work of the Service, the training methods and the dangers and adventures which confront its members, it provides ample opportunity for exploitation.

Opening to a fast action pace, the hero, Dan Conlon, lands his disabled plane and with youthful enthusiasm thinks he has done something great. Dramatic tension picks up when the rookie officer becomes the object of Tornell's derision. A comedy contrast, provided by Calico Smith, interludes. Dramatic conflict is further intensified when it becomes evident that Dan and Tornell are rivals for Anne Blane's affections. Reverting to service drama, Dan's flying pal, Dixon, is killed in a brush with smugglers. As Commander Moseley's men declare a war of vengeance on the smugglers, Tornell is forced to resign from the service for indulging in some harum scarum flying as a welcoming gesture to Anne. Secretly becoming allied with the smugglers and a participant in several thrilling air chases, he persuades the girl to believe that he is engaged in a one-man attempt

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to break up the smuggling ring. Not aware that his real purpose is to get her away from Dan, she accompanies Tornell on a trip. The smugglers get wise that something wrong is going on, and tie up the pair.

Frantic at Anne's absence and tipped off to the whereabouts of the smugglers by a radio message from Anne, Dan, preceded by the squadron led by Calico, finds the hideout and in a whirlwind finale the smuggler gang is wiped out, and Tornell, to preserve any trace of respectability he might have had, is a willing suicide.

Previewed in Mesa Theatre, Los Angeles neighborhood subsequent-run house. The younger portion of audience seemed to be pleased with the brand of thrill action entertainment presented.

McCarthy, Hollywood.

Produced and distributed by Paramount. Produced by A. M. Botsford. Supervised by Dario Faralla. Directed by Otho Lovering. Based on a story by Ewing Scott. Screen play by Stuart Anthony and Arthur J. Beckhard. Photographed by Harry Fischbeck. P. C. A. Certificate No. 2131. Running time, when seen in Hollywood, 65 minutes. Release date, May 15, 1936. General audience classification.

CAST

Anne Blane ..... Frances Farmer
Lieut. Dan Conlon ..... John Howard
Calico Smith ..... Roscoe Karns
Lieut. Bob Dixon ..... Robert Cummings
Lieut. Pat Tornell ..... Grant Withers
Commander Moseley ..... Samuel S. Hinds
Heming ..... Donald Kirk
Jerry ..... Matty Fain
Jimmie ..... Frank Faylen
Turk ..... Ted Oliver
Radio operator ..... Paul Barrett

The Royal Waltz

(Ufa)

Bavarian Romantic Comedy

Munich of 1850 is the setting. Romantic interests of commoner and king in conflict and contrast make up the never serious story content. There is occasional music, both in the story itself and in an incidental opera sequence. English titles on the film clearly interpret the German dialogue.

Exploitation possibilities for American purposes include the fact that Willi Forst, a principal in this picture, was starred in the successful "Two Hearts in Waltz Time." Production is on a lavish scale, photography adequate, the music score effective and tuneful. Many minor characters are striking "types."

The story opens with the young Franz Joseph commissioning Count Tettenbach to go to Munich and diplomatically obtain consent of the King of Bavaria to his marriage with Duchess Elizabeth, which the queen-mother opposes. Count Tettenbach meets Anni Tomasoni in a park incident which is misinterpreted by a meddlesome eavesdropper, who misinforms the populace and incides a demand for retribution. The counts meets her sister, Therese, and they fall in love. He is successful in his diplomatic mission, but when he calls on Tomasoni, an innkeeper, to ask for Therese's hand, he is identified as the officer who figured in the incident with Anni and Therese leads the movement to compel him to marry her sister. As this is about to succeed, she learns from Anni the true, innocent nature of the incident and, by appealing to Duchess Elizabeth, brings all love interests to a satisfactory conclusion.—Weaver, New York.

Reviewed at the Fifty-fifth Street Playhouse, New York, an intimate theatre with a policy of featuring foreign-language films; audience reaction favorable.

Weaver, New York

Produced and distributed by Ufa. Directed by Herbert Maisch. Screen play by E. Burri and W. Forster. Music by Franze Doelle. Release date, April 9. Running time, 81 minutes. No. P. C. A. certificate. General audience classification.

CAST

King Max II of Bavaria ..... Paul Hoerbiger
Emperor Franz Joseph of Austria ..... Kurt Juergens
Duchess Elizabeth ..... Carola Hoehn
Count Tettenbach ..... Anton Pointer
Ferdinand, his nephew ..... Willi Forst
Count Otto Preising ..... Kurt Von Ruffin
Minister Doenniges ..... Hans Leibelt
Therese ..... Heli Finkenzeller
Anni ..... Ellan Schwanneke
Frans ..... Hugo Schrade

Milizia Territoriale

(Nuovo Mondo)

Italian Comedy

Humor of the type familiar in American productions of the "Big Parade" and "What Price Glory?" era characterizes this importation, which is presented in the United States without English titles or other means of interpretation. The more serious purpose of the picture is to contrast civilian attitude toward the principles during peacetime and while the war is in progress. The war depicted is the World War, the action beginning prior to Italy's entry, spanning the period of conflict and continuing afterward. The treatment is light throughout and actual fighting is shown only in brief flashes.

The principal character is Ciccio Orlandi, peacetime bookkeeper in a shoe factory, dominated by his sister, his fellow employees and acquaintances. When war is declared he is called to the colors as a major and their attitude toward him changes. His sister boasts of his importance. His employer, whose son is in Orlandi's command, asks favors of him, flatters him, promises him a better position after the war.

At the front Orlandi meets Martina, attractive young widow wooed by the soldiers, including the son of Orlandi's employer, whose suit she favors. Orlandi's timidity prevents a declaration of his own romantic interest.

When the war is over Orlandi returns to his employer, is denied the promised promotion, quickly resumes his inferior status in the company and is imposed upon by all members thereof and again dominated by his sister. On Armistice Day, 1920, Martina comes to see the son of Orlandi's employer, who has lost interest in her. Orlandi consoles her, they discuss the changed conditions, and he decides to assert himself. He subdues his sister, denounces his fellow employees and his employer, evens scores with various individuals and leaves the office arm in arm with Martina.

Reviewed at the World theatre, New York, where it was paired with "Tempo Massimo" on an all-Italian double feature bill, and where a Saturday night audience manifested its reaction in frequent laughter.

Weaver, New York.

Produced by Caesar Films. Distributed by Nuovo Mondo. Directed by Mario Bonnard. Story by A. De Benedetti. Music by Guido Bonnard. No P. C. A. certificate. Release date, April 4. Running time, 77 minutes. General audience classification.

CAST

Ciccio Orlandi ..... Antonio Gandusio
Martina ..... Leda Gloria
Il Commandante ..... E. Viarisio
Maria ..... G. Bolognesi
Guido ..... S. Almirainte
Ermiosia ..... R. Anselmi

The Harvester

(Republic-Levine)

Dramatic Romance

Generally retaining the full human spirit of the Gene Stratton Porter original story, this picture, evidently for the purpose of meeting modern entertainment trends, takes several radical twists. More concentration is placed on dramatic, romantic and personal conflict than is centered on the natural backgrounds that were so important a part of the original. Consistently, however, it has the homey air of the people, times, locales and incidents which it concerns.

As emphasis is placed on the theme, but with proper regard for production values, the story has more a personal character than a spiritual inspirational trend. Mainly it concerns itself with the plots and machinations of a shrewish mother to win the town's prize catch for her daughter. In doing so the young man's attentions are focused on another girl who is the particular object of the mother's scorn and the one who she fears will frustrate her plans. As production detail illustrates the customs, recreations and personal characteristics of the various folk of the rural locale and era, the poor girl, forced to undergo much sorrow and travail, proves that she is the one with whom the happiness and ambitions of the hero will be safest and not the daughter of the scheming mother.

Mingling drama with comedy and at the same time narrating a sympathy stimulating, romantic story, the picture seems to be one of potent appeal for neighborhood and family audiences. In addition to name values, the show carries many suggestions that readily can be adapted to business stimulating exploitation.

Previewed at Wilshire theatre, Los Angeles first-run neighborhood house. The audience, accustomed to more glamorous attractions, nevertheless reacted favorably.

McCarthy, Hollywood.

Distributed by Republic. Produced by Nat Levine. Directed by Joseph Santley. Supervised by Victor Zobel. Screen play by Gertrude Orr and Romer Croy. Adaptation by Robert Lee Johnson, Elizabeth Meehan. From the novel by Gene Stratton-Porter, Story supervision, David Silverstein. Supervising editor, Joseph H. Lewis. Film editor, Murray Seldeen. Musical superision, Harry Grey. Photographed by Edward Snyder, Reggie Lanning. Sound engineer, Terry Kellum. P. C. A. Certificate No. 2144. Running time, when seen in Hollywood, 70 minutes. Release date, May 5, 1936. General audience classification.

CAST

Mrs. Biddle ..... Alice Brady
David Langston ..... Russell Hardie
Ruth Jameson ..... Ann Rutherford
Mr. Biddle ..... Frank Craven
Naomi Jameson ..... Cora Sue Collins
Granny Moreland ..... Emma Dunn
Bert Munroe ..... Eddie Nugent
Thelma Biddle ..... Joyce Compton
Jake Ebben ..... Roy Atwell
Stubby Pratt ..... Spencer Charters
Abner Prewett ..... Russell Simpson
Gladys ..... Phyllis Fraser
Miss Sophronia ..... Fern Emmett
Dr. Carey ..... Burr Caruth
Mrs. Griggs ..... Lucille Ward
Carl ..... Harry Bowen
Mrs. Kramer ..... Grace Hale
Belshazzard ..... Buck (dog)

Superspeed

(Columbia)

Action Drama

Speeding automobiles careening around racetracks, speedboats racing at such a clip that they burst into flames, dishonesty and treachery in big industry, a football hero who refuses to capitalize his gridiron reputation and a thread of romance interwoven through all this constitute the exploitation ingredients in this action drama.

The production scale of the film as a whole is not grand, but taken as a whole it should please those audiences who like their heroes strong and willing to fight and the romance is handled in an equally satisfactory manner.

Norman Foster and Florence Rice supply the name value, aided by Mary Carlisle, Charles Grapewin, Arthur Hohl, Robert Middlemass and George McKay.

On leaving college, Foster, All-American backfield star, would rather be an engineer instead of an automobile salesman, a position in which his reputation would serve him in good stead. So, through the intercession of Miss Carlisle, he gets a job as an engineer in her father's automobile plant.

Success is soon coming and he invents a supercharger to which are attributed qualities capable of revolutionizing the entire industry. When Foster prepares to demonstrate his invention the president's right hand man, who actually is working for a rival concern, succeeds in fixing the test car so that it is wrecked and Foster nearly killed.

Foster is ruined as an engineer, Miss Carlisle also loses interest in him and he winds up jobless on the waterfront. Here he meets Miss Rice and Grapewin, operators of a motor boat repair shop. They bring him back to the point where he resembles his former self and he again becomes interested in motors, this time in boats instead of cars.

As Foster again is climbing the ladder of success with his supercharger, Miss Carlisle nearly breaks up the romance blossoming between him and Miss Rice. Foster wins the boat race on the strength of his gadget and saves Miss Rice's life while doing so when her

boat bursts into flames, and the fadeout has the two crossing the finish line the winners.

Reviewed at Loew's Ziegfeld Theatre, better class neighborhood house, where the picture was mildly received by a lethargic mid-afternoon audience composed mostly of women.

—Baehler, New York.

Produced and distributed by Columbia. Directed by Lambert Hillyer. Story and screen play by Harold Shumate. Assistant director, Cliff Broughton. Cameraman, Benjamin Kline. Sound engineer, George Cooper. Reviewed without P. C. A. Certificate. Running time, 60 mintes. Release date, Sept. 1, 1935. General audience classification.

CAST

Randy Rogers .....Norman Foster
Billie Devlin .....Florence Rice
Nan Gale .....Mary Carlisle
Terry Devlin .....Charles Grapewin
Philip Morton .....Arthur Hohl
Wilson Gale .....Robert Middlemass
George Stone .....George McKay

Soviet News
(Amkino)
Sidelights on Russia

A collection of topical subjects photographed in the Soviet and assembled under the caption, "Soviet News," purports to depict various aspects of contemporary Russian customs and conditions. The material may be considered as correlated by association and sequence, although it is taken from various sources and is not otherwise unified.

The longest segment of the compilation shows the parade of Soviet youth in Red Square with Dictator Stalin and other government officials reviewing the exhibition. Several thousand young people participate in various drills and games, finishing with a parade of floats, many of them remarkable as to size and kind. The shortest time is allotted to a troupe of Tartar dancers.

The footage devoted to the Jewish State theatre of Moscow presents the enactment of several scenes from plays, including "King Lear," and is in the stage manner, with the dialogue in Yiddish. Other phases of the program depict the palaces of the old regime, showing the uses to which they have been put under the new order, as rest homes, schools and workers' resorts. Some of these are accompanied by English narration, others by titles in English and French.

Reviewed at the Cameo theatre, Forty-second street near Broadway, New York, which directs its advertising appeal directly to persons interested in Russian pictures, who applauded the appearance of Stalin and audibly approved the athletic display.—Weaver, New York.

Produced by Soyuzfilmnews, Moscow. Distributed by Amkino in North and South America. No P. C. A. certificate. Release date, April 10. Running time, 70 minutes.

The Early Bird and the Worm
(MGM)
Color Cartoon

An early bird and an earlier worm pursued by a serpent and two black crows that talk like Moran and Mack start out as enemies and wind up as friends in this brilliantly colored Harman-Ising fantasy. Music and dialogue are used interchangeably to conduct the narrative. The two black crows afford the funniest element. The subject is about par for the series.—Running time, 9 minutes.

The Struggle to Live—No. 5
(RKO Radio)
Excellent Nature Study

H. L. and Stacey R. Woodward have surpassed their previous excellent works in photographing with rare detail and completeness the habits of ants. Unusually clear camera shots show, first, the home-building and life-sustaining operations of a species which subsists by agricultural pursuits as expertly administered, by division of labor and instinctive regimentation, as by the ablest human farmer. Secondly, the aspects and tactics of a species of harvester ants, which survives by conquest, are likewise minutely shown. Then the two species are photographed in mortal conflict, with the agriculturists giving their lives in defense of their home after successfully blocking the entrance thereto and thus saving those within. The photography is superb, the narration splendid, the subject a substantial addition to any program.—Running time, 9 minutes.

Second Childhood
(MGM)
Our Gang Comedy

Plausibility, so often pardonably dispensed with in Hal Roach's juvenile comedies, is retained almost intact this time, with considerable benefit to story, humor and audience. What happens could happen, so far as the children are concerned, the actionful absurdities being confined to the adult characters, chief among whom is an elderly hypochondriac, played by Zeffie Tilbury, whose cure is brought about by the youngsters. Spanky McFarland is the juvenile lead, of course, and the story is more steadily sustained and pointful than commonly. The subject marks an upward trend in the long-sustained quality of the series.—Running time, 19 minutes.

Coral Isle of the Atlantic
(RKO Radio)
Bermuda Travelogue

Alois Havrilla chats easily, informatively and moderately of Bermuda past and present as the camera conducts a leisurely tour of the islands. Several historical facts interjected into the monologue decidedly augment the pleasantly, placidly unfolded pictorial material. The subject is among the best of the World on Parade series to date.—Running time, 11 minutes.

How To Behave
(MGM)
Excellent Comedy

Robert Benchley broadens the horizon of his solicitous attention to the social usages and appears herein as an etiquette expert who knows both sides of his subject. As narrator he enunciates correct advice on divers points of social behavior and as actor he demonstrates what may and usually does happen to the person who practices what he preaches. Nobody does this kind of thing so well, if at all, and not even in his widely featured "How to Sleep" did he attain the heights of screen usefulness achieved in this subject. It makes a place for itself on any program and to make an equivalent place for it on the billing is plain good sense.—Running time, 10 minutes.

La Fiesta de Santa Barbara
(MGM)
Color Musical Review

More stars than generally appear in pictures advertised as presenting as many as there are in heaven are participants, briefly or otherwise, in this eye-filling presentation in color of the Goings-on at Santa Barbara. Some of them are Gary Cooper, Harpo Marx, Maria Gambarelli, Warner Baxter, Leo Carrillo, Adrienne Ames, Robert Taylor, Mary Carlisle, Edmund Loew, Toby Wing, Buster Keaton, Ida Lupino, Irvin S. Cobb, Ted Healy and somewhat more than that of comparable caliber. Of course some of them are lookers-on and others have only brief sequences between song and dance numbers, but the whole thing is tied together as a compact production unit and it stands up as a junior feature of extraordinary screen value. Pete Smith supplies his usual snappy comments when needed. A wealth of exploitation material is present both in cast names and the circumstances of production.—Running time, 19 minutes.

Dumbbell Letters—No. 3
(RKO Radio)
Rabble Bait

Juliet Lowell, who makes a business of this sort of thing, has collected and here presents another dozen or so of letters written by unintelligent persons to various companies and individuals not above guffawing at ignorance and exhibiting the written evidence thereof to persons of equivalent intellectual stature for purposes of amusement. Possibly there are motion picture audiences capable of lusty response to this kind of thing and to these the present collection of items may be recommended as of especially low grade, therefore likely to evoke especially hilarious reaction.—Running time, 5 minutes.

Bottles
(MGM)
Color Cartoon

As a flight of imagination, as well as in its use of complex color rhythms, this Harman-Ising cartoon rates well above the majority of all its series companions. The idea is essentially simple, expressing the dream of a chemist who falls asleep in a thunder storm, but the working out of detail, the steadily augmented elaboration of interest threads and the periodically reiterated musical themes, are notable both as to technique and as to showmanship.—Running time, 10 minutes.

Debonair New Orleans
(RKO Radio)
Easy Aces Series

The Aces are somewhat less amusing and somewhat more informative than is their habit in commenting on the extremely interesting shots of New Orleans strung together in this Van Beuren travel picture. The past as well as the present of the city is treated and the total effect is to present a traditionally fascinating community in extremely comprehensive and compelling manner. The fadeout gag is a little less funny than usual but detracts in no way from the entertainment impact of the subject.—Running time, 10 minutes.

The Story of the Jonker Diamond
(MGM)
Factual Re-enactment

While players carefully reenact the events he describes, Pete Smith tells the story of the Jonker Diamond, from the beginning of Jonker's patient search for the stone until its successful conclusion eighteen years later. Circumstances resulting in the belief that such a stone existed are explained, the preparations for the cutting into twenty separate stones, the finished products, all are depicted plainly and informatively. An engrossing subject.—Running time, 10 minutes.

Table Tennis
(MGM)
Sports Study

Pete Smith tells the gags and probably had a hand in staging some of them, but Coleman Clark, ace ping pong paddle of the country, stars in the swiftest, smartest, sportiest presentation of the game that has come to the screen. Buoyed up steadily by the humorous sideplay, in which he participates nimbly, the champion's sizzling play against other champions, brought down to slow motion at intervals, is forthright and interesting stuff. For sheer trick display, his return of a ball by blowing it and his catching in his mouth of an egg pitched from a distance of ten feet are specimen items. Lightly treated and adroitly photographed, the subject is a superb study of a sport too long underestimated and never more effectively presented.—Running time, 10 minutes.

FOX AUSTRALIA AND B & D IN FILM DEAL

Twenty Per Cent Australian Quota Proposed by B & D Managing Director There

by BRUCE ALLAN
in London

Fox Films of Australia will handle the distribution in Australia of Gaumont British product while British & Dominions will distribute B & D, British Lion and Twickenham pictures there under the terms of a $20,000,000 deal just completed between Fox and Hoyts Theatres, Ltd., in which Fox has an interest, and B & D.

The formal announcement was made at a press luncheon here by Ernest Turnbull, managing director of B & D in Australia. A new company, Dominions Film Distributors, has been formed for the arrangement.

The deal, which has as its basis the perfection of a first class distribution system in Australia, also provides for British production there by leading British units in association with B & D.

Mr. Turnbull has advocated a 20 per cent Australian quota, of which 15 per cent would be made anywhere in the British Empire and five per cent in Australia, and with the maintenance of the existing check on quality and the right of exhibitors to cancel foreign films in favor of Empire product. He declared this provision would be adopted by all the states in the Australian commonwealth.

Alan Williamson, G. B. Australian representative, and David Ostrer, general manager of foreign sales for G. B., declared no definite decision had been made as yet relative to G-B participation in the arrangement. Twickenham is operating under a long term contract with B & D.

Julius Hagen of British Lion declared the company's contract with B & D expires this year and he is delaying decision, although he said he approved the arrangement. The arrival of Stuart Doyle, awaited as this was written, was seen as explaining the hesitancy of G-B and British Lion. Mr. Doyle was expected to make counter proposals to the British producers.

Intensive Study Evident

Holding a preliminary meeting for the purpose of deciding procedure, the Departmental Committee of the Board of Trade which is to investigate revision of the Films Act, and the general problem of British films in its legislative aspect, shows every intention of making an intensive attack on its task.

Letters of invitation to the chief organizations of the trade already have been dispatched, asking for suggested dates on which their various cases shall be presented. A general notice also has been issued saying that any individual or organization wishing to be heard may make application to that effect.

The Film Group of the Federation of British Industries expects to have completed its memorandum for the committee before May 1st. It speaks more particularly for the British production interests which desire a continuance of the Quota and is stiffening by a minimum cost clause, but there is no definite information that its recommendations will be on those lines.

Special Meeting of KRS Council

The Kinematograph Renters' Society, which will present the official policy of distributors, is to hold a special Council meeting soon. The KRS, with a majority of American members, may be expected to emphasize the practical difficulties of a footage quota on a 20 per cent basis and possibly may be found espousing the theory of a revised method of applying quota whereby the option will be given to distributors to spend a statutory amount on British films without any footage obligation or with one of a modified character.

This principle is known to be highly favored by major American companies, several of which are prepared to make supers for world distribution at a $200,000-$500,000 per picture cost in England if they are freed of "quickie" obligations. There are, however, strong British interests also in the KRS.

Special CEA Committee

The Cinematograph Exhibitors' Association, through its General Council, has delegated the problem for special consideration by its general purposes committee. The Council discussion suggested that exhibitor opinion was undecided. One section wants no amendment of the act, but that it should be allowed to terminate in 1938; this, of course, implies the disappearance of the quota at that date. Another view is that a quota is necessary, to provide a dependable supply of British films as a protection against monopoly and still higher prices, but that it should be reduced to 10 per cent as regards exhibitors and maintained at 20 per cent for distributors. It is certain that official CEA policy will favor any means of combatting "quickies," which do not penalize exhibitors. It may even swallow the £10,000 minimum cost clause if it is coupled with a quota preferentially varied in favor of exhibitors.

Another trade body which will definitely present a case is the Association of Cine. Technicians. This body, which recently has made representations to the ministry of labor in regard to the number of labor permits granted to American specialists, will support the "quality" clause and also will ask a modification of the existing clause which specifies that 75 per cent of the salaries involved in any production shall be paid to British subjects. They assert that stars' salaries sometimes are adjusted, for the purpose of complying with this clause, to the detriment of technicians. They also wish to exclude, for the purpose of the 75 per cent calculation, routine studio workers who in any case must be British; their suggestion is, in principle, that 75 per cent of the money paid to technicians shall go to British subjects.

Turn Down Standard Contract

The Standard Contract draft, recently circulated by the CEA as a representation of a compromise between exhibitor and distributor ideas of the ideal contract, came up for consideration at the Council meeting of the association this week, but a motion that it be adopted was rejected by a large majority. The draft was originally severely criticized as a "distributors' contract." It certainly gave formal recognition to a number of trade practices to which there have been exhibitor objections, including a practically unlimited access by distributors to theatre box offices and the right to impose limited credits; whether exhibitors, by rejecting the Standard, will be able to prevent distributors imposing these conditions is hardly an open question.

State Exhibitor Groups Active

Organization activity was marked this week among theatre owner associations in the field, several gathering in annual spring sessions to discuss product and operating problems.

With 10 other candidates, E. L. Peasley of Stillwater, Minn., was elected president of Allied Theatre Owners of the Northwest at the concluding session Tuesday of the organization's two-day convention in Minneapolis.

Mr. Peasley was chosen as a compromise candidate. J. B. Clinton, retiring president, was eliminated as a candidate to succeed himself by the bylaws.

Bennie Berger of Duluth resigned as governor, and was succeeded by Mr. Clinton.

In Denver, A. P. Archer, president of Denver Theatre Managers, Inc., said his organization will vote on changing its name to Rocky Mountain Theatre Owners Association at the next meeting.

Allied of Western Iowa and Nebraska surprised showmen this week by announcing it would hold a meeting at the Loyal Hotel in Omaha. L. F. Wolcott, Eldora, Iowa, exhibitor, is listed as president of the revived group.

The Motion Picture Theatre Owners of Kentucky, at its annual meeting, elected Lee Moffit of Owensboro, president; Fred J. Dolle, Louisville, vice-president; B. E. Thompson, Louisville, secretary, and Sam Switow, Louisville, treasurer. The association went on record as opposed to the proposed state amusement tax of 10 per cent on admissions, and made preparations to fight the plan.

Allied Theatre Owners of New Jersey held its regular general membership meeting at the Hotel Lincoln in New York on Tuesday.

The annual convention of the Southeastern Theatre Owners' Association will be held August 2-4 at Jacksonville Beach, Fla., O. C. Lam, president, has announced. Officers will be elected for the coming year and annual reports will be submitted.

Stanley Robbins, manager of the Egyptian, Ogden, Utah, has been elected president of the Intermountain Theatre Association, succeeding E. C. Huish of Eureka, Utah.

Walter W. Vincent, executive of the Wilmer and Vincent circuit and board chairman of Republic Pictures, was scheduled as a speaker at a luncheon meeting of the Motion Picture Theatre Owners of Eastern Pennsylvania, Southern New Jersey and Delaware, Inc., at the Bellevue-Stratford hotel in Philadelphia Friday.

President Lewen Pizor, who was a member of the trade practice conference in New York, will give a report on the proceedings.

Schenck, Kent to Europe

Sidney R. Kent, president, and Joseph M. Schenck, board chairman, of Twentieth Century-Fox, were scheduled to sail Thursday noon to attend the company's sales convention in Paris May 4. Later they will attend a similar meeting in London. They are expected to return in time for the national sales convention in Chicago May 30 to June 1.



FILM DAILY

(A-1 Plus)

Dynamite! A full house roared at perfectly-timed gags. The piece is heavily accented by belly laughs from beginning to end.

MOTION PICTURE DAILY

A sure fire comedy, this one should certainly be found enjoyable. Excellent entertainment.

VARIETY

The Three Stooges, plus excellent direction by Preston Black, give this two-reeler an exceptionally high laugh average. It's comedy for both grownups and children.

3 STOOGES

nuts to you . . . but dough at the box office in



"ANTS IN THE PANTRY"



Directed by Preston Black



One of Columbia's famous series of 2-reel comedies starring the Stooges, Andy Clyde, Leon Errol, Harry Langdon, Radio Rogues, Edgar Kennedy and Monte Collins and many others!



A COLUMBIA COMEDY

. . . AND ANOTHER GREAT SHORT!



BARNEY GOOGLE

in

"SPARK PLUG"

in glorious full-color

TECHNICOLOR!

One of Columbia's grand "Barney Google" series of 10 cartoons, produced by CHARLES MINTZ

OTHER TECHNICOLOR SERIES
8 COLOR RHAPSODIES
6 Black & White SCRAPPYS
6 Black & White KRAZY KATS

COLUMBIA PICTURES

From the Famous Comic Strips by BILLY De BECK... COURTESY OF KING FEATURES SYNDICATE

THE HOLLYWOOD SCENE

Quick reference information on product started and completed and a panorama of the news of the week

Location Treks

Sending a company to northern Idaho to film logging scenes for "Come and Get It," Samuel Goldwyn has undertaken one of the most ambitious location treks in a season when all Hollywood seems to be filming scenes in far corners of the world in the interests of authenticity.

The Goldwyn unit, working in sub-zero weather, constantly battling blizzards and other elements, faced more than average hazards.

Considerable audience potentiality is built up by location units. Newspapers for miles around send men to watch film companies work. Word passes around when such pictures are released.

Other companies currently working on location include Selznick International's "Garden of Allah," now at Yuma, Ariz., using the same site that Twentieth Century-Fox utilized for "Under Two Flags." The "Ramona" company, also Twentieth Century-Fox, has found 5,700 open acres at Warner Hot Springs, Cal., on which to reconstruct the ranchos, Indian villages and missions of the early nineteenth century. Particularly important to the "Ramona" company is the fact that there is not a telephone, telegraph, or power line within 50 miles of the site on which the main ranch has been erected.

Most of the public has become too well posted on synthetic pictures and process shots. Realism is demanded, and producers have little choice other than to pack a company off to the wilderness to get it for them.

Studio Pace

Indicative of the pace that is to be picked up during the next few weeks as the drive to complete 1935-1936 production programs gets under way, nine pictures started in the past week. Three were finished. As most companies have completed a large percentage of current schedules, the decks are being cleared now for the busiest spring and summer picture making campaign that Hollywood has known in several years.

Paramount started two pictures. Tentatively titled, "Yours for the Asking" got under way, with Alexander Hall directing. George Raft and Dolores Costello are featured with Ida Lupino, Reginald Owen and Lynn Overman in the supporting cast. With work being done on location at Gallup, N. M., "The Texas Ranger" also started. Currently the cast includes Fred MacMurray, Jean Parker and Bennie Bartlett, with many more additions scheduled to be made when the company returns to the studio. King Vidor is directing.

As the new management swung into action, Universal put two pictures before the cameras. "It's a Small World," which features Joel McCrea, Joan Bennett, Elisha Cook, Jr., and Andy Clyde, is being directed by Alfred E. Green. The same night that "The Great Ziegfeld" opened in Hollywood, its star, William Powell, went to work in "My Man Godfrey." With Gregory LaCava directing, the current cast also lists Carole Lombard, Alice Brady, Gene Pallette and Gail Patrick.

Two pictures also started at Republic. In "The Lonely Trail" will be seen John Wayne, Ann Rutherford, Danny Meadows, Yakima Canutt, George Cheseboro, Lloyd Ingraham and Snowflake. Joseph King is the director. "Navy Born" will present William Gargan, Claire Dodd, George Irving, Georgia Cain, Addison Randall, Douglas Fowley, William Newell, Claudia Coleman, Myra Marsh, Hooper Atchley and Dorothy Tree. Nate Watt is directing.

"False Front" started at Invincible. The cast features Chick Chandler, Evalyn Knapp, Berton Churchill, Richard Carle and Patricia Farr. Phil Rosen is directing.

Twentieth Century-Fox started "The Mercy Killer," George Marshall directing. The cast includes Gloria Stuart, Robert Kent, J. Edward Bromberg, Sarah Haden, Gavin Moore, Henry Armetta, Ann Darcy and Taylor Holmes.

MGM put "The Three Wise Guys" on the stages. It will present Robert Young, Betty Furness, Lewis Stone, Bruce Cabot, Donald Meek, Thurston Hall, Herman Bing and Paul Harvey. George B. Seitz is directing.

Republic completed "The Singing Cowboy." The complete cast is Gene Autry, Smiley Burnette, Lois Wilde, Lon Chaney, Jr., Ann Gilles, Earl Hodgins, Harvey Clark, John Van Pelt, Earl Eby, Ken Cooper, Harrison Green, Wes Warner, Jack Rockwell, Tracy Layne, Snowflake, Oscar Gahan, Frankie Marvin, Jack Kirk, Audrey Davis, George Pearce and Charles McAvoy, Mack Wright directed.

"Half Angel" was finished by Twentieth Century-Fox. Frances Dee, Brian Donleavy, Charles Butterworth and Helen Westley are featured,

Last of the completed group, Warner's "Earthworm Tractor," stars Joe E. Brown, supported by June Travis, Guy Kibbee,

FROM READERS

HIS PATRONS FAVOR SINGLE FEATURES

To the Editor of the Herald:

The article in Motion Picture Herald (issue of September 11) anent single and double features is timely and interesting.

Recently we conducted a questionnaire wherein our patrons voted their preference for double or single features. The result of the poll was overwhelmingly in favor of single features.

We have observed that double features cause patrons to become tired before the second feature is halfway completed; that many patrons, after seeing one feature, do not stay to see the second one; that in practically all cases, either one feature is bad, or both bad; seldom are both good; that the second feature does not take the place of short subjects, inasmuch as there is still a demand for short reels.

Producers can help the trend back to single features considerably by using all their resources in making pictures that will stand alone, and by easing up on the production of pictures of "double feature" quality. That they are now fighting the evil with extended length features that warrant it is something for which they are to be congratulated.

When it is found that quality in entertainment is more important than quantity, duals will be on the way out. And more patrons will leave the theatres relaxed and refreshed instead of tired and restless.—Ralph Cokain, Indiana Theatre, Marion, Ind.

Story Conferences

Thomas B. Costain and Franklyn Underwood, heads of the eastern story department of Twentieth Century-Fox, arrived for product talks with Darryl Zanuck and Julian Johnson, studio scenario executive. . . . Hal Wallis, head of production at Warner, and his wife, Louise Fazenda, went to New York on the first leg of a two-month European vacation. . . . John Otterson and Russell Holman of Paramount also wound up studio business and entrained for New York. . . . George O'Brien will make six features for George Hirliman under a contract just signed, his first film scheduled to be Jack London's "Valley of the Moon." . . . Harry Maizlish has been made advertising and publicity director of all Los Angeles Warner houses. He succeeds Jack Rosenstein, who turned in his resignation. Mr. Maizlish has been doing theatre exploitation working out of the Warner Burbank studio publicity department. . . . Nat Levine is back in town from a vacation in Honolulu where he scanned a number of story properties. . . . Richard Aldrich, head of Columbia's play department, and William C. Langel, the company's eastern story department chief, also joined the host of film story executives trekking east. . . . Pioneer has set May 13th as the date when the company will release the color film, "Dancing Pirate," in 16 key cities. . . . Frank Craven has been signed by Warner as assistant to Bryan Foy, "B" product producer. . . . Jerry Mayer has given up the agency business to join MGM as a business executive on the John M. Stahl unit. . . . Screen Writers' Guild members will be restrained from signing long-term contracts with studios by order of the Guild directorate.



From 9:30 o'clock the morning of the opening

continuous lines formed in front of the Rivoli Theatre, N. Y., from the box-office to the corner and around the corner for another whole block. (See above picture). To date (Tuesday afternoon at 2 o'clock) in the fourth day of its run 47,312 people have already bought tickets to see the most spectacular film in recent years.

"'THINGS TO COME' IS MAGNIFICENT... It has imagination and brilliant execution, is tremendously impressive ... movie magic at its finest ... nothing short of startling. The effects surpass anything yet done on the screen ... the picture is a visually exciting screen adventure."
— *Rose Pelswick, Journal*

"A bitter, thrilling, graphic animated picture... explores realms seldom if ever touched by the usual films." — *Wm. Boehnel, World-Telegram*

"Alexander Korda and Wm. Cameron Menzies have risen to their task with skill and imagination. Fascinating, handsome, pictorial lavishness, interesting and provocative...hints of great things in the cinema." — *Richard Watts, Jr., Herald-Tribune*

"A frightening, yet inspiring picture ... an absorbing, provocative and impressively staged production which does credit to Alexander Korda and William Cameron Menzies. An unusual picture with ideas which have been expressed dramatically and with visual fascination."
— *Frank S. Nugent, Times*

"The season's outstanding novelty... a lavishly produced film ... it will give you something to talk about." — *Eileen Creelman, Sun*

"Bound to create a good deal of discussion... thrilling and stimulating to the imagination... something new and startling in a motion picture."
— *Kate Cameron, News*



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An **ALEXANDER KORDA** *production*

A LONDON FILM

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COURT ESTABLISHES CHANCE GAME STATUS

Lottery Exists When Public Must Purchase Ticket, New York Supreme Court Rules

Several hundreds of theatre owners in New York State using chance games as a box office stimulant have finally learned their legal status in the matter. The state supreme court this week found that a violation of the lottery laws definitely exists when the public participating must purchase a ticket as a condition of the game.

The policy continues to be the cause of much attention both in the courts and in exhibition elsewhere, activities in this connection having been reported from California, Louisiana, New England, North Carolina, Ohio and Pennsylvania.

The operation of chance games in theatres in New York state is legal, and not in violation of the state lottery laws, if the purchase of admission to the theatre is not a prerequisite to participation in the game, according to an interpretation in Albany this week of the decision of the court of appeals.

This was indicated despite the fact that the highest court in the state had upheld previous decisions of special sessions and the appellate division in Manhattan, finding the Winthrop theatre in Brooklyn guilty of operating a lottery. Special sessions decided against the theatre in the operation of Farmer Miller, a chance game on the basis of the fact that payment of admission was necessary before participation. This has since been changed, it was indicated, and free participation is the basis on which virtually all the chance games now in use in the state are operated.

First Case to Supreme Court

The lottery law of the state specifically states that where a "valuable consideration," under which head theatre admission falls, is charged for participation, the chance is a lottery. The court of appeals' reaffirmation of the appellate division decision therefore, was taken on technical grounds, but cleared the important point of court definition of a lottery as applied to chance games in theatres.

This was the first case on theatre chance games to reach the state's highest court. The paragraph in the court of appeals' decision, pointed out as explaining the reason the court technically reaffirmed the lower court verdict, but defined the legality of the games, read:

"Defendants offered evidence tending to show that possibility of participation in the chance by those who bought no ticket of admission to the theatre and in no way paid any valuable consideration for the opportunity to share in the chance, but the trial court rejected the credibility of such testimony. In view of this rejection our decision in People vs. Mail and Express Company. 231 N. Y. 586, has no application."

Newspaper Contest Cited

The decision cited referred to a prize contest for $15,000 conducted by the *New York Evening Post* on the basis of numbers published in the newspaper. It was decided, however, that since the rules of the contest specifically declared that it was not necessary to purchase a paper in order to participate in the contest, the chance was not in violation of the lottery laws. The same grounds, it was pointed out, apply in the case of theatre chance games.

A recommendation that crowds gathering as a result of Bank Night be restricted to the sidewalks of the theatre involved may be forthcoming in Sacramento as a result of an investigation started by the county grand jury. At the present time special details of police are necessary to handle crowds which overflow to the streets, a situation which in at least one case entirely closed the thoroughfare to traffic.

Chance games in New Orleans are facing a court test as a result of the alleged refusal to admit a colored boy holding the winning ticket on the ground that the colored balcony of the Fiorito was crowded. Judge William Seeber in the city court has set April 27 as the date for a hearing.

New England Bank Nights

The Bank Night situation in New England is tense on all fronts. The final battle to establish Bank Night's legality in Massachusetts is on the doorstep of the state supreme court where the hearing of attorney George S. Ryan's appeal from the conviction of James Wall of the Fellsway theatre in Medford is set for May 11. The game, which has received convictions on lottery charges all along the line on its two extant test cases, is banned at present in most Bay State spots. An effort to have the legislature rewrite the lottery laws to clarify Bank Night's position fell through also.

In Augusta, Me., Bank Night was opposed by the Methodists of the state at their annual convention. The organization plans a move against the premium scheme at the next session of the legislature.

A permanent injunction has been issued by United States District Judge E. Y. Webb in Newton, N. C., against the Imperial theatre, operated by G. G. Mitchell, which prevents him from using Jack Pot, Gold Mine, or any similar drawings on the grounds that it is an infringement on the Bank Night patent.

Arrests in Cincinnati

At the same time, in Cincinnati, Thomas A. Reilly, owner of the Rialto, downtown subsequent-run theatre, Nicholas Russo and Bert Leder, ushers, along with Jack Pendleton, promoter, were arrested for operating Sweepstakes, on warrants signed by police, who attended a performance and seized the prize money as evidence.

Albert Weinstein, attorney, appearing for the defendants, and himself associated with the management of the Strand, downtown independent house, contended that Sweepstakes, pronounced legal in other Ohio situations, is not a game of chance. The case has been continued.

In Pittsburgh, Art England, representative of Affiliated Enterprises, Inc., owner of Bank Night, revealed that damage suits charging infringements of the firm's copyright have been filed in the local federal district court against the Colonial theatre of Buckingham, W. Va., operated by Garland West, and the Drake theatre in Oil City, Pa., operated by Oil City Theatre Company. A similar action on file is aimed at M. Akselrad, owner of the Regent theatre in McKees Rocks, Pa.

Griffith Men to Meet

A conference of partners and managers of Griffith Amusement Company, Consolidated Theatres, Inc., and affiliated companies will be held in Oklahoma City May 5-7. The circuit controls 125 houses in Texas, Oklahoma and New Mexico.

Change in Unions' Demands Waited

Demands of studio unions for wage increases and shorter working hours are expected to be revised in the conferences on a renewal of basic minimum agreements with the producers now under way in New York.

The meeting started last Thursday, and a decision on all points is not expected before early next week. Pat Casey, studio labor contact, in whose office the conference is in progress, said no information would be given out until the negotiations are concluded.

Labor is represented by George E. Browne, president of the International Alliance of Theatrical Stage Employees and Motion Picture Operators; Steve Newman, vice-president, IATSE; Daniel Tobin, president of the teamsters' union; Daniel Tracy, electricians; Joseph Weber, musicians.

The producers' committee consists of Sidney R. Kent, Twentieth Century-Fox, chairman; Nicholas M. Schenck, Metro-Goldwyn-Mayer; M. H. Aylesworth, RKO; E. W. Hammons, Educational; Harry Buckley, United Artists; Nate Springold, Columbia; Austin Keough, Paramount.

Operator union negotiations with Chicago theatres were postponed over the weekend when, because of the New York meeting, Mr. Browne was unable to attend.

Meanwhile, developments in the field came into prominence with a strike of IATSE operators at Saenger (Paramount) houses in the South. Operators in Shreveport walked out in a controversy over the number of booth personnel, and in New Orleans the men struck at four houses when contract negotiations failed.

Non-union men were substituted, and in New Orleans the circuit obtained a federal court order restraining city authorities from enforcing the ordinances requiring operators to be examined.

In Newark, N. J., Vice Chancellor Berry postponed dismissal of the receiver now handling the affairs of Local 244, IATSE, until officers are elected who are satisfactory to the receiver and the court. He ruled that the election must be held some time between May 1 and 15. The chancellor also deferred a hearing on charges that some theatre operators were violating union contracts by cutting wages and staffs.

The operators' union in Portland, Maine, won a decision against the Frederick E. Lieberman circuit when Justice Sidney Thaxter in supreme judicial court denied an injunction against picketing at Keith's by projectionists and stage hands. In Kansas City, Kan., however, the circuit court granted a permanent injunction to the Midway against picketing by operators.

A settlement was considered in sight in the strike declared four weeks ago by Local 802, American Federation of Musicians, against 92 New York music publishers. Meanwhile individual agreements have been effected with 33 publishers. Wage scales and working conditions for arrangers, copyers and proof readers of music are involved.

Brill Joins Rosener

Dave Brill, general sales manager of Principal Films, will resign, effective April 25th, to become associated with Herbert Rosener Enterprises. Mr. Rosener has numerous first-run theatres along the Pacific Coast and also distributes foreign films. Mr. Brill is to handle distribution in all territories except the Pacific Coast. He also will open several theatres in the East.

The winnah ..... and new champion!



THE Amateur Gentleman



THE GUSTY, RED-BLOODED, ROMANTIC TALE OF A YOUNG ADVENTURER WHO ROAMED THE BROAD HIGHWAY . . .

You'll easily understand why this was one of the most popular novels ever written. Tense suspense to sharpen your wits . . . colorful action to quicken your pulse and romantic love to make your heart beat faster!

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from the world-famous novel by JEFFERY FARNOL

with GORDON HARKER
by arrangement with G. B. I.

Directed by THORNTON FREELAND
Produced by MARCEL HELLMAN

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UNITED ARTISTS

SELF-REGULATION POINTS STUDIED

(Continued from page 14)

term. It was plainly pointed out by Government attorneys that failure of the Supreme Court to hear the appeal until the fall is likely to delay the trial of the equity action in New York until after the decision of the high court.

Russell Hardy, chief of the Government legal staff in the case, argued the Government's motion before Judge Davis. In his presentation, Hardy argued that the appeal to the Supreme Court is an effort on the part of the defense to delay the New York action, indicating that the hearing of the appeal in the Supreme Court will delay the date on which the federal action would get underway.

Distributors File Answer

Meanwhile, in New York, answers were filed in United States District Court, this week, by the three distributor defendants, and a bill of particulars was asked of the Government to clarify many of the allegations contained in its complaint.

A hearing on the defense petition for a bill of particulars was set for federal court. The Government's attorneys are expected to oppose the petition and pending a court decision on whether or not it should be granted it is doubtful whether the Government will ask the court to set a trial date for the suit itself. This is seen as delaying the actual setting of a trial date by a few days, at least.

The answers filed for the defendants make general denials of all the Government's allegations except for certain factual declarations. Denied in toto are allegations that film franchises with the Missouri, New Grand Central and Ambassador, in St. Louis, were canceled except for breaches of contract by Skouras Super Theatres Corp., with which they were made; that intimidation or coercion was employed in an effort to have the leases transferred to Warners; that lessees or prospective lessees were disparaged; that a conspiracy to refuse the houses a film supply existed, or that threats were made of refusals to sell to the lessees' houses elsewhere.

The question of *res adjudicata* is set up in the answers as a separate defense under the contention that the allegations in the Government's complaint have already been litigated and determined in favor of the defendants through the dismissal of the criminal action. The answers ask dismissal of the suit in New York on that ground.

Industry Leaders Meet to Adjust Trade Practices

Moving to effect self-regulation within the industry and machinery for adjusting the so-called unfair trade practices, in order to develop harmonious relations between exhibitors and distributors, seven of the large distributors—not including Warner—and six leaders of the Motion Picture Theatre Owners of America, opened negotiations in New York last week with the view of making necessary changes in the present system of selling—contractually and otherwise. (Candid camera pictures of conferees on following page.)

The gathering was in the nature of a round-table discussion, shorn of all formalities, held Thursday afternoon, in the Rose Room of the Cinema Club adjoining the Hotel Algonquin. There, Ed Kuykendall, president, Charles W. Williams, Omaha; Fred Wehrenberg, St. Louis; Lewen Pizor, Philadelphia; Jack Miller, Chicago and Oscar C. Lam, Georgia, representing the MPTOA, met with William F. Rodgers, representing MGM; Neil F. Agnew, Paramount; James R. Grainger, Universal; Paul N. Lazarus, United Artists; Jules Levy, RKO; John D. Clark, Twentieth Century-Fox, and Abe Montague, Columbia.

Next Meeting in Fortnight

The conference developed out of an invitation extended by the MPTOA to all of the distributors to discuss ways and means of effecting self-regulation and changes in distribution policies that would alleviate the burdens that the MPTOA claims are now handicapping exhibitors. The MPTOA presented a 10-point program, embracing (1) an unconditional and reasonable rejection privilege; (2) establishment of local conciliation boards for adjusting contract and other disputes; (3) adjusting unreasonable clearance; (4) preventing overbuying of pictures by an exhibitor competitor; (5) abolition of cut-rate competition, double bills, premiums and such; (6) controlling unfair non-theatrical exhibitions; (7) enactment of a new standard form of contract, reduced to essentials; (8) elimination of the score charge; (9) discontinuance of arbitrary designation of playdates; and, (10) discontinuance of the practice of forcing excess and unwanted short subjects with features.

Both sides listened to suggestions for accomplishing the desired results, and then rested, returning to their respective MPTOA and distributor corporate relations to study the plan. In another two weeks, or thereabouts, they will again meet and exchange attitudes on the program, then splitting the main body into subcommittees to start work on specific problems covered in the plan.

When the distributors met with the exhibitors, they had not previously had sufficient information pertaining to the program for purposes of analyzation to determine definite corporate policy on the matters in time for the conference. The interim period for study will determine how much ground the distributors will give to the exhibitors, and when.

Regardless, distributors were believed willing to offer exhibitors an unrestricted cancellation privilege up to 10 per cent. Cancellations and the machinery for local boards were taken up first, and following adjournment it appeared that the tenor of the distributor attitude at the outset was that concessions are due the exhibitors, although the distributors' unofficial spokesmen explained that much of the proposed program requires careful consideration and probably lengthy negotiation. Both sides, however, appeared optimistic over eventual results.

The exhibitors' committee indicated it was prepared to battle for an unrestricted 20 per cent cancellation and distributors appeared determined to oppose anything more than a 10 per cent elimination under the unrestricted conditions.

When the group resumes it is expected to be augmented by Frank C. Walker, Morgan Walsh, of San Francisco, and L. C. Griffith, of Oklahoma City, for the exhibitors. Following the next session, it is expected that the MPTOA will discuss the problems at issue with the individual companies.

A uniform distributor stand on the matters is not expected, in view of the differences now existing in policies of the various companies.

CANADIAN CLUBS NOW COOPERATING

A long step from the wholesale denunciations of motion pictures a few seasons back in Canada and the arguments whether films in general were suitable recreation for minors was the support of recommended lists voiced this week by Mrs. R. S. McLaughlin of Oshawa, in her annual report as president of the Ontario Federation of Home and School Clubs. Mrs. McLaughlin, who is the wife of the Canadian vice-president of General Motors, said that "all over the Province our associations are realizing more and more the dangers of bad pictures."

From the full report exhibitors inferred that theatremen now would find the local executives of such organizations in a cooperative mood, willing to assist in the promotion of acceptable films and readily conceding that pictures which justified their endorsation now were coming along regularly.

Canadian school teachers questioned at random were practically unanimous in expression of interest in specific advance information on films for their own districts.

Independents Seek Clearance Session

At a meeting this week of the Independent Theatre Owners, Inc., of eastern Pennsylvania, southern New Jersey and Delaware, in Philadelphia, a resolution was unanimously adopted that this organization call upon all major distributors in the territory to appoint representations to meet with the representatives of the organization, other exhibitor groups and affiliated circuits, at a joint conference to lay the foundation for the adoption of a uniform and fair clearance and zoning schedule for the territory.

Another resolution was adopted appointing a delegate to represent the organization at the trade practice conferences in New York, when and if independent exhibitor groups are invited by the MPTOA to participate. President Charles Segall was empowered to represent the Philadelphia ITO.

New York's Independent Theatre Owners Association is expected shortly to file its threatened federal anti-trust suit against the distributors for allegedly indulging in unfair trade practices, especially the forcing of shorts with feature sales. The action is looked for within ten days.

Western Iowa and Nebraska Allied States Association and the Connecticut Motion Picture Theatre Owners were but two of many state exhibitor groups which this week began a study of their relations to the trade practice problems now confronting distributors.

Belle Kanter Joins Universal

Belle Kanter, former New York newspaper woman and publicist, has joined the Universal publicity department in Hollywood.

Moves New England Office

Eric Petersen, distributor for Motiograph in New England, has moved his office from Springfield to Boston.

DISTRIBUTORS AND EXHIBITORS MEET IN NEW YORK FOR SELF-REGULATION



¶ Seven distribution executives—representing all of the large companies except Warner Brothers — and six exhibitor leaders of the MPTOA gathered in the Cinema Club at the Hotel Algonquin in New York to effect equitable trade practices.



Edward L. Kuykendall, exhibitors' leader, and Paul Lazarus, distributor, United Artists.

Candid camera photographs by Jimmy Sileo.

¶ The problems of the exhibitor in his relations with the distributor were formally presented to the managements of the large corporations by Edward L. Kuykendall, president, and a committee of the MPTOA, at a round-table conference, last Thursday, in New York, as the first step for establishing self-government in exhibition and distribution.



John Clark, distributor, Twentieth Century - Fox, and James R. Grainger, distributor, Universal.



Fred Wehrenberg, exhibitor, St. Louis, and Oscar C. Lam, exhibitor, Georgia.



William F. Rodgers, distributor, Metro-Goldwyn-Mayer, and Lewen Pizor, exhibitor, Philadelphia.



Jack Miller, exhibitor, Chicago, and Charles E. Williams, exhibitor, Omaha.



Neil F. Agnew, distributor, Paramount, and Lewen Pizor, exhibitor, Philadelphia.



Abe Montague, distributor, Columbia, and William F. Rodgers, distributor, Metro-Goldwyn-Mayer.



Paul Lazarus, distributor, United Artists, and Jules Levy, distributor, RKO-Radio.

Pathe to Release 30 Films Through Grand National

Pathe's sponsored producing and distributing organization, definitely named Grand National Films, Inc., contemplates national distribution of approximately 30 pictures in 1936-37, it was announced over the weekend by Edward L. Alperson, president-designate of the new company.

While producing and distribution plans are in the making, arrangements have been completed for the management and financing of Grand National, said Frank F. Kolbe, president of Pathe Film Corporation.

Mr. Alperson, long associated with the Skouras Brothers, will resign as chief film buyer for National Theatres, Skouras-operated Twentieth Century-Fox affiliate, to assume the presidency and general management of the company as of May 1, the Kolbe statement said.

Whether Harry Thomas, president of First Division, which is being absorbed by Grand National, will continue with the new company, has not been announced. It is understood that negotiations are underway for settlement of his five-year contract, which has three years to run.

The board of directors will consist of Mr. Alperson, Mr. Kolbe, Edwin Silverman, president of Essaness Theatres, Chicago; Robert W. Atkins, partner of Abbott, Proctor and Paine, large financial house; Charles L. Stillman, treasurer of Time, Inc.; James A. Davidson, now Mr. Alperson's assistant in National Theatres, and Carl Leserman, Warner sales executive, who will head sales for the new company.

"A large portion of Pathe's interest in Grand National will be distributed to the stockholders of Pathe Film Corporation as a dividend and it is expected that the stock will be listed on the New York Curb Exchange," Mr. Kolbe's statement said.

"Grand National Films, Inc., will engage in the business of producing and distributing motion pictures, including, for the remainder of the season, pictures handled by First Division Exchanges, Inc., a subsidiary of Pathe Film Corporation. The State theatre in Denver, Colo., formerly operated by Pathe, will also come under the management of the new company.

"The formation of Grand National Films, Inc., marks the first entry, for a number of years, of a national producing and distributing company into the motion picture business, and meets the ever-increasing product demand of the exhibition field."

It is contemplated that the company will finance independent producers, with whom discussions are underway.

The name of the company was changed from Premier Productions, Inc., with the secretary of state at Dover, Del., where the company was incorporated earlier this month to engage in all branches of motion picture business, listing a capital of $1,000,000. Incorporators were Raymond J. Gorman, Harry C. Hand and Charles N. Caldwell, Jr., all of New York City.

Van Beuren Loses Decision

An arbitrator's decision, holding a $240,000 obligation of the Van Beuren Company to Pathe to be due and payable, was handed down Wednesday by Theodore Kindel.

National Legion of Decency Classifies 28 New Pictures

Of 28 new pictures reviewed and classified by the National Legion of Decency listing for the last two weeks, 15 were approved for general patronage, 10 were termed unobjectionable for adults and three were called objectionable in part. The new pictures and their classifications follow:

Unobjectionable for General Patronage—"Alles Weg'n Dem Hund," "Cloitrees de Femmes," "Comin' 'Round the Mountain," "Desert Phantom," "Donogoo Tonka," "Feud of the West," "Lawless Border," "Liebe und Trompetkenlang," "Millionaire Kid," "Panic on the Air," "Re Burlone," "Ridin' On," "The Royal Waltz," "Till We Meet Again," "Too Much Beef."

Unobjectionable for Adults—"Brilliant Marriage," "The Great Ziegfeld," "Karneval und Liebe," "La Figlia Ritrovata," "Moonlight Murder," "The Moon's Our Home," "Mr. Deeds Goes to Town," "Small Town Girl," "Schoen istes verliebt zu sein," "Witness Chair." Class B, Objectionable in Part—"Girl From Mandalay," "Lightning Jim Carson," "Things to Come."

John Flinn Made Pickford-Lasky's General Manager

John C. Flinn, veteran motion picture executive, have been appointed general manager of Pickford-Lasky Productions, it has been announced by Mary Pickford and Jesse L. Lasky.

Mr. Flinn, with headquarters in New York, will make several trips a year to Hollywood for conferences with Miss Pickforl and Mr. Lasky.

Emil Jenson, formerly associated with Inspiration Pictures under Charles B. Duell, will be Mr. Flinn's permanent contact in the East. Announcements of further additions to the executive staff will be made shortly after Mr. Flinn takes charge. His appointment is the first in an expansion campaign which is to be launched simultaneously with the release of the company's initial production, "One Rainy Afternoon," starring Francis Lederer and Ida Lupino.

Mr. Flinn started his career in 1914 as director of advertising and publicity for the original Jesse L. Lasky Producing Company. He then joined Famous Players-Lasky in a similar capacity, and publicized some of the foremost films, including "The Covered Wagon," "The Ten Commandments" and "The Miracle Man."

He subsequently joined Cecil B. DeMille as vice-president and general manager of the Producers Distributing Corporation. When that company merged with Pathe, he became vice-president of the combined organizations. Mr. Flinn was head of the Motion Picture Code Authority under the NRA. During the past year he acted as assistant to Sid Silverman, Variety's editor and publisher.

New Drive Starts

Fox Intermountain Theatres in Denver has started its second quarterly drive. The group now includes 62 theatres.

Schenck Denies Hart's Charges of Conspiracy

Joseph M. Schenck, chairman of the board of Twentieth Century-Fox, described the $500,000 breach of contract and conspiracy suit brought by William S. Hart against United Artists as "extremely unfair and unjust," when testifying this week in the trial underway before Justice Philip J. McCook and a jury in the New York supreme court.

As the first witness for the defense, Mr. Schenck denied that in 1925 when he was chairman of the board of United Artists he conspired to force out Mr. Hart as a producer.

Answering Mr. Hart's charge of conspiracy in connection with the distribution and exploitation of "Tumbleweeds," Mr. Schenck said: "We used more energy to exploit Mr. Hart's picture than for any other, because we knew it needed it. We knew he had gone overboard on the production cost and spent more than he intended."

Mr. Schenck related that exhibitors showed sales resistance to the film immediately after its opening at the Strand in New York and that he had to issue an order to sell it to as many accounts as possible for whatever rental they would pay. This was done, he said, so that United Artists could make up on volume what it was unable to obtain in high rentals from the first-runs.

G. H. Frost, an accountant from Los Angeles, presented records to support Mr. Hart's claim that United Artists had charged him for 165 more prints than were ordered on "Tumbleweeds," which was the western star's last venture as a producer and in which he claims to have lost $300,000, virtually his life's savings.

Testimony by William Hines, formerly a sales official for United Artists, was that the Saenger circuit in New Orleans and other exhibitors were compelled to take "Tumbleweeds" in a block sale with "Wild Justice," a dog picture. Frederick Remley, counsel for Hart, pointed out that "Wild Justice" cost $20,000 and the Hart picture $302,000.

Mr. Hines testified that United Artists set a sales quota of $800,000 on the picture, a figure twice as high as that set for his earlier films, "to build Mr. Hart up."

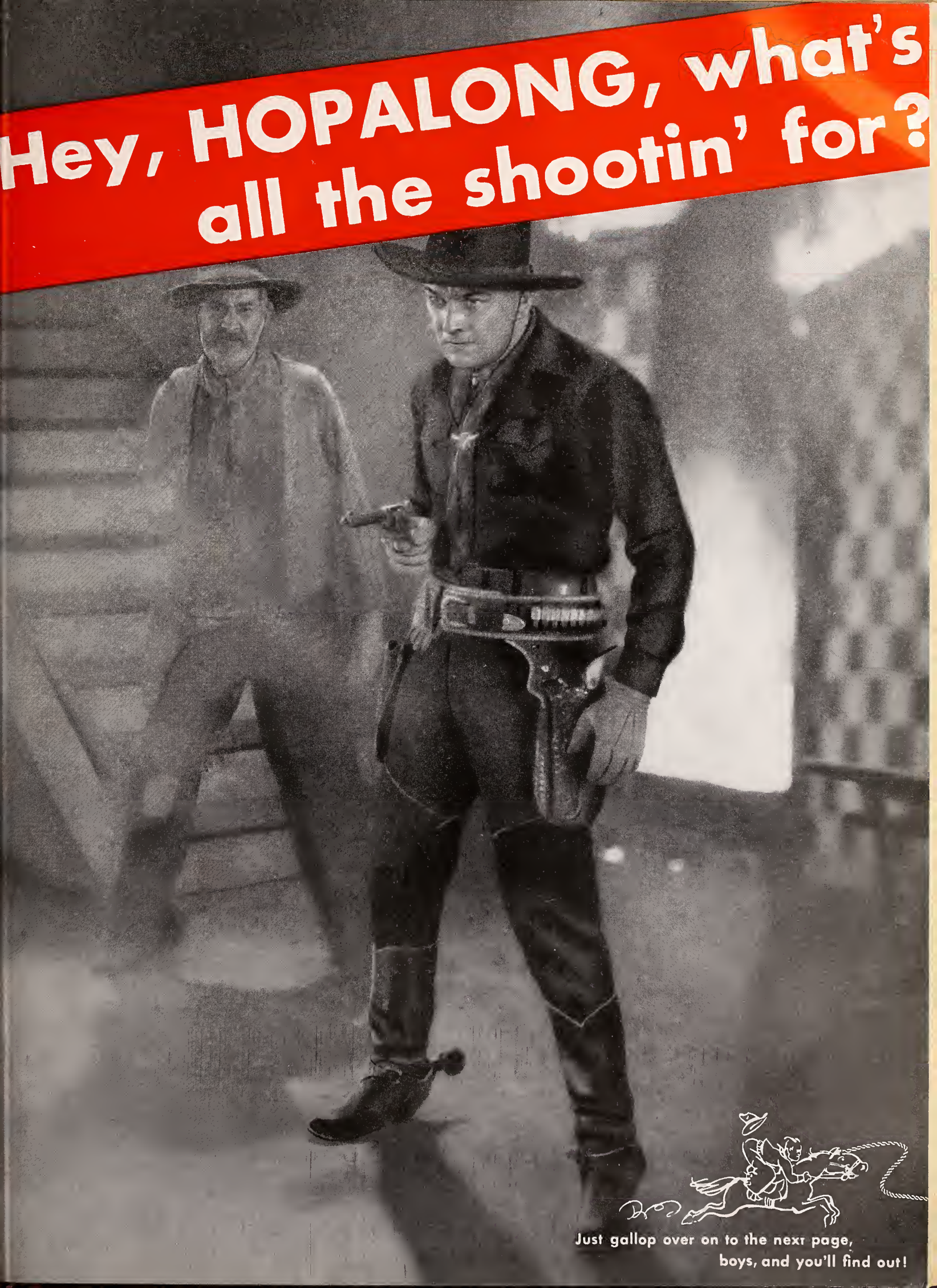
Ohio March Cuts Light

Ohio censors ordered 25 eliminations in 563 reels in March. For the week ending March 26 there was but one elimination in 137 reels. The March record compares with 47 eliminations ordered in 465 reels reviewed in February. For the first three months of this year 1,639 reels were reviewed, and 98 eliminations made.

New NBC Outlets Signed

The National Broadcasting Company has added three additional outlets to its network with the signing of agreements whereby station WNAC in Boston becomes part of the company's red network in affiliation with stations WEAN in Providence and WICC in Bridgeport.

Hey, HOPALONG, what's all the shootin' for?



Just gallop over on to the next page, boys, and you'll find out!


"BEST OUTDOOR PICTURE OF THE SEASON"
"This is an 18-karat, solid-gold piece of merchandise, and Producer Harry Sherman has again topped all former 'Hopalong' pictures with the best outdoor picture of the season. Sell this one hard and cash in for a long time to come."
—Showmen's Trade Review
"SURE OF GOOD RETURNS"
"Each of these Hopalong Cassidy Westerns seems a bit more entertaining than the last. The imperturbable 'Hoppy' and his impulsive young buddy, Jimmy Ellison, are endearing themselves to a growing audience and this latest one is sure of good returns wherever Westerns are preferred fare."
—Hollywood Reporter
"BEST OF SERIES"
"The fifth and best of Producer Harry Sherman's 'Hopalong Cassidy' series, this one is crammed with enough fast action to thrill even the most rabid of Western fans."
—Box Office
"A TOP MONEY MAKER"
"Fifth in the Hopalong Cassidy series, 'Three on the Trail' upholds the high standard set by Harry Sherman for these productions. In its class it should prove a top money maker, and all who shared in the making may point with pride to the result.'
—Daily Variety
Clarence E. Mulford's
"THREE ON THE TRAIL"
with
WILLIAM BOYD • JIMMY ELLISON • ONSLOW STEVENS
Directed by Howard Bretherton • A Harry Sherman Production • A Paramount Release
Paramount Pictures

WILL ROGERS MEMORIAL HOSPITAL OPEN TO ALL BRANCHES OF INDUSTRY

Tribute to Memory of Star Will Be Dedicated with Observance in All Theatres in the Week Starting May 22nd

by MARK A. LUESCHER

Chairman of the Advisory Committee of the Will Rogers Memorial Hospital Campaign Committee

It is fitting that the motion picture industry throughout the nation should set aside a week as a tribute to the happy memory of Will Rogers.

It is fitting also that the industry should take the initiative in the recreation of a suitable and useful memorial to perpetuate his memory. This will take definite form when the Will Rogers Memorial Hospital will be dedicated with a national celebration observed in all motion picture theatres from coast-to-coast during the week starting Friday, May 22nd, and ending Thursday, May 28th.

Irvin Cobb recently voiced the sentiment of Will's best friends and closest associates when he wrote Major L. E. Thompson, chairman of the campaign committee:

"All the world knew Will Rogers as a friend and loved him as a friend, but some of us were privileged during those latter, fruitful, happy, laughing years of his to have more intimate contact with him than the rest did; and we know how much of self sacrifice, talent, energy and cash he gave to aiding the needy and the poor and the unfortunate of his profession. It is a fine tribute, with the combined help of the motion picture industry, to dedicate this memorial in his name and to his memory for the alleviation of the ailing and broken members of his trade—the actors of screen and stage. Well—we are sure that is the sort of thing Will would have liked. We are sure that's the sort of thing he does like."

Many others have expressed the opinion that the Will Rogers Memorial Hospital will provide a useful and a most desirable reminder for years to come of the great humorist-philosopher. It was built at a cost of over a million dollars, and opened June 28, 1930, as the NVA Sanatorium and Lodge. Since its opening there have been 231 tubercular patients admitted, of whom 177 were discharged. Patients will now be accepted from every branch of the profession and every station, including actors, stage carpenters, stage hands and stage electricians, operators and employees.

This great retreat, which is turned over to the Will Rogers Memorial Commission by the motion picture industry, is one of the most complete sanatoriums in the United States. Located at Saranac Lake in the foothills of the Adirondacks, the hospital is in the center of forty-eight acres of woodland.

The medical staff will consist of one of the most efficient obtainable, Dr. Karl Fischel, medical superintendent in charge of all medical and administration affairs, being ably assisted by Dr. George Wilson, medical director, and Dr. Paul Weil, staff physician. The X-ray department, which includes diathermy and lamp treatments, is supervised by R. F. Plank, an able technician in this line of work.

Dr. Fischel, superintendent of the institution, is a staunch believer in occupational therapy in order to prepare patients who are to be discharged for another line of work than that which they have been accustomed to, and with that end in view, when ever possible and advisable he will allow several patients to attend vocational training schools in the village of Saranac Lake, better to fit them for a new life which lies ahead of them upon their discharge from the Memorial Hospital.

These are the men who will officiate in the various zones:

ALBANY, Phillip Fox, of Columbia.
ATLANTA, John Ezell, of Universal.
BOSTON, Tom Spry, of Warners.
BUFFALO, Sid Sampson, of Twentieth Century-Fox.
CHARLOTTE, Ira Furman, of M-G-M.
CHICAGO, Clyde Eckhardt, of Twentieth Century-Fox.
CINCINNATI, Joe Oulahan, of Paramount.
CLEVELAND, Frank Drew, of M-G-M.
DALLAS, Doak Roberts, of United Artists.
DENVER, Jack Langan, of Universal.
DES MOINES, Lou Elman, of RKO.
DETROIT, J. E. Flynn, of M-G-M.
INDIANAPOLIS, George Landis, of Twentieth Century-Fox.
JACKSONVILLE, Erman Price, of Paramount.
KANSAS CITY, William Warner, of Warners.
LOS ANGELES, Carroll Peacock, of Paramount.
MEMPHIS, Tom Young, of Twentieth Century-Fox.
MILWAUKEE, George Levine, of Universal.
MINNEAPOLIS, R. S. Cramblet, of United Artists.
NEW HAVEN, Nat Furst, of Warners.
NEW ORLEANS, Houston Duvall, of Columbia.
NEW YORK, R. S. Wolff, of RKO.
OKLAHOMA CITY, R. B. Williams, of RKO.
OMAHA, D. V. McLucas, of United Artists.
PHILADELPHIA, Bob Lynch, of M-G-M.
PITTSBURGH, Dave Kimelman, of Paramount, and Ira H. Cohn, of Twentieth Century-Fox.
PORTLAND, G. C. Craddock, of Universal.
ST. LOUIS, Clarence Hill, of Columbia.
SALT LAKE CITY, Chester Bell, of Paramount.
SAN FRANCISCO, Charles Muehlman, of Warners.
SEATTLE, Ed Lamb, of RKO.
SIOUX FALLS, Sherman Fitch, of RKO.
WASHINGTON, Sam Galaty, of Columbia.
BUTTE, T. J. Walsh, of RKO.

Truman Talley, of Fox Movietone News will assemble and prepare a trailer, made in Hollywood, Saranac Lake and New York, and introducing Lowell Thomas, Irvin Cobb, Shirley Temple, May Robson and Bing Crosby, which will be shown in all collection houses during the Rogers Memorial Week.

For Supporting Rogers Memorial



Here is a reproduction of one of the one-sheets for permanent display in the lobbies of theatres subscribing to membership in the Will Rogers' Memorial Hospital Fund. The $500,000 industrywide campaign by a committee headed by Major L. E. Thompson has been timed for theatres for the week of May 22 to 28 to coincide with the dedication of the hospital at Saranac Lake, N. Y., as a retreat for the ill and needy of the stage and the screen.

ITINERANT EXHIBITOR PROBLEM IN CANADA

Protest Not Over Traveling Shows for Theatreless Areas But Over the "Floater"

by J. A. COWAN
in Toronto

Floaters are becoming a real problem to the film industry in western Canada. A variety of vest-pocket edition of the road-show picture, the itinerant exhibitor has been increasing rapidly in the wheat-belt territory. There are now reported to be more than 200 cases of such touring film shows and action is being taken by the Motion Picture Exhibitors and Distributors of Canada to clarify the situation. The subject was thoroughly discussed at the recent annual meeting in Toronto.

As a rule, both the city and the small-town exhibitors in the Canadian west expect to draw custom from a considerable surrounding territory. While such business is intermittent it mounts to considerable in a year and in these days of close figuring may quite easily make the difference between red and black in the books. Cases of small-town western exhibitors drawing patronage from as much as 60 to 90 miles are the rule.

While the meandering presentation may not actually run as opposition to an established house in the same town, it will cut into the business by playing in the little spots throughout the district. The regular exhibitor with a substantial investment in land, building and equipment, paying his full quota of taxes and, naturally, paying higher rentals for film, is at a disadvantage and feels that he is a victim of cut-rate competition.

Most of these touring one-nighters, who play in community halls, sometimes schools but usually in public buildings of one sort or another, have also become a prime headache for the distributor, finding it practically impossible to keep track of showings. The floater has his entire outfit in a small truck and often drives off with no set schedule at all, simply playing still dates wherever he can get in. Some of the itinerants follow regular routes but plenty of them flit about wherever they think they can pick up a few dollars. So the distributor complains not only about collection of his rentals but also as to the whereabouts of his films.

One side of the problem which concerns the Canadian association of exhibitors and distributors is the safety factor. An outbreak of fire in one of these small halls, most of which are of frame construction, could be a serious blow to the whole business. Efforts are being made, in cooperation with provincial and local authorities, for the installation of fireproof booths in the halls which are on the regular routes of the traveling exhibitor.

The association also distinguishes clearly between different types of touring film shows. Numbers of them cover regular routes and show in isolated spots where the residents are far out of the zones of any regular theatres. These exhibitors have a regular place in the industry throughout the scattered sections of the west. But it is the "hobo exhibitor" who is causing the trouble. He simply wanders.

There is already legislation on the books in most Canadian provinces covering the itinerant. Ontario, in effect, bars him altogether and no such license ever has been granted. An application for one was made two years ago and rejected. This applies to 35 mm. film, of course. Recently, there have been occasional attempts to roadshow theatrical subjects on 16 mm. Quebec does issue licenses, including tent show permits, but protects the established theatre by banning such shows in places of more than 1,000 population. The three midwestern provinces, Manitoba, Saskatchewan and Alberta, all make provision for the licensing of itinerants and the law provides little protection from them for the regular exhibitor in these areas. British Columbia also licenses touring film shows but regulation is strict, halls must be approved and the established house is protected. In the maritimes, Nova Scotia and New Brunswick, the law is not specific but apparently permits the operation of such traveling units, though New Brunswick does forbid exhibition in any town where there is a theatre in operation.

Denver Circuits Expand

Two Denver theatre circuits have added additional theatres to their lists. The Gibraltar Enterprises will take over the Princess theatre at Douglas, Wyo., May 1, from J. S. Ward, and C. U. Yaeger is adding the Empress theatre, Salida, Colo., to his chain. Mr. and Mrs. F. R. Kelley formerly operated the Empress.

New NBC Sales Manager

John H. Bachem has been appointed eastern division sales manager of the National Broadcasting Company to succeed Donald S. Shaw, who leaves to become assistant to the president of McCann-Erickson, Inc., New York advertising agency.

Travel Service Started

For the convenience of members required to travel, the Cinema Club in New York has established a personal travel service and has put it in charge of an experienced secretary.

Library Gets Pictures

B. A. Aughinbaugh, superintendent of visual education of the Columbus, Ohio, schools, has added 300 pictures to his film library since last September, making 1,200 his total in the state library.

Buys Partner's Interest

Max A. Cohen this week purchased Arthur J. Siegel's half-interest in their Circuit Corporation, operating eight houses in Greater New York. The two had been associated for a number of years.

New Copyright Bill To Replace Duffy's

With little likelihood apparent that any of the copyright measures proposed will be enacted this session, the House patents committee in Washington this week faced the difficult task of writing a bill which will get the legislation through the House following conclusion of two months of hearings.

At its initial executive session Monday, the committee failed to achieve more than a vote to authorize Chairman William I. Sirovich to appoint a subcommittee to undertaking the writing of the bill. That group will be headed by Representative Lanham of Texas, with Representatives Deen of Georgia, O'Malley of Wisconsin, Kramer of California, Daly of Pennsylvania, Perkins of New Jersey, McLeod of Michigan, Barry of New York and Hartley and Risk of Rhode Island.

Whether Copyright legislation will be enacted this session now depends upon two major factors: whether the committee will be able to agree on a bill and, if a bill is prepared, whether Congressional leaders will permit it to be taken up. Grave doubts exist on both points.

The committee is sharply divided into two camps, for and against the music industry as represented by the American Society of Composers, Authors and Publishers, with a third group, which may hold the balance of power, believing that the Society is all right as an organization but misguided in its efforts to enforce compliance with its royalty demands.

The pro-ASCAP faction is led by Chairman Sirovich, himself a playwright. The opposition has been most pronounced on the part of Representative O'Malley, who has had considerable support.

The discord is chiefly over the clause in the Duffy bill eliminating the $250 statutory damage award for infringements and the provision for entry of the United States in the International Copyright Union through adherence with the Berne convention.

If the committee is to obtain action on the legislation this session it will be necessary for it to work fast. To bring about adjournment by June 1, it will be necessary to side-track all controversial legislation not on the President's "must" list.

Fox Midwest Adds Houses

Fox Midwest Theatres has taken over, on lease, Ira D. Kelly's two theatres at Iola, Kan., the Kelly and the Iola. Charles Morehead, who has been in charge of the circuit's interests at Hays, Kan., will manage the two theatres.

Teaching Theatre History

The history of the theatre from Greek times to the present is the subject of a new course at Brooklyn College announced by Professor James M. O'Neill, chairman of the speech department.

Highway Patrol Aids Filming

The California Highway Patrol has assigned Captain L. B. Kennedy and Patrolman Grant Carver as technical directors to assist Paramount in the filming of "And Sudden Death."

"SMALL TOWN GIRL"

BIG TIME BUSINESS!

It's doing swell at box-offices everywhere!



Critics say it's her happiest role since "Seventh Heaven."

Spring Sweethearts

JANET GAYNOR
ROBERT TAYLOR

Cast includes: Binnie Barnes, Lewis Stone, Andy Devine, Elizabeth Patterson, Frank Craven, James Stewart. Directed by William Wellman. Hunt Stromberg, Producer



Carloads of fan-mail for the newest M-G-M created star!

And what a victory for M-G-M's "CAMPAIGN PICTURES"

SERIALIZED IN 143 NEWSPAPERS

BEN AMES WILLIAMS wrote the serial with illustrations by JAMES MONTGOMERY FLAGG

SMALL TOWN GIRL IS JUST THE FIRST OF M-G-M's "CAMPAIGN PICTURES"

FILMS' SELF-CENSORING STUMPS ELMER RICE

Want to Prevent Industry from Refusing to Screen Certain Stories, Says Author

The motion picture industry's system of self-censorship is functioning so effectively "we don't know how to lick it," declared Elmer Rice, playwright, as spokesman for anti-censorship groups at the sixteenth annual dinner of the American Civil Liberties Union at the Town Hall Club in New York Monday night.

Mr. Rice's protest against what he termed "the menace of self-censorship" was made in the course of a report on "freedom from censorship of radio, movies, mails and the stage," given as part of a discussion of "present-day attacks on American liberties." Sidney Howard, president of the Dramatists' Guild, also was scheduled as a speaker on the subject, but did not attend.

The playwright told 300 members of the League, including lawyers, preachers, college professors, authors, labor movement leaders and just plain liberals and exponents of protest that "the greatest menace against freedom of expression in the theatre is an unofficial censorship imposed on the motion picture industry by the industry itself which prevents the production of films protesting militarism and fascism." Against this, he held, the problem of censorship of obscenity is a comparatively minor matter.

Cites Three Stories

As an example of "the menace," Mr. Rice cited "three stories which have been suppressed for films by the Hays organization." These he listed as "It Can't Happen Here," the Sinclair Lewis novel; Humphrey Cobb's "Paths of Glory" and his own "Judgment Day."

"We don't want to prevent the industry from making any picture, but we want to prevent it from not making pictures which have political or social implications," he said.

"We find the same problem in radio, which has prevented freedom of the air in some instances to speakers on political topics.

"These are the chief menaces to freedom from censorship, and we haven't been able to find a way to combat it."

Privately, Mr. Rice said following the meeting that his play, which was produced on Broadway in 1934, was not "banned outright but three motion picture companies which were considering it dropped it when they heard it could not be made as a picture."

Points to French Protest

During the New York run of "Paths of Glory," which Sidney Howard dramatized, it was reported that Paramount, Universal and RKO were interested in it, but purchase plans were withdrawn following a strong protest by the French government which held that the play cast aspersions on its wartime military machine.

With regard to official censorship, the situation is unchanged, Mr. Rice reported, explaining there has been no increase in the number of state censor boards. The American Civil Liberties Union, he said, "has not succeeded in repealing any censor laws but has succeeded in arresting censorship in a number of states."

In the field of the legitimate theatre, the Union has been cooperating with theatre men and producers in court fights to defeat bans on plays in Chicago and Boston, Mr. Rice went on, and a supreme court test is planned "of the arbitrary power of Mayor Edward J. Kelly of Chicago to ban any play he doesn't happen to like," which authority has been upheld by the circuit court of appeals.

In its continuing campaign, the Union, through its affiliate, the National Council on Freedom from Censorship, has among its objectives the opposition to federal censorship of motion pictures and abolition of the censor boards in six states, "leaving sole control of movies to public opinion, and, in extreme cases, criminal prosecution."

RCA Sets Redemption Date on Preferred Stock

Radio Corporation of America has set July 1 as the redemption date for all its outstanding Class A preferred stock at 110 and accrued dividends to that time, equivalent to $55.87½ per share. The full redemption price, $27,689,000 has been deposited with the Bankers Trust Company in New York and provisions have been made restricting transfers of the stock on the company's books to June 30.

Under a currently effective recapitalization agreement recently approved by stockholders, certificates for the new first preferred stock and for common stock exchangeable for Class B preferred will be available for issuance about April 15. Deposit receipts will be issued for all B stock deposited under the plan until April 15 and time for deposits has been extended to May 1.

RCA also has applied to list securities on the New York Stock Exchange for 920,277 shares of $3.50 dividend bearing convertible first preferred stock and 5,368,279 additional shares of common stock. The new first preferred will be issued under the terms of recapitalization. The additional common is a provision for possible conversion of preferred into common.

Freese Made Salesman

Bert E. Freese, connected with Tiffany Pictures for nine years and subsequently connected with First Division's Chicago exchange, has been appointed circuit salesman working out of the First Division home office.

Handling Audio Pictures

Paris Exportfilm Company has signed with Audio Productions, Inc., for distribution of the "Musical Moods" series in various European countries and colonies.

ACTOR UNITS PROTEST WPA TRANSFER PLAN

Actors' Equity Association and other organizations this week protested the reported plan of the Government to transfer control of the WPA, including the theatre projects, to the states on July 1, when appropriations expire.

Seeing nothing but "the direst confusion and suffering" resulting from the move, Frank Gillmore, Equity president, declared that "not more than a half dozen states have sufficient concentration of theatre workers to make it probable that they would maintain their own theatre projects."

A similar remonstrance was registered with federal officials and Congress by the American Federation of Actors.

The move is possible but not probable, declared project officials, explaining that a final decision awaits Congressional action on appropriations.

Roxy Shows a Profit; Fee Allowed Counsel

The Roxy Theatre Corporation, which went into receivership four years ago, is now earning a considerable operating profit, according to Federal Judge Francis G. Caffey in New York, who late last week granted an allowance of $62,000 to Proskauer, Rose and Paskus, attorneys for Howard S. Cullman, receiver. The attorneys had asked for $75,000. He directed that $20,000 be paid "at an early date," the balance to await the reorganization proceedings.

Real estate taxes, plus penalties, aggregating more than $460,000 have been paid out of earnings up to March 24, this year, Judge Caffey said, while receipts have run to nearly $2,500,000. "The outlook now is that there can be a reorganization, from which there will be a substantial yield on securities," the court declared.

563 New Zealand Theatres Open

The annual report of the New Zealand Motion Picture Exhibitors' Association for the year 1935 states that a total of 563 theatres were in operation on a commercial basis, as compared to 498 houses the year before, according to a report received in Washington from Vice-Consul George Bliss Lane from Wellington.

WNAC Joins National

Radio station WNAC, Boston's oldest broadcasting unit, has joined the network of the National Broadcasting Company and will become part of the Red Network as soon as current commitments are worked out.

Cocalis Acquires Theatres

Sam Cocalis has taken over three more theatres for his circuit, operated independently of those he controls with Mort Springer. The houses, former Grossman theatres in Hudson, N. Y., will be renovated before being put into operation.

AMERICAN PRODUCT MAINTAINS LEAD IN AUSTRIA DESPITE KONTINGENT LAW

Ministry Now Demands That Superimposing of Titles Be Done in Austria or $680 Fee Be Paid per Feature

by DR. ADOLF LICHTENHAUSER
in Vienna

American product importation into Austria this season is expected not only to maintain the lead it established last year, narrow as it was over Germany's, but to increase its total to 144 pictures from eight companies. Independent films are not released at present.

There were 65 American features imported into Austria in 1932; 90 in 1933, and 110 in 1934. For the first time since the coming of sound, in 1935 America reached first place with 126 films (Germany had 116, England 13, Czechoslovakia 11, France 6, and Austria's own production total was 27). It should be added that on the average an Austrian or German film is released in four or five prints, while there are only one or two prints of an American film. The receipts of the distributors for 1935 are estimated at 14,000,000 schillings ($2,640,000), of which a third to a fourth may be the American share.

By companies, in the current season American features distributed presumably will finally reach these figures: MGM, 30; Fox, 30; Warner-First National, 25; Paramount, 16; United Artists, 13; RKO, 12; Universal, 10; Columbia (by various distributors), 8—all told, 144 films.

Austria is a little country with 6,600,000 inhabitants. It has only one great city, Vienna, in which, however, are living 1,850,000 persons, or almost 30 per cent of the whole Austrian population. Larger provincial towns are Graz (152,000), Linz (120,000), and Innsbruck (60,000). There are half a dozen towns with 30,000 to 40,000 inhabitants. The others consist of tiny industrial or rural towns and villages.

775 Sound Theatres

There are in Austria 775 sound theatres. Of the 182 Vienna theatres, 161 give daily performances; of the 593 provincial theatres not more than 59 give daily shows, and 275 show only once a week.

On the whole the Austrian and German pictures meet most fully the emotional demands of the Austrian public. This public of course includes various shades of opinion, and the possibilities of the American film vary in consequence. Its main field is Vienna, or, more properly speaking, the inner districts of Vienna, and to a certain degree also the larger towns, whereas the small town and rural population is less accessible to it.

The suburban and provincial audiences in general do not like pictures in foreign languages. Dubbed versions in German, however, are produced of only such American films as are exhibited in Germany, for the dubbing cost would not be justified, from a rental standpoint, for the German-speaking country is outside Germany alone. The American imports into Germany having become very small in comparison with other years, there will be only 24 dubbed versions among the 144 American pictures being shown this season in Austria. With these dubbed versions, under favorable circumstances, considerable business can be done in provincial towns where original versions can make their way only if they have great stars or strong action with little dialogue. There are several hundred of small places with only one theatre in each which can meet requirements from the 150 Austrian and German films released annually. In these cases even dubbed versions can not be placed easily, and only at cut prices.

Vienna Prefers Original Film

It is different in Vienna. In the first-run theatres nearly all those films of which a dubbed version is available are screened also in their originals. The educated and big city public prefers to see the original version, even if it cannot always follow the English dialogue. It considers the dubbed versions to be of inferior artistic quality, nor does it like the often strongly marked North-German dialogue of these Berlin dubbings. This part of the Viennese public may be estimated at from 40,000 to 50,000 persons.

There are in Vienna seven first-run theatres, seating from 200 to 650, which exclusively show foreign talking films, with a run usually of one or two weeks. In the outer districts of Vienna dubbed versions are preferred. An American film presented in Austria only in the original version draws about 90 per cent of its receipts from Vienna. Should a dubbed version be available, Vienna's part is reduced to 40 to 50 per cent.

The advance of the American film is due partly to the questionable quality of the average German film of today. The boycott of German films by a part of Vienna's Jewish population may also help the American film.

Operating Expenses High

In view of the small market, the operating expenses are very high. The contingent fees, to which Austrian production owes its life, play a large role in costs to foreign companies. For short product and newsreels this fee amounts to $23 up to 350 meters, and $46 up to 700 meters. For a feature film in German, that is, for a dubbed version of an American film, the fee is $680 (3,600 schillings). In the case of foreign talking films with superimposed captions this fee may be reduced to $226, when released in one copy and to $340 for two copies.

Up to the present this reduction always has been granted, but now the Austrian Ministry of Commerce demands that the printing of the superimposed captions be done in Austria or the full contingent fee (3,600 schillings instead of 1,200 or 1,800) should be paid. This demand will affect several American companies which get titled

Vienna First-Runs Prefer to See Foreign Films in Their Original Language, Others Want Dubbed Versions

copies from their headquarters abroad. If they have their copies titled in Austria, each copy will cost $115 to $150 more. The consequence may possibly be that the firms in question will not further import the less profitable films. It is assumed that an arrangement with the Ministry of Commerce will be reached by which the American companies undertake to have a certain part of their films titled in Vienna. In any case, this will lead to a further handicap on the American film business.

Restrictions Lightened

A tripartite agreement, effected in April this year, with Germany and Czechoslovakia, lightens the restrictions on imports and exports among those countries. Fourteen Austrian films are admitted to Germany without taxation or kontingent limitations and money exchange problems are to be clarified by bank negotiations as they arise. All German product is admitted by Austria. Governmental control of rentals is dropped between Austria and Czechoslovakia, and here again friendly negotiations are to settle money exchange. German films are exempted from the Austrian kontingent with the exception of a few obviously national-socialist propaganda films. For about a year, as a result of the Franco-Austrian trade treaty, French films also can be imported free of kontingent. About 80 per cent of the kontingent cost to foreign production falls upon the shoulders of the American film. The kontingent not only makes the individual film more expensive to handle, but prevents the showing of such films as are likely to bring small profit. Therefore, many outstanding American films never come to Austria, which is regrettable also from the cultural standpoint. Should it be possible to arrange that foreign language films presented in only one copy are excepted from the kontingent, many of those pictures assuredly could be shown.

Duties are moderate, $15 to $23 for a feature film copy. Copies can be kept in Austria duty-free for six weeks, provided they are not screened publicly.

The general expenses for the release of an American picture in Austria are estimated at $1,320, when shown in one copy, $1,700 for two copies, and $2,450 for three copies. If the picture is not released by the branch or agency of the producing firm, an additional license fee must be paid. The maximum receipts of the American distributing firms may amount up to $9,000 to $10,000 with an original version, up to $20,000 on a dubbed version, and even up to $40,000 in the case of Garbo pictures, which always are dubbed. Of course, there are films which barely cover expenses, or even fall below them.

The proposed joint official representation of the American companies in Vienna may be of great service to them.



RKO-RADIO PICTURE ★ ★ DIRECTED BY STEPHEN ROBERTS ★

POWELL

Jean ARTHUR



Two big names . . . in a murder mystery-comedy that clicks at breakneck speed from penthouse to race track . . . as the screen's most debonair detective is exposed to woman-danger more alarming than the threats of crooks and killers. . . . A GAY ADVENTURE IN HIGH-SPEED SCREEN EXCITEMENT!

EX-MRS. BRADFORD

JAMES GLEASON ★ ERIC BLORE
ROBERT ARMSTRONG
LILA LEE ★ GRANT MITCHELL
ERIN O'BRIEN-MOORE ★ RALPH MORGAN

CZECHS AND AUSTRIANS IN DEAL WITH GERMANY

Three-Way Agreement on Interchange of Product; Germans Plan to Make 140 Films

by J. K. RUTENBERG
in Berlin

Discussions of film imports and exports between Germany, Austria and Czechoslovakia have led to a three-sided international agreement. In addition, a bilateral agreement will be signed between the German State Film Chamber and the Austrian Film Conference by which experiences on economic and technical questions will be exchanged and by which a preliminary agreement between the two industries in the case of international film discussions will be established.

The Austrian and German industries thus have been linked by an inside agreement. In a special convention Austro-German film interchanges from July, 1936, to July, 1939, have been arranged along the following lines:

The number of films to be brought from Austria into Germany without taxation or contingent provisions has been fixed at 14 a year. Importation of a greater number of films is subject to special conventions. The unlimited number of films to be sent from Germany into Austria is normally subject to the Austrian Cinematograph Act. For the period to July, 1936, an additional export of Austrian films to Germany will be agreed upon.

Export of currencies will be settled by a special agreement between the Austrian National Bank and the German Reichsbank.

Discussions have been held between Austria and Czechoslovakia which have resulted in an agreement to put Austro-Czech film exchange on a broader basis. No state influence will be exercised upon rentals. The question of money export likewise will be settled by friendly negotiations which will be incorporated in the Austro-Czechoslovakian exchange system.

▽

German production in 1936-37 will amount to about 140 features. A new system of financing, laid out by the State Film Chamber in cooperation with the Film Credit Bank, will make the extension of production over the whole year possible.

▽

"Broadway Melody" is continuing its sensational run here. It has played five weeks and will be extended for one more, a run unusual either for German or American films.

Arthur Kelly Honored At Testimonial Dinner

Arthur W. Kelly, vice-president of United Artists in charge of foreign sales, was guest at a dinner Monday night at the Waldorf Astoria Hotel in New York in appreciation of his work during the period before the appointment of George J. Schaefer to vice-president and general sales manager of the company. The domestic sales force presented Mr. Kelly with a silver tea service.

Among the executives attending the dinner were: Mr. Schaefer, Harry D. Buckley, vice-president handling corporate matters; Harry Gold, Paul Lazarus, Haskell Masters, Monroe W. Greenthal, Lowell Calvert and Emanuel Silverstone.

Theatre business in Central America and Mexico is showing a definite upturn, especially in Mexico since the settlement of the protracted strike against major American distributors, centering in Mexico City, declared Arthur W. Kelly,

His trip covered Panama and other Central American countries, Cuba and Jamaica as well as Mexico. In Guatemala City recently there was opened a new 3,000-seat house, the De Luxe, and despite its unusual size for that territory, it is doing well, said Mr. Kelly. In Cuba, as in most of the other areas he visited, Mr. Kelly said, American films are holding their own, but superior Spanish pictures find a good market, with a loyal following. This is especially true of Havana, he said.

Mr. Schaefer will depart for Hollywood shortly to confer with various United Artists producers on future product. He may set the date of the company's sales convention while there.

Original Music Scores Filmed for Music Study

Plans for a collection of motion pictures of original musical manuscripts at the New York Public Library and known as the Toscanini Collection, were made known last week at a meeting in the library at which specimens of such films were shown for Arturo Toscanini and other guests. It is proposed to begin with reproductions of the 40,000 photographs of original scores in the Archives for Photographs of Musical Manuscripts in the Albertina Museum in the National Library at Vienna and to extend it to reproductions of other manuscripts elsewhere.

Grossman and Fulton Plan Illinois Chain

Edward Grossman, former exchange manager for United Artists and Warners in Chicago, and Carl Fulton, president of E. E. Fulton Company, theatre equipment company, are reported planning the formation of a new circuit, the first theatre to be erected at Joliet, Ill. The second house in the group will be started shortly in Aurora, Ill., to be followed by another in Galesburg.

Form Supply Company

Standard Theatre Supply Company, capitalized at $25,000, has been chartered at Greensboro, N. C., to handle theatrical supplies. The incorporators are Max Zager, Goldie H. Zager and L. P. Wicker, Jr.

Paramount Golf Tourney

The Paramount Studio in Hollywood will hold its annual golf tournament May 24. The course has not yet been selected.

Taxation Troubles Up in Five States

The attention of theatre owners in new tax legislative matters has narrowed down principally to Alabama, Kentucky, Maryland, New Jersey and Pennsylvania, although other kinds of legislation affecting their operations still lingers.

In Alabama, apparently defeated in efforts to obtain passage of a bill calling for a 10 per cent amusement tax, a new proposal has been offered by Senators Walton, Kelly and Woodall levying a rate of one cent on each 25 cents admission or fractional part thereof. However, passage of this new proposal seems unlikely as the legislature is deadlocked over increasing taxes and an early adjournment is expected.

Opposition to the proposed state amusement tax has been voiced in Frankfort, Ky., by the Motion Picture Theatre Owners of Kentucky as the association went on record this week as being against the 10 per cent tax on theatre admissions which is included in Governor A. B. Chandler's program. Plans for lobbying against the matter are also being laid.

In Baltimore, Governor Harry W. Nice has affixed his signature to the relief revenue bill passed at the recent session of the Maryland general assembly and which provides for a one per cent tax on gross receipts of all places of amusement and a special graduated tax on free tickets to such places. The tax is made retroactive to April 1.

In Boston, several bills harmful to the industry have been either killed by the Massachusetts legislature or put over to the next session, including those measures of Representative Flaherty who sought the enforcement on holidays of Sunday laws, the bill of Representatives Kiley and Centracchio for the modification of Sunday laws to permit stage dancing on Sundays, the number of measures of Leslie R. Porter dealing with the construction and safety measures of theatres.

In Trenton, sufficient New Jersey Democratic votes have been promised up to the present time to pass the amusement tax bill in the Senate this week. The House passed the measure last week.

The Independent Theatre Owners Association's chances of going to the court of appeals in Albany with its action for an injunction against the assessment and collection of the city sales tax in New York City on film rentals were enhanced this week when the city did not oppose the ITOA move at a hearing before the appellate division.

In Pennsylvania the adoption of a temporary state sales tax is feared by the industry when the special session of the legislature meets in Harrisburg on May 4. $70,500,000 is needed for additional direct relief to see the welfare agencies through to Jan. 1, 1937.

To Manage Seven Houses

M. E. McClain, manager and part owner of the King theatre in Albia, Ia., has been appointed field manager for seven Iowa theatres owned by Central States Theatres Corporation. His headquarters will be in Charles City. Mike Galer, former manager of the Strand, Fort Dodge, will take over the King.

Screen Joins Bombs in Italy's Propaganda War on Ethiopia

Natives Herded into Square in Front of Temple and Shown Pictures of Spouting Guns

by HARRY HIRSCHFELD

Motion pictures are being accorded parity with military ordnance as engines of conquest as Benito Mussolini's expeditionary armies in Ethiopia converge upon Addis Ababa itself. Second only to machinegun and bombing plane in pushing the Italian campaign of subjugation toward the capital, the omnipresent, portable motion picture "theatres" effectively are disseminating a type of propaganda which can result only in eliciting first fear and finally enduring respect from the natives on the northern front.

For the sake of exemplifying the screen course of empire, let's suppose that you are Kanyasmatch Jochem Jijibou, a citizen of Adowa.

The Italian soldiers are tramping into your town several days ago after a storm of brimstone from the heavens. You throw away your long hooked sword which you were saving to hack off a few rooster-feathered Italian heads. You raise your arms, surrender and await your doom, and the fate of your hut, your horse, your goats and women.

Herded Into Temple Square

It is dusk. You hear a commotion in the center of town, in front of the Coptic temple. You join a crowd of your countrymen who are being herded into the square, roughly but not brutally, by a company of enemy soldiers. Other soldiers are stretching a white piece of cloth between two poles. The soldiers tell you to watch the cloth. In front of the cloth, at a distance of about 40 paces, there is one of those newfangled *things,* taller than a man, 10 times as big as a horse, which carries scores of men on its back as it slides over the country on strange discs to the accompaniment of roars more terrific than those of the lions of his majesty Haile Selassie.

Harry Hirschfeld (not to be confused with Broadway's Harry Hershfield) is American correspondent for a group of newspapers and motion picture magazines in the Baltic states, Finland, Esthonia, Latvia, Lithuania and Poland. He has just returned to his New York headquarters after six months covering the Italo-Ethiopian conflict. In the accompanying article Mr. Hirschfeld points the Italian use of the motion picture as a propaganda adjunct to the military weapon.

There is a buzz of questions from the throng. You stare at the big white mantle. Suddenly there is a dazzling, blinding light. It comes from the white cloth. Devil-power! Then the crowd stirs, murmurs, mutters. Now a few nervous outcries, and now! Look out! What's that thing moving across the white cloth? Look out; it'll kill you! It's coming this way. That's that noise? It's thunder. No, it's brimstone. Run for your lives!

Italy's empire builders have five motorized theatres. These trucks carry good sound equipment and good projection machines. As soon as a new territory is militarized, in they go and set up the "theatre." The audience sits on the bare ground. The screen is the only equipment in addition to the truck.

The hard-pounded earth in the open space in front of the village church is chosen for several reasons. This is the largest and most diverting popular gathering place. Across from the church there stands usually an old and strong tree upon which the frequent Ethiopian hangings have been consummated. Then, too, the proximity to the homes of the native Coptic priests is expected to aid in allaying the fears of the natives. So far, however, this expectation hasn't materialized.

I witnessed one of those wild flights of an Ethiopian "premiere." Within a minute after the first frame flicked on to the screen the "house" was devoid of all natives except those either blind or crippled. All the others had fled to their beehive huts or to treetops.

Priests Just As Frightened

The picture that was being shown was a typical Italian propaganda film—newsreel sound shots of familiar scenes in their own country—its life and its beauty. But it takes several performances of even this mild sort of show to educate the panicky and wholly uninformed blacks that here is a mechanical commonplace and not a fire-spuming demon of destruction.

Shortly after the first night "riot" I have described (it actually took place at Adowa), the Italian officials went to the local Coptic priests with the idea that if any one could pacify the natives it would be their religious leaders. They guessed wrong. The priests were even more convinced than their followers that the white square cloth was full of unholy ghosts.

As often as possible the Italians patiently stage their portable free film shows, and eventually the native photophobia is smoothed away. Then it is that the screen bill-of-fare begins to change. The innocent scenes of quiet country-and-village life are gradually supplanted by scenes of Italian and black troops building roads; of soldiers moving into position; of trucks and tanks and big guns moving endlessly up the new roads; of big guns and machine guns working their destruction on town and village—

(Continued on following page)



The motion picture house in Asmara, Eritrea, built by the Italians and first theatre in that corner of Africa.



Natives admiring a display in front of the theatre. The picture itself was barred to Ethiopian eyes by the Italians.

BULLETS AND THEATRES

(Continued from preceding page)

and finally scores of blood-chilling scenes of actual conflict—of havoc and horror, always with the emphasis on Ethiopian casualties contrasted with Italian supremacy, or with the material benefits bestowed by the conquerors.

The Italians believe wholeheartedly that this constant emphasis on the expediency of Ethiopian surrender and on the advantages of Italian rule will work wonders in "selling" their sovereignty to the black men.

Eventually the Italians intend to show Hollywood and European features free to the natives. They say that the blacks sooner or later will develop a taste for this sort of film fare.

In this harnessing of filmdom to the powerhouses of statecraft the natives are rigidly barred from theatres where such pictures as "The Sheik," famous Valentino film, are shown. "The Sheik," by the way, still is being played and replayed in Eritrea. Now this type of picture is immensely popular with the Italians—both colonial officials and military men—in Eritrea. Why can't the blacks see them? Because their plots reveal Africanders in sundry minor battles, sometimes successful ones, with the whites. Of course, the Americans or Europeans win out at the finish in these pictures—but there is enough anti-white psychology in them to put the bars up.

Women Bring Meals

At the theatre in Asmara (it has no name, no competition, and is the largest house in either Eritrea or the conquered areas of Ethiopia) the admission is 35 cents for white folk and 10 cents for the blacks, who are permitted to occupy only the second balcony and must enter the theatre by a side street.

But long before the house is opened, groups of white-shemmahed men and women gather in characteristic huddles in the street. They bring their food (strips of unsavory raw meats) and their drink (a sort of tea called "tetch" which they carry about in tea kettles and which is kept in a lukewarm state by the tropical heat). Here they sit complacently munching their victuals and gossiping while the ominous accoutrements of war rumble by in a steady stream. When the house opens they carry their food in with them and continue eating during the screening.

The blacks are fascinated by the movement of strange peoples and strange vehicles in even stranger settings. Ninety per cent of the films shown at the Asmara theatre are American talkers. The natives can't read the Italian subtitles, can't understand the film dubbed in Italian.

The program at the Asmara theatre, with its 600 seats, consists of one feature and one newsreel. The newsreel is always Italian, containing stiff doses of virile war propaganda or colonization propaganda.

There is one other film "theatre" in Eritrea.

It's one for Ripley's book—for it has no roof and it is set plump down in the hottest city in the world.

Massawa, the seaport where all Italian equipment and supplies are being dumped for distribution inland, is called by all who are unfortunate enough to live there, "Hell-on-Earth."

Before the war Massawa was a town of 300. Now there are 20,000 longshoremen and laborers living and working there in a temperature of about 120 degrees in the daytime. At night there is relief. It goes down to 110 degrees! There is no wind and the flies and mosquitoes fall into one's lap by the dozens.

But here is the roofless Eritrea theatre, roofless because a covering would make it so stifling as to be untenable. The theatre front consists of a 12-foot stone wall with two doorways over which the letters "Eritrea" are painted. The other three walls consist of a flimsy hedge and board fence. There is a "mezzanine," a rough board platform reached by walking up a narrow ladder like a chicken going to roost. The "mezzanine" is reserved exclusively for the black men. They pay 10 cents.

The whites, at 35 cents a ticket, sit in portable chairs on the ground floor, and ground it is. The few women of the town—officers' wives—never attend, for reasons of caste.

The Eritrea seats 400. It runs one show, at night, which begins at about 9, and it usually plays to capacity.

Jungle Is Background

The white screen stands out against a solid black wall of dank jungle. It is here that the forgotten masterpieces of an earlier and perhaps happier day flash across the dense African night. Here, with many a scratch and many a jumpy patch, are the fine old silents; the Gish Girls in "Orphans of the Storm"; Douglas Fairbanks in "The Thief of Bagdad" and "The Mark of Zorro"; "Quo Vadis" (in its lurid primeval version); Charlie Chaplin in "The Circus"; William S. Hart in "The Squaw Man," Mary Pickford in "Tess of the Storm Country" and "Rosita."

But with the finish of the feature comes the newsreel. Propaganda again. All about the big victories; the big guns; the big roads; the big statues to present-day saints.

The audience sits stolidly, fanning and watching. A story of newsday statecraft, a course of destiny, is moving rapidly across a background of white against black.

The motley "spill" from this primitive theatre straggles out into the main highway. For two hours they have been in a faraway cinematic Utopia. Now they must return to the actuality of war. They stand by the roadside, waiting patiently for a break in the almost interminable parade of two-eyed monsters which rolls and clanks forward out of Massawa into Ethiopia's impenetrable gloom.

India Producer in Hollywood

Wolf Henious, representing Imperial Productions of Bombay, has arrived in Hollywood to acquire equipment and accessories which his company will use in Bombay productions. He already has closed a contract with Abe Meyer for the purchase of stock shots, sound effects and music.

Coast Actors' Guild Elects

Reelection of officers at the annual meeting of the Junior Screen Actors' Guild Sunday night in Hollywood returned to their posts: President, Pat Somerset; vice-president, Bob Ellsworth; second vice-president, Jay Eaton, and secretary-treasurer, Aubrey Blair.

Because of an amendment to the bylaws, the office of third vice-president was supplanted by that of assistant secretary, resulting in a change of position for Nate Edwards.

Also because of a change in bylaws, 33 instead of the previous number of 21 directors will serve for 1936-37. New directors elected are: Dick Allen, Louis J. Decker, Jack Cheatham, Helene Caverly, Betty Blair, Oliver A. Cross, Larry Emmons, Mel Forrester, Peter Gardner, Sam Garrett, Charles Graham, Mabel Ingraham, Mike Lally, Harry Mayo, Jack Mower, Lee Phelps, Max Pollack, Jean Valjean, Flo Wix. Alternate directors are Buck Moulton and Bud Winters. In addition, there are 10 directors whose terms have one year to run.

The nominating committee consisted of Charles Drubin, chairman; Sam Benson, Red Burger, Bill O'Brien, Harvey Parry, Lee Powell, Bee Stephens.

Speakers at the meeting were J. W. Buzzell, secretary of the Los Angeles Central Labor Council, and other labor leaders.

Directors Revise Bylaws

Also in Hollywood, the directors of the newly organized Screen Directors' Guild have liberalized its bylaws to extend membership to directors of independent features and short product.

The change which revised the eligibility rules provides that the applicant must have screen credit on two features and six shorts or one feature and three shorts within a three-year period. The membership is scheduled to ratify the changes in May.

Phil Rosen was elected to the directors' guild board to represent the independents. Richard Wallace was named to substitute for William K. Howard on the directorate during his absence in England.

Equity Elects May 25

In New York, Actors' Equity Association will hold its annual meeting at the Hotel Astor on Monday, May 25, to elect 10 members and four alternates to the council. The nominating committee has chosen the regular ticket as follows: Beverly Bayne, E. J. Blunkall, Robert T. Haines, Madia Reade, J. Malcolm Dunn, Richard Sterling, Clyde Fillmore, T. Reed Brown, Jr., Robert Keith and Bretaigne Windust, all to serve five years. Nominees for alternate councillors are Katharine Warren, Dudley Clements, Richard Whorf and Lily Cahill.

A number of younger members, many of whom were affiliated with the defunct Actors' Forum group, have prepared an opposition slate in the form of individual petitions of candidates.

The independent slate is: for five years, Richard Gordon, Allyn Joslin, John B. Litel, Burgess Meredith, Mary Morris, Paul McGrath, Edward J. McNamara, Ann Revere, Shepperd Strudwick, Edith Van Cleve; alternates, John Brown, Edward Everett Hale, Eric Dressler, Alexander Kirkland.

The American Federation of Actors, union of variety actors of which Rudy Vallee is president, will hold its annual meeting in New York May 5 at the Hotel Paramount, New York.

1896

THE advent of the motion picture screen on Broadway on April 23, 1896, also marked the New York debut of the pioneer movie film...

EASTMAN FILM

Ever since then the great majority of all pictures have made their metropolitan debuts on this same famous film. Eastman Kodak Company, Rochester, N. Y. (J. E. Brulatour, Inc., Distributors, Fort Lee, New York, Chicago, Hollywood.)

1936

AMERICAN FILMS KEEP LEADERSHIP IN INDIA

Product Distributed in Year Is 50 Per Cent from U. S., 10 From British and 40 Indian

by RAM L. GOGTAY
in Bombay

The American film has retained its leadership in India in the ratio of 50 per cent American, 10 per cent British and 40 per cent Indian. The American ratio, with an eye to motion picture reaction on the Indian audiences, can be improved further.

By far the most popular films in the past year were those based on novels of world-famous writers, as the substance of the stories was familiar, although many could not distinctly follow the dialogue. The three best received among these were "Anna Karenina," "Becky Sharp" and "Les Miserables," which were considered excellent productions in other respects as well.

Although the favorite author of the producers was Charles Dickens, the box office decreed otherwise, because native India finds Dickens far more difficult to understand than Tolstoy, Thackeray or Victor Hugo. Furthermore, Dickens' humor, for which he is the most read, cannot very well be adequately translated on the screen, although W. C. Fields in the role of Micawber in "David Copperfield" proved himself the exception to the rule. "The Barretts of Wimpole Street" though from a play rather than out of a book, was unusually popular, as the names of Robert Browning and Elizabeth Barrett are household words wherever English is taught. Despite the success of these adaptations it is difficult to appreciate why none of the writers who are alive today and have given the world such masterpieces as "Arrowsmith" were not signaled out in 1935.

Detective and Crime Stories

Detective and crime stories, the majority of which were drawn from books, such as "Bulldog Drummond Strikes Back," "Sherlock Holmes" or "The Whole Town Is Talking," were popular. The honor of being the popular ideal of Sherlock Holmes went to Clive Brook, with William Powell running a close second. "Dr. Socrates" appeared to be the only gangster picture liked by all, but the publicity given to it was not sufficient to attract the medical profession or the school element.

Musicals

The musical was the next best in popularity. Representative of the ideal musical for India would be "Whoopee" or "Broadway Melody of 1936," both of which have swept all records so far. "One Night of Love," "Folies Bergiere" and "Merry Widow," because of the well received personalities of Grace Moore, Maurice Chevalier and Jeannette Macdonald were popular. Musicals like "George White's Scandals," "Diamond Jim" or "Sweet Surrender" have been coolly received. "Metropolitan," from the 20th Century Studios, was a timely favorite.

Historical pictures based on incidents of popular knowledge, even of Scriptures, came next in popularity. "Cleopatra" topped them all, and "Crusades" would have been a worthy competitor, but for the preponderance of the love interest which at times chilled the fire kindled by combatants in the Crusades. "Cardinal Richelieu" and "Clive of India" were very well received, but "Clive" was severely mangled by the film censor, indicating that American producers should get the principal incidents in pictures based on Indian history pre-certified by the film center in India. The reception given to "The First World War" stimulated not only the popularity of newsreels and hatred of war, but pointed out most emphatically that pictures of modern history had a great future in India.

Comedies

Full-length comedies of Laurel and Hardy had a place in the hearts of the patrons which was second only to that accorded to Charlie Chaplin, and were of as universal appeal as the Silly Symphony or the Mickey Mouse. The termination of the Cohens and Kellys series was much regretted, although their place was partially filled by Wheeler and Wolsey and occasionally by pictures like "Night Life of the Gods," which kept the audience wondering whether it was not written under the inspirational shadow of Mark Twain in the "Connecticut Yankee in King Arthur's Court."

Universal's "horror" pictures were the best received. The reception given to pictures like "Bride of Frankenstein" and "Werewolf of London" were rivaled only by "Bonnie Scotland" or "Babes in Toyland." Universal need not bother about "filmusicals" as far as the Indian audiences are concerned if it will give them more of the "shock" productions.

Educational Pictures

This variety was appreciated and greatly needed. By educational is not meant the classroom picture or the well received shorts produced by Educational Pictures. What is meant is pictures like "Aerial Epic over Africa," "Le Gong," Pete Smith's Oddities, "Magic Carpet," "Strange As It May Seem," or sports lessons, the Silly Symphonies. So, too, the newsreels, the best welcomed being the British Movietone. Hearst Metrotone News arrived too late for appreciation, except for purely American events.

Technique and General Prospects

The technique in American pictures was the best so far seen.

The people of India are coming to realize that the film can be their education. By the same token, it is evident from the public's reaction in the last year that greater attention to the story told by the box office and a little more direct publicity most certainly will improve the position of the American industry in India.

Daylight Time Helps Grosses In Some Areas

Daylight saving time, or a change to eastern standard time where central time hitherto prevailed, has brought some gains in theatre grosses this year over last. The movement is confined, however, to the northeastern and central sections of this country and to Canada. It is general in South America and Europe.

Most of Ohio and Michigan are now on eastern standard time the year round and Chicago recently changed to eastern time with some of the surrounding territory. Connecticut has repealed its law against display of daylight saving time on clocks, due to the fact that most of its leading cities have been observing the time change without moving the clocks. This makes a block of three New England states, Massachusetts, Rhode Island and Connecticut, solidly on daylight time from April 26th to September 27th.

New York will have 320 towns and cities on the advanced time schedule this year, starting April 26th. Last year there were 337. In Rochester, where a referendum opposed the change, many business establishments advance opening and closing hours. New Jersey's total is 118 communities, the same as last year. Pennsylvania is unchanged at 93; Maine, with 59. New Hampshire has lost two and will have 21 this year. Vermont will have three instead of two, Delaware 11 instead of 8, Illinois 93 instead of 90, exclusive of Chicago and surrounding communities. Indiana increases from 14 to 20.

In Canada two more towns have joined the move, making the total 75. Some of them do not make the change until May 2 or 3, and others switch late in May or early in June and put the clocks back to normal at varying times.

More Academy Papers On Science Planned

William Koenig, chairman of the Research Council of the Academy of Motion Picture Arts and Sciences, has appointed a publications subcommittee to handle the increasing number of information bulletins on new technical developments which the council plans to issue. The committee consists of Nathan Levinson, chairman; Carl Dreher, E. H. Hansen, and Gordon S. Mitchell, manager of the Research Council.

The Academy Technicians Branch also has announced a total of 287 fully paid-up and actively participating members, an increase of 108 members during the past 12 months.

Muni's "Pasteur" Honored

Paul Muni's work in the "Story of Louis Pasteur" has been voted the best individual performance during March by the Screen Actors' Guild. Honorable mention went to Jean Hersholt, for his performance in "The Country Doctor." Bonita Granville received second mention for the role of Mary Tilford in "These Three."

MISSOURI MOVES TO OUST THE EIGHT MAJOR COMPANIES FROM THAT STATE

IN THE SUPREME COURT OF THE STATE OF MISSOURI

En Banc

September Term, 1935

The State of Missouri at the Information of Roy McKittrick, Attorney General of the State of Missouri, Relator, vs GENERAL THEATRICAL ENTERPRISES, INC., a Corporation organized under the laws of the State of Missouri; VITAGRAPH, INC., a Corporation organized under the laws of the State of New York and licensed to do business in the State of Missouri; PARAMOUNT PICTURES DISTRIBUTING CO., INC., a Corporation organized under the laws of the State of New Jersey and licensed to do business in the State of Missouri; and R.K.O. DISTRIBUTING CORPORATION, a Corporation organized under the laws of Delaware and licensed to do business in the State of Missouri, Respondents. } No.....

Information in Quo Warranto

Comes now Roy McKittrick, Attorney General of the State of Missouri, who prosecutes this suit in behalf of the State of Missouri, and causes the Court to understand and be informed:

I

That the respondents are corporations organized and existing under and by virtue of the laws of the states hereinafter mentioned, to-wit:

(1) Respondent General Theatrical Enterprises, Inc., is a corporation organized and existing under the laws of the State of Missouri.

(2) Respondent Vitagraph, Inc., is a corporation organized and existing under the laws of the State of New York and duly qualified and licensed to do business in the State of Missouri under the laws of the State of Missouri relating to foreign corporations.

(3) Respondent Paramount Pictures Distributing Company, Inc., is a corporation organized under the laws of the State of New Jersey and duly qualified and licensed to do business in the State of Missouri under the laws of the State of Missouri relating to foreign corporations.

(4) Respondent R. K. O. Distributing Corporation is a corporation organized and existing under the laws of the State of Delaware and duly qualified and licensed to do business in the State of Missouri under the laws of Missouri relating to foreign corporations.

II

Your informant further states that Warner Bros. Pictures, Inc., is a corporation organized and existing under the laws of the State of Delaware and having its principal office in the City of New York. That the said corporation is organized for the purposes, among others, of producing, buying, selling, distributing and trading in motion pictures, the conduct and operation of motion picture theatres, the buying and selling of sound equipment and other equipment, furnishings and supplies for use in motion picture theatres and for the holding of stock in other corporations.

That the said Warner Bros. Pictures, Inc., in the conduct of its said businesses, did organize and have incorporated the respondent Vitagraph, Inc., under the laws of the State of New York, for the purpose of acting as the exclusive agent of the said Warner Bros. Pictures, Inc., in the sale, distribution and trading in the motion pictures produced and controlled by the said Warner Bros. Pictures, Inc. That all of the capital stock of the said respondent Vitagraph, Inc., is owned by the Warner Bros. Pictures, Inc., and the directors and officers of respondent Vitagraph, Inc., are directors, officers or other representatives of the said Warner Bros. Pictures, Inc.

The suit filed this week by Missouri's attorney general, Roy McKittrick, literally to oust Fox Midwest Theatres and all the eight large distributors from doing business in that state, is on two counts. The ouster of Warner, RKO and Paramount is asked on grounds of unfairly monopolizing product in St. Louis and for forming a price fixing pool as a move to help Warner gain control of the Ambassador, Missouri and New Grand Central theatres in that city. The ouster of Fox Midwest and the eight large distributors is asked on grounds of conspiracy against the state anti-trust laws through the operation of a pool to control the sale of films in Kansas City. Complete text of the state's complaint follows:

That all, or a large majority, of the stock of the First National Pictures, Inc., a corporation organized under the laws of the State of Maryland, is owned and held by the said Warner Bros. Pictures, Inc.; that one of the corporate purposes of the said First National Pictures, Inc., is to produce, buy, sell, distribute and trade in motion pictures; that the said First National Pictures, Inc., does sell, distribute and trade in motion pictures in the State of Missouri. That the said Corporation was duly licensed to do business in the State of Missouri until the filing by said Corporation on December 31, 1929, in the office of the Secretary of State of the State of Missouri, of an affidavit of retirement from the State. That from September, 1928, and prior to December 31, 1929, the said Warner Bros. Pictures, Inc., had acquired all, or a large majority, of the stock of the said First National Pictures, Inc., and had obtained control of the business of the said First National Pictures, Inc., and that directors, officers and representatives of Warner Bros. Pictures, Inc., upon the acquisition of the control of the First National Pictures, Inc. by the said Warner Bros. Pictures, Inc., were made directors and officers of the said First National Pictures, Inc. That after so acquiring control of the said First National Pictures, Inc., the motion picture product of the said First National Pictures, Inc., was and still is being marketed, sold and distributed by and through respondent Vitagraph, Inc., so that the said combined products of the said Warner Bros. Pictures, Inc., and the said First National Pictures, Inc., are being sold, marketed and distributed by the said Warner Bros. Pictures, Inc. through its said wholly owned subsidiary, respondent Vitagraph, Inc.

That the operations of the said First National Pictures, Inc., and the said Vitagraph, Inc., are conducted from the general offices of the said Warner Bros. Pictures, Inc., in the State of New York.

That the respondent General Theatrical Enterprises, Inc., was organized under the laws of the State of Missouri by the said Warner Bros. Pictures, Inc., and all of the stock of the said Corporation is owned and controlled by the said Warner Bros. Pictures, Inc., and the officers and directors of the said General Theatrical Enterprises, Inc., are officers, agents and representatives of the said Warner Bros. Pictures, Inc. That the said General Theatrical Enterprises, Inc., was incorporated and is being operated as one of the means for effectuating the unlawful conspiracy in restraint of trade and in unlawful boycotting as hereinafter alleged.

III

Your informant further informs the Court that the respondents, between the —— day of July, 1932, and the —— day of March, 1934, created, entered into and became members of and have ever since said time participated in a pool, trust, agreement, combination, confederation and understanding among themselves and with each other, which tends to and does result in the restraint of lawful trade and full and free competition in the importation, transportation, purchase and sale of and trading in motion picture films (sometimes herein described as motion pictures) in this State with the purpose, design and view to regulate, control and fix the prices of motion picture film, to maintain such price when so regulated and fixed, to fix the amount and quality of motion picture film bought, sold, distributed and dealt in, in the State of Missouri, and to lessen lawful trade and full and free competition in the importation, transportation, purchase and sale of and trading in motion picture films in this State, and in the refusal of respondents to sell motion picture film to persons not in such pool, trust, combination, confederation and understanding and in threatening persons from selling and supplying motion picture film to persons who are not members of or parties to such pool, trust, agreement, combination, confederation, association or understanding, and in boycotting persons not members of or parties to such pool, trust, agreement, combination, federation, association or understanding.

IV

Your informant further states that in pursuance of the said pool, trust, agreement, confederation, combination and understanding so entered into by said respondents as aforesaid, for the accomplishment of the objects and purposes aforesaid, respondents have committed and perpetrated the following act:

Motion pictures are of three kinds: features, shorts and news reels. Feature motion pictures are photoplays of a longer type; they are divided into two classes, first class and second class. First class features are the more elaborate motion pictures in which the widely known and popular actors appear and which are directed by the most highly skilled directors; they are the more remunerative pictures. They are indispensable to an exhibitor who is conducting a motion picture business in a large first class or so-called "de luxe" theatre.

The Ambassador, Missouri and new Grand Central Theatres are motion picture theatres located in the City of St. Louis, State of Missouri. They and each of them were and are designed to be conducted as first class de luxe theatres. They are modern, spacious, comfortable and luxurious. The seating capacity in each theatre respectively is:

Ambassador Theatre	3,018
Missouri Theatre	3,514
New Grand Central	1,860

Said theatres were and are designed and built for the purpose and with the intent of exhibiting therein first class motion pictures, and the lessees of said theatres have, as soon as they took possession thereof, at various times attempted to secure many of such pictures from said respondents, and the said lessees of said theatres were at all times willing, able, and offered to pay for said pictures the market price or a reasonable consideration therefor.

That the exhibitors who have been conducting the motion picture exhibition business at said theatres have regularly and continuously acquired the use of and exhibited at said theatres motion pictures purchased from Warner Bros.

RECALLS REORGANIZATION STEPS

Pictures, Inc., First National Pictures, Inc., Vitagraph, Inc., Paramount Pictures Distributing Company, Inc., Paramount Pictures Distributing Corporation and RKO Distributing Corporation and from the corporations to which the last two mentioned corporations are successors, for exhibition at the said Ambassador, New Grand Central and Missouri Theatres until approximately the months of February, March and August, 1934, and motion pictures have been imported, transported, sold, purchased, marketed and supplied by said motion picture producing and distributing companies for delivery to and use at said theatres in the course of trade in motion pictures.

That by reason of default in the payment of indebtedness secured by mortgages on the said Ambassador, Missouri and New Grand Central Theatres, proceedings were instituted in the District Court of the United States for the Eastern Division of the Eastern Judicial District of Missouri for foreclosure of said mortgages. That a bondholders' protective committee was formed and said Bondholders' Protective Committee did present and submit to the said United States District Court a plan for the reorganization of the said loans for the benefit of the bondholders. That in the formulation of a plan of reorganization the said Committee did invite bids for leases on the said theatres to become effective if the properties were bid in by the Committee and the plan of reorganization of the loans approved by the Court; that said Warner Bros. Pictures, Inc., did submit to the said Bondholders' Protective Committee offers for the leasing of the said theatres but that the said Committee rejected the said offers and did, on or about the 20th day of February, 1934, enter into a contract in writing with other persons for the leasing of the said theatres to them upon foreclosure sale and the acquisition of the said theatre properties by the said Bondholders' Protective Committee.

6,000 Invested in Bonds

That said Warner Bros. Pictures, Inc., did oppose the approval by the said District Court of the plan of reorganization which included the leasing of the said three theatres to persons other than the said Warner Bros. Pictures, Inc., or an affiliated or subsidiary company of said corporation. That the exceptions of the said Warner Bros. Pictures, Inc., to the said plan of reorganization were overruled and the said ruling of the District Court of the United States for the Eastern Division of the Eastern Judicial District of Missouri was affirmed upon appeal by the United States Circuit Court of Appeals for the Eighth Circuit. That the said theatres were sold at public sale under the decree of foreclosure in the suit aforesaid on or about the 6th day of June, 1934, and the said theatre properties bid in by the said Bondholders' Protective Committee for the benefit of the bondholders. That the said Bondholders' Protective Committee did then organize two corporations under the laws of the State of Missouri under the name of Ambassador Building Corporation and Missouri Theatre Building Corporation, and executed leases in accordance with a form of lease agreed upon in the said contract of February 20th, 1934, with the St. Louis Ambassador Theatre, Inc., and St. Louis Missouri Theatre, Inc., two organizations organized under the laws of the State of Missouri by the persons who had entered into the contract of February 20th, 1934, with said Bondholders' Protective Committee for said leases. That the possession of the said theatres were by the said Holding Corporations organized by the said Bondholders' Protective Committee delivered to the said lessees on or about July 20th, 1934.

That approximately 6,000 persons, many of whom are citizens and residents of the State of Missouri, did invest in the bonds which had been secured by the mortgage deeds of trust on the said theatre properties (which mortgage deeds of trust were foreclosed as aforesaid), and that the said persons are now stockholders of the said two corporations organized by the Bondholders' Protective Committee and which own the said three theatre properties. That because of the inability of the operators of said theatres to procure motion pictures, owing to the unlawful acts of the respondents as herein set forth, said persons, to-wit, approximately 6,000, have suffered the loss of large sums of money, and the said corporations in which said persons are now stockholders and which own the said theatre properties are placed in jeopardy because of the inability to pay taxes and other expenses incident to the conduct, maintenance and preservation of said theatre properties, and the said persons and the people of the State of Missouri have been and will continue to be greatly and irreparably injured by the restraint in commerce and trade in motion pictures, and the unlawful boycotting of the said theatre properties and the owners, lessees and operators thereof as hereinafter more fully alleged.

That up to the time of the rejection of the offer of the said Warner Bros. Pictures, Inc., and the acceptance of an offer from other parties for the leasing of said theatres, the motion pictures sold and distributed by the said Warner Bros. Pictures, Inc., being the motion picture film products of the said Warner Bros. Pictures, Inc., and First National Pictures, Inc., distributed by respondent Vitagraph, Inc. (engaged solely in the business of selling and distributing the motion picture film of the said Warner Bros. Pictures and First National Pictures, Inc.), had been for a number of years and were still being furnished to and exhibited at the said Ambassador and Missouri Theatres.

That, for the purpose of opposing and preventing the establishment or continuation of the motion picture exhibition business at the Ambassador, Missouri and New Grand Central Theatres by any person or corporation except Warner Bros. Pictures, Inc., or a corporation affiliated with or controlled by it, Warner Bros. Pictures, Inc., and respondent Vitagraph, Inc., discontinued selling and furnishing and thereafter and ever since has refused to sell and furnish motion pictures produced by the said Warner Bros. Pictures, Inc., and the First National Pictures, Inc., for exhibition at any of the said three theatres.

That pursuant to said unlawful conspiracy and agreement, and in execution thereof, the said Paramount Pictures Distributing Co., Inc., Paramount Pictures Distributing Corporation and R K O Distributing Corporation have discontinued selling and furnishing motion pictures for exhibition at the said Ambassador, Missouri and New Grand Central Theatres, and have refused and continue to refuse to furnish motion pictures for exhibition at the said theatres or any of them so long as the same are operated by any other person than Warner Bros. Pictures, Inc., or a corporation organized or controlled by said Warner Bros. Pictures, Inc.

That in order to make said restraint of trade in motion pictures and the boycott of respondents effective, respondents have conspired to perform all acts and things and use all means necessary and possible to that end, including the means, acts and things hereinbefore and hereinafter more particularly alleged and other means, acts and things to informant unknown.

For the purpose of effectuating the aforesaid conspiracy, the respondents caused the cancellation of so-called franchises, to-wit, contracts which provided for a supply of motion pictures for use at the Ambassador, New Grand Central and Missouri theatres for many years, and acquired a large number of bonds of the owners of said theatres for the purpose of opposing and preventing the establishment or continuation of the motion picture exhibition business at said theatres by any person or corporation except Warner Bros. Pictures, Inc., or a corporation affiliated with or controlled by it.

Charges Coercion

For the purpose of effectuating the aforesaid conspiracy, the respondents endeavored to intimidate, coerce and compel the owners of said theatres, their representatives or agents, to transfer the possession and control thereof only to Warner Bros. Pictures, Inc., or a corporation affiliated with or controlled by it, and to refuse to grant a lease or leases for said theatres, or the possession and use thereof, to any other person or corporation, and endeavored to intimidate, coerce and compel prospective lessees to refrain from leasing said theatres and procuring suitable motion pictures for exhibition in said Ambassador, Missouri and Grand Central Theatres, and from engaging in the aforesaid motion pictures trades and commerce:

(1) By threatening to acquire and acquiring control of and to engross the entire supply of motion pictures which was available and necessay for use at the aforesaid theatres;

(2) By threatening to prevent and preventing any other lessee than Warner Bros. Pictures, Inc., from acquiring any of the motion pictures which were available and necessary for use at the aforesaid theatres;

(3) By threatening to cause and causing said owners great injury, loss and damage if said theatres should be leased to, acquired or used by any other person or corporation than Warner Bros. Pictures, Inc.;

(4) By threatening to cause and causing injury to any lessee other than Warner Bros. Pictures, Inc., of said theatres by any and all means, including injury to any other lessee in his business, trade, reputation, and property in the exhibition of motion pictures at said theatres;

(5) By threatening to spend, use or lose a large sum of money if necessary, and actually spending, using and losing large sums of money, and to use the entire resources of Warner Bros. Pictures, Inc., to so injure any other lessee;

(6) By threatening to engage in and engaging in the business of exhibiting motion pictures at St. Louis in competition with any other lessee, and to conduct and did conduct said competing business in a malicious and unfair man-

RUSS. TICKET SCALPERS' EXISTENCE PRECARIOUS

The life of a theatre ticket scalper in Moscow is most certainly not an easy one, particularly when the Soviet government learns his identity. Witness the case of thirty former managers and other high officials of Moscow theatres who went on trial this week on charges of speculation and defrauding the state of hundreds of thousands of rubles in revenue. The defendants were arrested several weeks ago after wholesale private speculation in theatre tickets had been discovered.

Last year several theatre men were marched before a firing squad after conviction on similar charges.



"Knowledge Comes, But Wisdom Lingers"

Playdates come but it takes the National Screen trailer to give your "coming attractions" that preview look . . . to make the memory linger in the minds of your patrons . . . that's why they say

NATIONAL SCREEN SERVICE

. . . prize baby of the Industry!

MONOPOLY OF PICTURES CHARGED

(Continued from page 70)

ner, that is to say, by engaging in any and all acts and practices of unfair competition which would cause, and for the purpose of causing injury, loss and damage to any other lessee as an exhibitor at said theatres.

Monopoly Move Charged

For the purpose of effectuating the aforesaid conspiracy, the respondents arranged and agreed that Warner Bros. Pictures, Inc., Vitagraph, Inc., First National Pictures, Inc., Paramount Pictures Distributing Co., Inc., Paramount Pictures Distributing Corporation and R K O Distributing Corporation would refuse to enter into contracts for, or to furnish motion pictures for use at said theatres to any person or corporation except Warner Bros. Pictures, Inc., or a corporation affiliated with or controlled by it, and would furnish motion pictures in the aforesaid trade in motion pictures in Missouri for use at said theatres only to Warner Bros. Pictures, Inc., or a corporation affiliated with or controlled by it.

In pursuance of the aforesaid arrangement and agreement, and to effectuate the aforesaid conspiracy, and especially to enable Warner Bros. Pictures, Inc., to acquire, hold and control all of the motion pictures necessary for use at the aforesaid theatres and which would otherwise have been available in the course of trade in motion pictures in Missouri to any lessee of said theatres, and for the purpose of preventing the lessee or lessees of the Ambassador, New Grand Central and Missouri theatres from procuring an adequate or any supply of motion pictures in the aforesaid trade in motion pictures in Missouri for use at said theatres, the respondents have refused to enter into contracts for, or to furnish, motion pictures except to Warner Bros. Pictures, Inc., or a corporation affiliated with or controlled by it, and Paramount Pictures Distributing Co., Inc., Paramount Pictures Distributing Corporation and R. K. O. Distributing Corporation have entered into contracts granting to Warner Bros. Pictures, Inc., or a corporation affiliated with and controlled by it, the exclusive right to the first run exhibition at St. Louis of motion pictures sold and distributed by them in the motion picture trade, all in furtherance of and part of said conspiracy.

V

Your informant further states that respondents herein, by reason of said combination, pool, trust and understanding, and the acts done in furtherance and in pursuance thereof, as herein stated, have obtained and now have a monopoly of the supply of suitable motion pictures available for use at the said Ambassador, Missouri and New Grand Central Theatres in St. Louis; have unlawfully restricted and limited and do continue to restrict and limit the supply and the trade in motion pictures for exhibition in the City of St. Louis, Missouri; have prevented and are preventing competition among themselves in the purchase, sale and trade in motion pictures in the State of Missouri and have boycotted and are still boycotting the said Ambassador, Missouri and New Grand Central Theatres in St. Louis, and are unlawfully depriving the owners and lessees of said theatres of the opportunity to acquire suitable motion pictures for exhibition in said theatres; and that said combination, confederation, pool, trust and understanding so entered into and maintained by said respondents as aforesaid and the acts and methods done and performed by said respondents in pursuance and in furtherance thereof, have deprived and do deprive the public of free, full and unlimited competition in the buying, selling and trading in motion pictures for exhibition in the City of St. Louis, to the great damage and detriment of the public and the people of Missouri.

That by reason of the premises, said respondents have and up to the present time are grossly offending against the laws of this State and have willfully and flagrantly abused and misused their rights, authority and franchises as corporations and have wilfully and unlawfully assumed and usurped authorities and privileges not granted to said corporations by the laws of the State of Missouri and that the acts and agreements of respondent corporations as hereinbefore set forth constitute a wilfull and malicious preversion of the franchises granted to said corporations by the State of Missouri, and illegal and wilfull usurpation of privileges and authorities not granted to said respondents by the State of Missouri, to the great and permanent injury of the public.

WHEREFORE, YOUR INFORMANT, prosecuting in this behalf for the State of Missouri, prays that the respondent corporations and each of them severally be excluded of all corporate rights and privileges under the laws of the State of Missouri, and that their franchises, rights, authority, licenses and certificates to do business under the laws of the State of Missouri be declared forfeited and that each and all of them be ousted from their corporate franchises, privileges, licenses and authority to do business under the laws of this State.

Second Count

Your Informant, for a second count against respondents, and each of them, hereby adopts and makes a part hereof as fully as if the same were herein re-written and incorporated, each and all of the allegation in the first count of this information so far as the same are applicable hereto and further shows to the Court that:

I

Fox Midwest Theatres, Inc., is a Delaware corporation, doing business in the State of Missouri and other states and is engaged in the business of owning, leasing and operating, or, under some working arrangement unknown to this Informant, is associated in the operation of motion picture theatres in Missouri and other states, including the following twelve theatres in Kansas City, Missouri: Uptown Theatre, 3700 Broadway avenue; Plaza Theatre, 4701 Wyandotte; Isis, 3102 Troost; Apollo, 3227 Troost; Warwick, 3927 Main; Madrid, 3808 Main; Rockhill, 4608 Troost; Waldo, 75th and Washington; Linwood, 3036 Prospect; Benton, 3200 Independence avenue; Gladstone, 4608 St. John avenue, and Vista, 2613 Independence.

(Follows identification of Universal Film Exchanges, Inc.: Twentieth Century-Fox Film Corp.; Metro-Goldwyn-Mayer Distributing Corporation; Columbia Pictures Corp.; United Artists Corp.)

Your Informant further states that during the year 1935, a more exact date being unknown to Informant, Respondents created, entered into and became members of and have ever since said time participated in a pool, trust, agreement, combination, confederation and understanding among themselves and with each other, which tends to and does result in the restraint of lawful trade of full and free competition in the importation, transportation, purchase and sale of and trading in motion picture films in this State, with the purpose, design and view to regulate, control and fix the prices of motion picture film, to maintain such price when regulated and fixed and fix the amount and quality of motion picture films bought, sold, distributed and dealt in in the State of Missouri, and to lessen lawful trade and full and free competition in the importation, transportation, purchase and sale of and trading in motion picture films in this State, and in the refusal of respondents to sell motion picture film to persons not in such pool, trust, agreement, combination, confederation and understanding and in threatening persons from selling and supplying motion picture film to persons who are not members of or parties to such pool, trust, agreement, combination, confederation, association or understanding and in boycotting persons not members of or parties to such pool, trust, agreement, combination, confederation, association or understanding.

II

Your Informant further states that in pursuance of said pool, trust, agreement, confederation, combination and understanding, so entered into by said Respondents, for the accomplishment of the objects and purposes aforesaid, respondents have committed and perpetrated the following acts:

(1) Formulated and set up an arbitrary grouping and zoning of subsequent run theatres in Kansas City, Missouri, in which the availability, runs and clearance of motion pictures to be exhibited by subsequent run theatres in said city and zones were established. By "availability" is meant the number of days that must elapse between the close of the first run and a subsequent run. By "runs" is meant the order in which the theatres will exhibit a motion picture, that is to say as a first run, first subsequent run, second subsequent run and further subsequent runs. By "clearance" is meant the number of days that must elapse between any two runs, whether first or subsequent, or two subsequent runs. The zoning and schedule of availability, runs and clearances so set up by the Respondents is substantially as follows (the zone numbers being used herein solely for convenience in references):

(a) Zone No. 1, to include Plaza, Isis, and Apollo theatres owned or leased and operated by Fox Midwest Theatres, Inc., and the Gillham, Bagdad and Strand theatres, owned or leased and operated by independent or unaffiliated exhibitors. The Plaza theatre is to have the first subsequent run in said city and all motion pictures shall be available to the Plaza theatre 35 to 42 days after the close of the first run in said city. It shall receive 7 days clearance from the first date of availability over the third subsequent city run, 14 days' clearance from the last date of availability over all subsequent run theatres in said city charging an adult admission price of 20c, 72 days' clearance over all subsequent run theatres in said city charging an adult admission price of 15c, and 129 days' clearance over all subsequent run theatres in said city charging an adult admission price of 10c. All motion pictures exhibited in the Plaza theatre on a single bill policy in that theatre

(Continued on page 74)

THEATRE PASSES GIVEN CAREFUL MOTORISTS

The police of Mt. Vernon, N. Y., are awarding a new kind of "ticket" to motorists. Although continuing to arrest all violators of traffic regulations, they are also rewarding careful drivers with free theatre admissions.

The arrangement was made by the Permanent Automobile Safety Council of Mount Vernon and two theatres. The houses contribute twenty tickets each week.

OUT OF THE WORLD'S LARGEST AND FINEST FILM LABORATORY COME CONSOLIDATED *"CERTIFIED PRINTS"*



A TRIUMPH OF ACCURACY...

A MIRACLE OF UNIFORMITY

SOMETIMES your experts take an entire day to light a single scene that the audience sees for only three or four minutes. It's this devotion to detail that makes the American motion picture the most beautiful in the world. Here at Consolidated we take similar pains to produce theatre prints that bring these artistic effects to the screen with unerring accuracy. No other film laboratory anywhere has such elaborate and costly machinery for controlling quality, for assuring uniformity, for reproducing all the sound and action in the master negative, for providing the producer with theatre prints that are *always* "a triumph of accuracy, a miracle of uniformity".

CONSOLIDATED FILM INDUSTRIES, INC.

NEW YORK HOLLYWOOD

RESTRAINT OF TRADE IS CHARGED

(*Continued from page 72*)

shall not be played by any subsequent run theatre in said city on a double bill policy.

The Isis or Apollo theatres shall have the third subsequent run in said city. The availability for the third run shall be 7 days after the first date of availability of the second subsequent run. The Isis or Apollo theatres shall have the first run over the Bagdad, Gillham and Strand theatres.

(b) Zone No. 2 to include the Warwick and Madrid theatres, owned or leased and operated by Fox Midwest Theatres, Inc., and the Roanoke, Westport, LaSalle and Mokan Theatres, owned or leased and operated by independent or unaffiliated exhibitors. The availability to said theatres in said zone shall be 126 days after the close of the first run in said city. The Warwick theatre shall have the first run in said zone and the Madrid theatre the third run in said zone.

(c) Zone No. 3 to include the Rockhill theatre, owned or leased and operated by Fox Midwest Theatres, Inc., and Lindbergh, Sun, Southtown, Bijou and Mary Lou theatres, owned or leased and operated by independent or unaffiliated exhibitors. The Rockhill theatre shall have the third run in said zone which shall be the first 15c run in said zone.

(d) Zone No. 4 to include the Linwood theatre, owned and operated by Fox Midwest Theatres, Inc., and the Oak Park, Prospect, Colonial, Circle, Murray, Central and Baltic theatres, owned or leased and operated by independent or unaffiliated exhibitors. The Linwood theatre shall have the second run in said zone and which shall be the first 15c run in said zone.

(e) Zone No. 5 to include the Benton, Vista and Gladstone theatres, owned or leased and operated by Fox Midwest Theatres, Inc., and National, Ritz, St. John, State, Belmont and Admiral theatres, owned or leased and operated by independent or unaffiliated exhibitors. The Benton theatre shall have the first run in said zone, the Gladstone theatre the second run and the Vista theatre the fourth run.

(f) Zone No. 6 to include the Waldo theatre, owned or leased and operated by Fox Midwest Theatres, Inc., and the Paseo theatre, owned or leased and operated by an independent or unaffiliated exhibitor. The Waldo shall have first run in said zone and exclusive run over any new theatre which might be erected within a radius of 20 blocks.

(g) Zone No. 7 to include the Lincoln theatre, owned or leased and operated by Fox Midwest Theatres, Inc., to have first run in the colored zone over all theatres catering to colored patronage in the city.

(h) Zone No. 8 to include the theatres in Wichita and Topeka, Kans., and Springfield and Joplin, Mo. As to theatres in these cities it was provided that all pictures playing a run of seven days or more should not be permitted to play a double bill in any subsequent run theatre.

Choice to Fox Midwest

(2) Respondent producers and distributors refused to negotiate or make contracts with independent or unaffiliated exhibitors until Fox Midwest Theatres, Inc., had been afforded an opportunity to make its choice of motion pictures, and of availability, runs and clearances for theatres owned and operated by it in Missouri and Kansas, including Kansas City, Mo., or to negotiate and enter into contracts with independent or unaffiliated theatres until Fox Midwest Theatres, Inc., had been afforded an opportunity to set up and work out with the respondent producers and distributors the zoning and availability, runs, and clearance schedule hereinbefore described.

(3) After said zoning and availability, runs and clearance schedule had been set up, fixed and determined upon by respondents, each of the respondent producers and distributors entered into contracts with Fox Midwest Theatres, Inc., agreeing to supply said respondent with motion pictures for the 1935-36 season in substantial accordance with said zoning and availability, runs and clearance schedule and not to supply motion pictures to any independent or unaffiliated exhibitor in Missouri or Kansas, including Kansas City, Mo., contrary to the provisions of said schedule.

(4) Prior to the setting up of said zoning and availability, runs and clearance schedule, respondent producers and distributors informed independent or unaffiliated exhibitors that they would not be able to furnish any motion pictures to independent or unaffiliated exhibitors unless the same were subject and pursuant to said schedule.

(5) Respondents have set up said zoning and availability, runs and clearance schedule and respondent producers and distributors on the one hand, having contracted with Fox Midwest Theatres, Inc., on the other, not to furnish motion pictures to independent or unaffiliated exhibitors except in accordance with said schedule, the respondent producers and distributors refused to negotiate any contracts or to contract with independent or unaffiliated exhibitors, except on the basis of the zoning and availability, runs and clearances provided in said schedule, and forced other theatre owners as a condition precedent to obtaining any motion pictures for the 1935-36 season to consent and agree that motion pictures should and would be furnished to them only in accordance with said schedule and pursuant to the agreement, conspiracy and monopoly existing between respondents.

III

That by reason of the premises, said respondents have and up to the present time are grossly offending against the laws of this State and have wilfully and flagrantly abused and misused their rights, authority and franchises as corporations and have willfully and unlawfully assumed and usurped authorities and privileges not granted to said corporations by the laws of the State of Missouri and that the acts and agreements of respondent corporations as hereinbefore set forth constitute a wilfull and malicious perversion of the franchises granted to said corporations by the State of Missouri, and illegal and willful usurpation of privileges and authorities not granted to said respondents by the State of Missouri, to the great and permanent injury of the public.

WHEREFORE, your informant, prosecuting in this behalf for the State of Missouri, prays that the respondent corporations and each of them severally be excluded of all corporate rights and privileges under the laws of the State of Missouri, and that their franchises, rights, authority, licenses and certificates to do business under the laws of the State of Missouri be declared forfeited and that each and all of them be ousted from their corporate franchises, privileges, licenses and authority to do business under the laws of this State.

ROY MCKITTRICK, Attorney General.
JOHN W. HOFFMAN, JR.,
Assistant Attorney General.

REFILING OF MISSOURI SUIT HELD LIKELY

Missouri's suit to oust distributors for unfair practices may have to be withdrawn and refiled to correct an apparent legal defect which explains why none of the defendants has been served as yet.

There is some legal question in Missouri as to whether the two counts have been properly drawn in connection with their involving some large distributors without actually naming them, and because of the complications of the two different situations: the Warner - Fanchon and Marco-St. Louis controversy and the Fox Midwest Kansas City clearance fight with independents.

White, Leonard To Head AMPA

The Associated Motion Picture Advertisers' nominating committee in New York, reconsidering its previous resignation, presented to the membership this week a new slate of officers for 1936-37. Their election is thus assured, since Charles Alicoate's ticket, headed by Hal Horne, was at the same time withdrawn, in favor of the following nominees submitted by Charles Leonard's "regular" committeemen:

For president, Gordon S. White; vice-president, Charles Leonard; secretary, Ralph Lund; treasurer, Herbert Spencer Berg; trustee, William Ferguson. Gordon White and Mr. Berg and Mr. Ferguson are serving now in the offices named.

Nominated for the directorate, and likewise assured of election, are: Mr. White, Mr. Leonard, Mr. Lund, Mr. Berg, Monroe Greenthal, Barret McCormick, Tom Waller, George Gerhard and Milton Silver.

AMPA's members, in session for the regular Thursday meeting last week tentatively accepted the artist's design for the medals that will be awarded to the best trade paper, fan publication and newspaper advertisement published in 1935 by the New York advertising departments of distributors, and to be judged by prominent trade, fan and newspaper editors and publishers. The judging was to take place at this week's meeting, and the election of officers at the following meeting.

In reconsidering its resignation, the nominating committee abandoned its attempt to enlarge the board of directors, because of unconstitutionality involved.

Hamrick-Evergreen Meeting

Hamrick-Evergreen Theatres held its first quarterly meeting in Seattle last week. Cash bonuses were awarded to Hal Drigler of the Paramount, Portland; Morris Nemmer, Wenatchee, and Carl Mahne of the Egyptian, Seattle, and George Appleby of the Coliseum, Seattle. Frank L. Newman, Sr., John Hamrick, Al Rosenberg and Al Finkelstein addressed the gathering.

DISTRIBUTORS IN SPAIN BENEFIT BY MUTUA'S DEFENSE OF EDELSTEIN

Credits Tightened and Contractual Obligations Strengthened Through Fulfillment; United Front Achieved for Industry

by HARRY CHAPIN PLUMMER
in Barcelona

With the tightening of credits and the strengthening, in fulfillment, of all contractural obligations directly resulting from the firm stand taken by the Mutua in the controversy centering upon Jacques Edelstein and Metro-Goldwyn-Mayer Iberica, SAE, which he heads, the distributors, American, foreign and Spanish, find themselves in a position of daily increasing advantage. Recognition by the Spanish Ministry of Labor and of the *Consejería de Trabajo* of the Regional Government of Cataluña is now confidently expected for the demand of the major distributors that the voting majority of the Cámara Española de Cinematografía be predicated not upon nationalities or unit numbers, but upon the plurality of labor employed.

One of the most active members of the Mutua, M. J. Messeri, director-general of Paramount Films, SAE, long has urged that the voice of the major distributors, with their more extended and more practical experience with exhibitor groups be made the determining factor and that sweeping reforms throughout Spain be thus instituted. Already even the smaller units of the Spanish coterie in the Mutua are beginning to register the benefits of the new and determined stand taken by their organization against the warring exhibitors and it now appears that the distributors' body henceforth will have no difficulty in continuing to show its present united front.

Cites Responsibility

"The majority of votes for the big member companies of the Mutua is as essential as the existence of the Film Board of Trade itself," Mr. Messeri said. Such a step would mean the shouldering by the big companies of responsibility for the introducing of constructive ideas and constructive measures for all the members.

"Until recently the entire film industry in the country has been so disorganized that only the hard work and cooperation of all may now bring it to normalcy as compared with that of other countries.

"If the small distributor has been able to live comfortably up to this day, he has to thank the big companies for rigidly maintaining their contracts and, above all, for the maintenance of rental prices.

"A strong Film Board of Trade can only be built upon lines charted by the big distributors. This must naturally take the form of a big distributors' majority, so as to avoid disturbing and unsettling influences arising from agitation by the smaller units on points meaning nothing of constructive value to the Film Board of Trade. Once this majority is realized, then the following points should be studied and put into effect as soon as possible:

(1) Zoning of each key city.
(2) Stiffening of admission prices.
(3) Circuiting of releases.

"Thus far we have had the incongruous situation of a fifth run, for example, playing a picture before a second or a third run. This situation tells on the entire industry.

"Among other items are minimum guarantees, box office checking, double and treble bills and evils too numerous to recount, but which a united stand and determined action may succeed in correcting—speedily and permanently."

▽

Technical Freedom Urged

Original Spanish-language production of motion pictures, both by Spanish and American companies, will be second only to English language production and logically will enjoy distribution not only in Spain, but throughout the Spanish-Americas, the Philippines and in the big Spanish colonies in the United States and abroad, when technical personnel and equipment from abroad are more freely admitted and welcomed, in the belief of Clifford R. Smith, European commercial manager of Electrical Research Products, Inc.

Interviewed at the Barcelona office of MOTION PICTURE HERALD at the Hotel Ritz, Mr. Smith, who was accompanied by Mrs. Smith upon his visit from London, his headquarters, said his observations here and in Madrid had convinced him that original Spanish language production was making noteworthy progress.

"The weakness of Spanish productions," declared Mr. Smith, "seems to me to lie in a lack of the trained technical personnel, directors, cameramen, sound technicians, makeup men—the invisible army.

"When the Spanish picture industry seriously settles down to develop that side of the business, and if it employs the traditional intelligence and acumen it has manifested in other lines of endeavor, to adopt in the beginning, at least, a liberal policy toward bringing into this country experts in the fields I have indicated, who can teach and train Spanish personnel, then we shall see the start of serious and efficient original production in Spain.

"The tremendous improvement in British production that we have seen within the last two or three years has been due very largely to the fact that they have brought in experts from Hollywood to train English personnel. I believe the ultimate solution of the existing problem here will be a mixture of the best foreign language product dubbed into Spanish and a reasonable number of Spanish originals based upon Spanish stories.

"In the near future there certainly will be an increase both in the quantity and in the quality of original Spanish pictures made in this country.

"It is obvious that with the possible exception of French production, that in the Spanish language has by far the greatest possibilities in the export market. Eventually there may be greater distribution for Spanish than for French pictures and second only to English language films—but they will have to be good pictures! Further, I believe the American companies will take a financial interest in original production in Spain as soon as the Government and the local cinema factors have provided the facilities. There is no fundamental difference between the technique, the equipment and the methods of recording used in the studios in this country and those in Hollywood or London or Paris."

Mr. Smith, visiting the studios of two Western Electric production licensees—Fono España in Madrid, and Voz de España in this city—was guest of honor at a luncheon at the Hotel Ritz by John W. Dolphin, general manager of Western Electric Company of Spain. Among those present were: Mr. Messeri; Enrique Aguilar, the recently appointed general director of Hispano American (Universal) Films; William B. Morgan and Bernard J. Gottlieb, chief executives respectively of Artistas Asociados (United Artists) and Columbia Films, and S. Persichetti and G. Paolucci, of the Voz de España Studios.

COERCION CHARGED IN SPANISH SUIT

Alfred Allentorn, Francisco Fernandez and Francisco Benajez, owners respectively of the Smart, Basque and Delicias theatres, Barcelona, have charged coercion in a suit brought in criminal court against Zolio Oliver, president of Mutua, Enrique Aguilar of Universal, vice-president, Jose Viros of Warner, secretary, and the distributor organization itself.

The exhibitors' complaint alleged that the defendants forced Senor Benajez to pay 29,000 pesetas assertedly due MGM when he had a standing balance of 7,000 pesetas with Mutua.

Messeri of Paramount Proposes Large Companies Hold Vote Majority and Bear Responsibility for Changes

George Burgess Named Eastern Service Head

George Burgess, who was recently appointed vice-president and general manager of Eastern Service Studios at Astoria, L. I., was made president of that organization this week by the board of directors. Mr. Burgess has been associated with this company for the past two years and previous to that was connected with Electrical Research Products, Inc.

PULLMAN MOVIES REPORTED CLOSER

Features Shown Rail Executives Amid Screeching of Brakes and Blowing of Whistle

After months of experimentation, sound motion picture exhibition on trains is about to become a commercial reality, according to a report from Chicago where Sidney Cohen, formerly with MGM and said to be a former New York exhibitor, is understood to have closed a deal with the Pullman Car Company.

Extensive tests were made by the Pullman company on a car of the Illinois Central railway at Chicago, and they showed that sound pictures can be shown successfully while a railway train is in motion, observers said.

Hollywood Interested

That Hollywood interests have at least an eye to the development of the idea was seen in the assignment by Louis B. Mayer, production head of MGM, of Fred Barthow, MGM publicity man, to witness the demonstration and to report back to Mr. Mayer on the possibilities.

The desire of the Pullman company is to have the plan in operation by the time vacation rates go into effect, so that they can advertise the feature in summer vacation ad campaigns.

Several others have been attempting to promote the idea, and the railroads have been eager to add films for the convenience of travelers, but Mr. Cohen's negotiations are the first to have reached a definite stage, according to sound equipment companies. Installations are scheduled to be made on the Illinois Central and probably other lines some time this summer.

Meanwhile from Lincoln, Neb., comes word that independently of the Pullman company the Burlington line is giving films a trial in its dining cars to obtain public reaction to the idea. It is planned to equip all through trains for sound films.

The Union Pacific railroad also is reported to be preparing for nightly motion pictures on through trains running between Denver and Chicago and other long jumps.

Tests Made Near Chicago

The Pullman-Illinois Central tests were made with RCA Photophone 35 mm. on an 18-mile stretch near Chicago. Every sort of condition prevailing in railroading was used. Stopping, starting, whistle blowing and screeching brakes were applied while feature films were being shown to railroad executives in a standard club car. Several are reported to have said that the demonstration proved sound films can be shown advantageously to railroad passengers.

Mr. Cohen left immediately after the tests for Hollywood, where, according to the reports, a company is being formed to handle the commercial phase of train exhibitions. Details were promised soon. Mr. Cohn then returned to New York.

RCA Photophone in New York had no information other than that Mr. Cohen has been working on the plan for some months and that a previous test had been conducted at Pittsburgh. However, it was said that the plans contemplated use of a new model RCA portable projection equipment.

Captain Jefferson Davis Cohn, a Wall street broker, also has been working on the idea about a year and negotiated for installations of Trans-Lux rear projection equipment. His plan was to show newsreels, comedies and other shorts in a special car, giving a one-hour performance at an admission of 50 cents. His negotiations had been with the Pennsylvania railroad and an initial installation had been planned for the run between New York and Washington.

Another company promoting the idea is the Coast-to-Coast Railroad Theatre Corporation, chartered at Albany, N. Y., recently by Oscar Rubin, Goldie Stahl and Mollie Schnee.

The tests conducted in Chicago, the other day, were attended by railroad officials from practically every company. The executives included several presidents of railroads as well as other officials and technical chiefs.

Standard Car Used

For the demonstration a standard Pullman club car was used. The equipment, built by RCA with this use specifically in mind, was very compact. The whole unit, generator, transformers, and projector was enclosed in a steel case about four feet high, three feet wide and 15 inches deep. As each car only generates 32 volts and 115 volts are necessary for projection purposes a generator was used.

A tripod brace effect and special clamps holds the projector unit in place. It is easily mounted and dismantled. A screen of the roller type is used at one end of the car. In the tests the picture was so clear that drawing the curtains, was not necessary, although it was done to show the film at its best.

According to one of the railroaders present, one was unconscious of the action of the train. The sound equipment gave perfect reproduction and made one forget the outside noises.

Present plans for showing pictures in Pullman cars on all the better trains are expected to be culminated shortly. A closed Pullman company, selling no stock, has been formed to handle the entire motion picture project for the Pullman interests. This company expects to equip 300 cars during the next six months, enough to handle all principal trains for all railroads.

The company will not only equip the trains but will provide operators, films and handle all details. Booking of pictures will be handled by the new concern and the Pullman company will pay a flat rate for the entire service, paying so much per car installation and per car service.

—

Motion picture train service inaugurated in England last May on the London-Leeds express has been extended to include the Leeds to Edinburgh express by Pathe, which provides both film and equipment.

Dimension Illusion Process Revealed

A third dimensional illusional process developed by the Fleischer Studios was explained in New York this week when it was demonstrated to a special audience by Max Fleischer, head of the company. Mr. Fleischer did not claim actual third dimension but said his device tricked the eye into thinking it saw depth. Further experiments in the process are being made.

Mr. Fleischer said he had developed a camera with a finity of only six feet, so that objects beyond that distance are not photographed. Miniature sets are built on angles to conform with this six-foot perspective and the animated characters are photographed several inches in front of the sets. The platform holding the set is constructed as part of the camera and must be in slight motion to give the desired effect.

Experimental shots taken with the new process have been incorporated in many of the recent Fleischer cartoons, released by Paramount. According to Mr. Fleischer, many unsolicited letters from exhibitors to himself and to Paramount, inquiring whether third dimension was used in filming the cartoons, convinced him he was on the right track.

The plane of action is limited to left and right and up and lown. Figures walking away from the camera would increase in size and figures walking toward it would shrink. The real secrets of the system are contained in the camera, which is to be patented before further details are revealed.

Plan Nebraska Circuit

A new circuit is in the offing for Grand Island, Neb., and vicinity, with William N. Youngclaus, veteran independent, and Lloyd Thompson, son of Senator W. H. Thompson, supplying the backing. The proposed circuit will be capitalized for $199,000. Mr. Youngclaus also has the State, Central City; Shelton, Shelton, and Empress, Grand Island.

Chilean Theatre Equipped

Western Electric Company of Chile has announced the signing of contracts for the installation of equipment in the new Teatro Circo in Santiago, Chile. The house, which is now in the final stages of construction, will seat 10,000 and will be used for all types of entertainment similar to that presented at Madison Square Garden in Manhattan.

Broadway Theatres Auctioned

The Astor-Bijou-Morosco theatre block at Broadway and 45th Street in Manhattan was sold at auction last week to the City Investing Company, real estate firm, for $1,800,000. The sale is subject to a first mortgage of $1,000,000 held by the Metropolitan Life Insurance Company.

Mayor to Address SMPE

Mayor Edward J. Kelly of Chicago will address the opening luncheon of the Spring meeting of the Society of Motion Picture Engineers at the Edgewater Beach Hotel, Chicago, April 27-30. Other Chicago speakers will be John Balaban and Jack Miller.

THE WILL ROGERS MEMORIAL HOSPITAL FUND

CELEBRATED IN ALL THEATRES
throughout the United States
Week of May 22 to 28 inclusive

For a period of one week, starting Friday, May 22nd, 1936, a theatre campaign for funds will be conducted for the maintenance and expansion of the WILL ROGERS MEMORIAL HOSPITAL at Saranac Lake, N. Y. This hospital, built at a cost of over one million dollars, will be available to the needy and destitute of our industry. Ushers, film exchange employees, actors, managers — *everybody* in the business will be eligible for admission to this *living* monument to the memory of a man you all loved.

Patients taken care of at the WILL ROGERS MEMORIAL HOSPITAL are drawn from every part of the country—therefore the appeal should be general. Sponsored by every producing, distributing and exhibiting organization, it has been decided that the widest appeal and the greatest results could be obtained through either theatre collections or the theatre membership plan described in the coupon below. It is hoped that exhibitors will adopt one plan or the other in order to insure the complete success of the campaign.

Theatres in which collections are to be taken up will receive a trailer featuring such box-office names as Shirley Temple, Bing Crosby, Irvin Cobb, May Robson and Lowell Thomas. This trailer makes a stirring appeal and should produce fine results with audiences. Exhibitors participating in the membership plan will receive a short trailer stating "This Theatre Is A Member of and Has Contributed To The Will Rogers Memorial Hospital Fund" as well as a card to display at the box office indicating his support.

Watch the trade papers for further announcements on the WILL ROGERS MEMORIAL FUND and get behind the campaign 100%. It deserves and needs your support because it is not only a tribute to the memory of a great man, but a definitely constructive force in the industry. It is YOUR hospital!

I HEREBY APPLY FOR MEMBERSHIP IN THE WILL ROGERS MEMORIAL HOSPITAL FUND AS FOLLOWS:

1. I will take collections three times daily in my theatre / theatres and run the trailer with Lowell Thomas, Bing Crosby, Shirley Temple, Irvin Cobb and May Robson, during the week of May 22nd - 28th. ☐ YES ☐ NO

2. I will subscribe memberships for my theatre / theatres on the seating basis, and enclose my check for $_____ ☐ YES ☐ NO

(Each theatre seating 500 or less $10)
(" " " 500 to 1000 $15)
(" " " 1000 to 2000 $20)
(" " " over 2000 $25)

NAME_____

ADDRESS_____

NAMES AND CAPACITIES OF THEATRES_____

ADOPT ONE OF THESE PLANS AND BE 100 PER CENT

UA

CAMPAIGN HEADQUARTERS
WILL ROGERS MEMORIAL HOSPITAL FUND — ROOM 414
1619 Broadway
New York

L. E. THOMPSON, *Chairman*

READ THIS COUPON CAREFULLY!

Many theatres are not able to take collections, due to lack of personnel, policy set up, etc. If this is so in your case—the membership plan is open to you! Get behind it!

CHINA'S THEATRES SHOW BIG GAIN IN RECEIPTS UNDER SHOWMANSHIP

Short-Wave Broadcast Mirrors Return to Exploitation; Decline of Domestic Production Aids the Foreign Films

by J. P. KOEHLER
in Shanghai

If the cheering results of the box office for the month of January are any indication of the year to come, then the motion picture industry in China is due for progress that upsets all calculations. For, taking everything into consideration—depression, increased taxation, floods and droughts, a depressed currency, and many business and bank failures—the month saw record attendance at China's motion picture theatres.

One reason for the improvement was the fact that both the now officially recognized January 1st New Year holiday and the Chinese Lunar New Year came in this month, and, contrary to expectations, the government lid was not clamped down so hard this year on the Lunar New Year celebrations, with the result that the teeming population had several days of holiday commencing January 24 and lasting until January 28th.

This brought to the cinemas tens of thousands of persons whose one yearly vacation falls on the Lunar Year, and whose one yearly attendance at the theatre coincides with the same date.

The distributing agencies made a noble effort to give the crowds what they wanted, and when they wanted it. Certainly January was a record month for big picture releases in Shanghai. January 1st saw "Mutiny on the Bounty" (MGM); "Three Musketeers" (RKO-Radio); "Stars Over Broadway" and "Frisco Kid" (Warner) on the screens of Shanghai's four first-run cinemas, and the Lunar New Year did record breaking business at the same theatres with "A Night at the Opera" (MGM); "Top Hat" (RKO-Radio); "The Littlest Rebel" (Fox) and "The Bride Comes Home" (Paramount).

In between these great holiday releases Shanghai cinema patrons were given "The Melody Lingers On" (UA); "Ah Wilderness" (MGM); "Shipmates Forever" (Warner); "Mary Burns, Fugitive" (Paramount); "Alice Adams" (RKO-Radio); "Steamboat Round the Bend" (Fox); "Sweet Surrender" (Universal); "We're in the Money" (Warner); "Remember Last Night" (Universal); "The Arizonian" (RKO-Radio); "Thunder Mountain" (Fox); "Moonlight on the Prairie" (Paramount); "Freckles" (RKO-Radio); "So Red the Rose" (Paramount); "The Case of the Lucky Legs" (Warner) and "The Payoff" (Warner); with a reissue of Fox's five-year-old "Just Imagine." All played to excellent business.

▽

Exploitation projects are coming back to Shanghai after a lapse of such work for a long time. Real showmanship was reflected in the broadcasting of the music from a popular local night club via short-wave radio, that was received in England and Australia, for Warner's "Shipmates Forever."

"Mutiny on the Bounty" did record business for 10 days at the Nanking theatre, Shanghai. "Top Hat," doing 8 days to C$23,000, almost reached the Metropol theatre's previous high record of "Curly Top" which ran 12 days to C$25,000. Fred Astaire and Ginger Rogers continue to be the most popular musical comedy team on China's screens.

But what is probably the outstanding business of the month and past year is the run of eight days, at the 2,000-seat Grand theatre in Shanghai, of "The Littlest Rebel" (Fox) which topped C$40,000! Even four shows a day, one over the regular amount, did not take care of the crowds. Shirley Temple is today almost universally conceded to be the greatest box-office attraction in China. Paramount's "The Lives of a Bengal Lancer," which finally has received the official sanction of the Nanking censors after a long delay, is following this record business at the Grand theatre with the "full house" sign out at all performances and with seats reserved ahead for days.

Such films are real meat for the cinema patrons in China, and undoubtedly the releases scheduled for the next two months, which include: "Metropolitan" (Fox), "Last Days of Pompei" (RKO-Radio), "Crime and Punishment" (Columbia), "China Seas" (MGM), "Captain Blood" (Warner), "Charlie Chan in Shanghai" (Fox), and others, should and will bring encouragement to a situation that was distressing, to say the least.

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See Local Production Drop

That there will be a decided drop in Chinese native film production during the coming year is the rumor, seeming well founded, that now is going the rounds. It may be that Chinese film producers, finding no money in the cheap "quickies," are curtailing production and conserving assets against larger and better native pictures in the near future. If such is the case, foreign films will find a larger market for at least the next 15 months to fill the gaps in the smaller theatres which have been playing almost 100 per cent native film and will have to use foreign pictures.

However, it is a foregone conclusion that only foreign films of the action variety or exceptional appeal will make their way into these houses, and most of the product will be drawn from old stocks already well played. New product moves comparatively slowly in China, due to transportation problems and widely scattered theatres. The usual practice of the distributors being to import one print, or, in the case of popular pictures, two or three prints at the most, circulation takes an unusually large percentage of playing time.

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Canton Fee Still a Problem

That the Canton censor fee situation is still a center of contention and may yet develop into another serious interruption of film service, is shown by the reluctance (or obstinacy) of exhibitors in Canton to settle up due accounts. It is high time that certain of China's exhibitors realized that film rentals are moneys belonging to the renter, and not money to be used for paying up other accounts. Delinquent receipts are the bane of the distributors' existence in China and many are the accounts that are outstanding after weeks of patient and willing cooperation to assist an exhibitor to carry on over a tight period.

If service is stopped due to unpaid rentals, a howl is set up that pressure is being brought to bear to put the exhibitor out of business, and resentment is set up that rankles in the minds of both sides for long periods.

Generally speaking, the great majority of China's exhibitors sincerely cooperate in the observance of contracts, playdates and remittances of percentage receipts, but there are too many cases of C.O.D. flat rentals being left to lie in post offices or in the hands of banks, just because the exhibitor wants to play something else. And in China, these things nearly always take place in outlying ports where there is no alternative except losing the date, and thereby disrupting all bookings along the line.

The task of the Film Board of Trade (China) has been to decrease such delinquencies without ill-feeling, by giving the exhibitor a fair opportunity to explain, and it is to the credit of the organization that in every case where the exhibitor was willing to come forward and give reasonable reasons for such delinquencies he has been met more than half-way and decision very often given in his favor against a member, for the good of the trade as a whole. Most of its members being of long experience in China, the problems peculiar to this country are known, and also exhibitor temperament and custom, and therefore they cannot be accused of trying to force a foreign viewpoint upon native exhibitors.

When China's delinquent exhibitors fully realize this, and understand that in the exhibition of films their success lies not only in the fullest cooperation with the distributor, but also in observance of playdates and forwarding of shipments so that the exhibitor next in line will benefit, then and only then will overhead costs be reduced and rentals cut down. However, what China needs badly is speed and reduction of red tape in film transportation, and only the government itself can relieve this by instituting special handling for motion picture films; for time lost, due to transportation, transfers, port delays and local censorships, is more than 50 per cent of available playing time.

QUALITY OF FILM MUSICALS PRAISED

"Forty-nine musical films have been produced in the United States during the past year, whereas previously they made only between 30 and 40," declared Miss Margaret Lockwood, chairman of the committee on Music and Motion Pictures of the Ohio Federation of Music Clubs, in addressing the federation convention in Cincinnati last week. "There has been a decided improvement in the quality as well as the quantity. All indications point to increasingly good pictures. Almost all of the great operas and the better operettas will be produced for the screen, according to predictions," she continued.

Reluctance of Canton Exhibitors to Settle Accounts Intensifies Censor Fee Problem; May Again Hurt Service

TECHNOLOGICAL

The BLUEBOOK School

By F. H. RICHARDSON

[To join the Bluebook School merely send in answers. Place name and question number upon first sheet. Address F. H. Richardson, No. 3 Tudor Lane, Scarsdale, N. Y.]

BLUEBOOK SCHOOL QUESTION NO. 18.—(A) Why should there be two doors to a projection room entrance, with space between? (B) How may inductances be tested in the projection room? (C) Describe two methods for testing the adjustment of lateral film guides in the sound head.

Answer to Question No. 14

Bluebook School Question No. 14 *was: (A) What is polarity? (B)Is the light from the arc tail flame of any value in illuminating the screen? (C) How does the illumination value of an electric arc compare with its crater area and its brilliancy?*

Until about May 10 I will be on a trip. This and the succeeding answer have been prepared before all the answers were in. Therefore, all names of those submitting correct answers may not be given. The following sent in correct answers to Question No. 14:

S. Evans and C. Rau; B. DeVietti; G. E. Doe; W. C. Brown; J. J. Cuddy; A. L. Cooper; W. H. Edwards; W. Limmroth; J. R. Prater; M. and J. Devoy; C. L. Loft; R. A. Hooker; O. L. Daris and F. Simms; H. T. Lally; T. H. Morton, F. H. and L. Klar; D. L. Hunt; R. and K. Wells; L. D. Dodson and H. T. Todd; P. and L. Felt; K. B. Victor W. H. Edmonds; H. D. Lilly; S. E. and C. Gay; D. L. Slinger; D. L. Potholm; W. B. Gilespie and R. Long; M. R. Williams; H. Nolan; D. Pollock; R. Mills and N. J. Perkins; R. F. Swift; S. Myers and N. F. Fanchette; A. L. Long and T. J. McGuire; T. R. Fanning, W. Burns and W. Daniels; D. McGee and N. E. Olliver; S. G. Sanders and G. Sargent; W. Bollinghause; R. D. Oberleigh and J. Lansing; T. H. E. Richman; G. K. Bruice; T. L. and G. Daniels; J. G. Schofner; D. Howard; F. L. and N. Savlor and G. N. Guidotti; H. T. Tomkins and G. L. Stall; G. Johnson and L. R. Spooner; George J. O'Brien; T. T. Golley; B. H. Thaller and D. Anderson; H. K. Abernathy and R. Tomkins; G. G. Branscomb; T. C. Callihan and B. L. Jenkins; G. J. Long and T. Burt; D. Emmerson; W. L. Simmons; B. L. Mathew and H. C. Larson; D. W. Myers; C. Hawkens; J. L. Samson and L. D. Samson; A. L. Sanderson and B. Davis; R. L. Sottu; D. N. Nixon; H. T. Ball; L. L. Davis and G. W. Billings.

(A) C. L. Loft says, "Polarity is the foundation principle of electrical action," which is correct, if not very explanatory.

R. A. Hooker says, "The electrical difference between the two wires of a live electrical circuit is termed polarity. Action between the two may only be secured by establishing a current carrying connection between them."

S. Evans and C. Rau explain thus: "Polarity is the electrical affinity that exists between positive and negative wires, or parts of any electrical circuit."

Barney DeVitti says, "Polarity is the force or attraction exerted by negative for, or to, negative which tends to overcome any existing resistance and thus to enable them to combine."

William C. Brown describes it thus: "Polarity is a condition existing in every live electrical circuit. One wire carries a negative,' the other a 'positive' charge. This condition exists between the charged wires or objects only when both are attracted to the same power source."

P. and L. Felt explain it thus: "Polarity is the name employed to describe a certain electrical condition existing between conductors charged with an opposite electrical pressure or condition emanating from the same power source. It is what, in effect, we mean by the term *voltage*. Scientists do not as yet very fully understand exactly what it consists of. We do know, however, that if a wire be attached to the positive of a working generator, battery or electrical power source, and another to the negative, there is a pressure or condition existing in or between them that may be used in an electrical engine (motor) much the same, or with much the same effect that steam under pressure is employed in a steam engine, and it is this positive and negative power, force or energy that is termed polarity."

Which is a pretty fairly comprehensive answer. But I will give you one more from A. L. Cooper, who says, "Polarity is the foundation of electrical principle, which in effect is the separation of elements that desire to unite. These elements are termed *positive* and *negative*. It is their tendency to unite that we term *polarity*, or *voltage*."

(B) William Limmroth says, "The illumination supplied by the arc tail flame has no value in so far as has to do with screen illumination. It is so located that it cannot possibly be focused on the projector aperture, at least in such manner that it will be carried forward to the projection lens."

A. L. Cooper says, "The tail flame has no value at all in screen illumination. The projector optical system is so designed that only the crater floor or mazda filament can be focused at the aperture."

G. E. Doe says, "While a portion of the light from the tail flame may and probably does, at least in most instances, get through the projector aperture, it cannot possibly get into the projection lens for the reason that its location is so far from the optical axis of the system that light from it would be sent downward beyond the aperture and thus all fall below the projection lens. If projectionists using a light source having a heavy tail flame will, without film in the projector, raise the fire shutter when the arc is burning normally, and hold a white card at proper angle above and below the rear end of the projection lens, they will in most cases find the one below to be much more brightly illuminated than the one above, which is due to tail flame light."

(C) William C. Brown says, "The illumination value of an electrical arc crater is directly proportional to the area and brilliancy per unit area of its floor," which is a comprehensive and correct answer.

B. DeVitti says, "The only illumination that can be utilized by a lamphouse optical system, where an electric arc is used, is light from the floor of the arc crater. Since this is true, it is very evident that any change in the area of the crater floor must and will result in corresponding change in the screen illumination value of the light source. The brilliance per unit area of different types of electric arc are each of fixed value that does not change with changes in amperage, hence it is evident that the illumination value of an electric arc light source is in direct proportion to its brilliancy per unit area and its total area."

J. C. Jenkins--His Colyum

Neligh, Nebraska

Dear Herald:

We are in receipt of a letter from B. R. Johnson, who operates the Orpheum theatre at Nipawin, Saskatchewan, Canada, in which he says, "Say, J. C., come up and see us some time, also see God's country where drought, dust and grasshoppers are unknown." Say, B. R., that must be *some* country.

He also tells us about the fishing up there, and that would make any Izaak Walton sit up and take notice. The facts are we'd sooner whip a Royal Coachman or a Brown Hackel or a Black Gnat over some of the trout streams up there for a half a day than to be president of the United States for 15 years. So don't anyone try to nominate us. B. R. says they ship annually 60,000 pounds of strawberries and 15 tons of blueberries. Gee whiz, just think of the blueberry pies that would make, and who wants anything better than baked trout and blueberry pie? Some time ago we received a letter from a boy up in Nova Scotia and one from another away down in Australia and another from London, England, and this proves that the HERALD doesn't only cover the field like an April shower, but that it also covers the entire earth.

We want to take this opportunity to thank all these boys for writing us; it was mighty doggone nice of them, and they have, not only ours, but the best wishes of the HERALD also.

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Every once in a while a few of us learn something. We have learned something to a certainty, and that is that our heating system won't run without oil in the reservoir. In this respect it resembles April Shower very much, for she won't run without gas in her tank. But speaking of gas, you ought to listen to some of the political spellbinders on the radio.

▽

We went to see "The Country Doctor" with Jean Hersholt, June Lang, Slim Summerville, Michael Whalen and Dorothy Peterson and the Dionne quintuplets, a picture produced by the 20th Century-Fox company. Our judgment is that this picture will have a tremendous appeal to the motherhood of the country, and the dads will be enthusiastic about it, also, largely because of the Dionne quintuplets. And our judgment is also that if you exhibitors want something to please your audiences and to stimulate your box offices you better get this one.

Jean Hersholt plays the part of Dr. Allen Roy Dafoe and he gives an excellent performance of that character. June Lang plays the nurse part and she certainly knows how to play a nurse. Slim Summerville is the constable who is supposed to arrest the doctor for doctoring without a license, but he don't know just what to do, and John Qualen acts the part of the father of the quintuplets, and when Jean Hershort brings in the babies, one at a time, to have them wrapped in warm blankets you should see that Dad. Boy, he will have both your congratulations and sympathy. Slim Summerville took a few drinks and then passed out. When it comes to strawberries, blueberries and babies we have got to hand it to Canada. Also fish. Twentieth Century-Fox can be proud of this one, and an exhibitor can be proud for showing it. The quintuplets playing in the nursery will get you, or else we don't know pictures.

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When we receive letters from exhibitors in foreign countries it makes us wonder at the wide circulation of this magazine.

It not only proves the popularity of motion pictures, but it proves the necessity of the Herald wherever pictures are shown.

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Down in Washington is where they make laws to govern the people of the country, and out in the country is where they get the money to pay for the governing.

▽

During the past winter the Middlewest has had more snow than in any winter that we know of, and we have seen a lot of 'em, and when it melted the most of it went into the ground. The run-off was very light, and that makes the outlook for the coming season very good. And now if they will fill up the drainage ditches that are draining the lakes and marshes of the country and conserve this water, they will have done something worth while. But then, maybe we don't know.

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We see a statement in the press that the Government pays out $712 for every time we draw a breath. Good gosh, but ain't that sumpin? Spose we all try holding our breath a while and let the taxpayers catch up.

▽

Since the electric chair has terminated the Hauptmann-Lindbergh case, we are wondering just what the yellow journals, politics and the vaudeville are going to turn to for front-page publicity.

Some people wonder just why Lindbergh left this country. The morbid minded newshawks and camera might furnish the answer. Maybe the law enforcement officers could help some, too. It has always been our belief that Madam Justice had something to say, but how about it, Mabel?

▽

It seems that the Townsend Old Age Pension folks have got Congress all hot and bothered. Maybe they are wondering just what effect it is going to have on politics, and maybe from a political angle they are wondering about the National Union for Social Justice, too, but what we'd like to know is just when the bass season opens in northern Minnesota, and how the outlook is for the huckleberry crop.

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Those people who have been led to believe that they would get $200 a month pension should get a pencil and paper and figure out how they could get something for nothing. We never could, but then our mathematical calculations have been confined mostly to figuring out the cost of beans and sowbelly.

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We can't think of a sensible thing today
To make this colyum seem fit,
But we think we can hear Ernie Rovelstad say
"Hurrah, for he's going to quit."

COLONEL J. C. JENKINS
The HERALD's Vagabond Colyumnist

SHORT PRODUCT PLAYING BROADWAY

Week of April 18

CAPITOL
How to Behave..... MGM
The Early Bird and the Worm. MGM

CENTER
Felix the Cat and the Goose That Laid the Golden Egg. RKO Radio
Headlines of 25 Years..... RKO Radio

MUSIC HALL
Going Places, No. 18..... Universal
Village Symphony ..... Lenauer International

PARAMOUNT
I-Ski Love-Ski You-Ski..... Paramount
Fingal's Cave ..... First Division

RIALTO
Three Little Beers..... Columbia
Ice Cut-Ups ..... Columbia
Toonerville Trolley ..... RKO Radio

RIVOLI
Mickey's Grand Opera... United Artists

ROXY
Stranger Than Fiction, No. 18. Universal
Funny Little Bunnies..... United Artists
Just Plain Folks..... Educational

STRAND
College Dads ..... Vitaphone
Jolly Coburn and His Orchestra ..... Vitaphone
The Blow Out..... Vitaphone

Horace Fall Is Promoted

Horace Fall has been promoted to assistant general manager for Griffith Amusement Company, with headquarters in Oklahoma City. In addition to acting as head booker, he will assist R. E. Griffith in buying all product for the circuit and affiliated theatres.

Lightman Increases Holdings

M. A. Lightman of Memphis has increased his holdings to 45 theatres in Arkansas, Mississippi and Tennessee with the acquisition last week of the Spa and Central theatres in Hot Springs and the Strand at Tupelo.

Shreve Succeeds Denney

Walter Shreve has been made manager of the Kansas City branch office of the National Theatre Supply Company to succeed Walter Denney, resigned.

WHAT THE PICTURE DID FOR ME

IN this, the exhibitors' own department, the theatremen of the nation serve one another with information on the box office performance of product for their mutual benefit. It is a service of the exhibitor for the exhibitor. Address all communications to—

What the Picture Did for Me
MOTION PICTURE HERALD
Rockefeller Center, New York

Columbia

ATLANTIC ADVENTURE: Nancy Carroll, Lloyd Nolan—A fair program picture which played to below average business. In fairness to the picture, we feel it should have played better were it not for a two-day blizzard.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

CALLING OF DAN MATTHEWS, THE: Richard Arlen, Charlotte Wynters—This is not a bad show, but don't be deceived into thinking it's like the book because the only thing they took from the book is the title. There should be a law against this practice as your customers are going to be disappointed if they read the book and the most of them have. Running time, 65 minutes. Played March 28-29.—H. M. Gerber, Roxy Theatre, Hazelton, N. D. Small town and rural patronage.

MR. DEEDS GOES TO TOWN: Gary Cooper, Jean Arthur—This may be rather unusual, but like to compliment Columbia on this wonderful picture. Saw it last week at a special screening in Memphis for exhibitors and I think without a doubt it is better than "It Happened One Night" and Frank Capra is to be commended in turning out such entertainment as it is. Pictures like this make me proud to show them. You won't have to hide when they come out after viewing this one.—B. A. McConnell, Emerson Theatre, Hartford, Ark. Small town patronage.

FEATHER IN HER HAT, A: Pauline Lord, Louis Hayward—This English stuff don't go in our town. Can't see why they insist on making it. Running time, 73 minutes. Played April 8-9.—W. R. Boughn, Jr., Soo Theatre, South Sioux City, Neb. General patronage.

FIGHTING SHADOWS: Tim McCoy, Geneva Mitchell—This was above average McCoy picture. The farmers broadcast the news and the exhibitor put oil on the front doors. It's a story of the mounted police. McCoy didn't do so much shooting, but puts on a swell fight.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

HEROES OF THE RANGE: Ken Maynard, June Gale—If your patrons like good singing, then this will suit them to a "T" as they open the picture singing "Boots and Saddle." However, Ken spoils it later singing a song and playing a fiddle, but it seems that is necessary to put over the story. Good action in it and a fight that keeps the audience interested. Ken never fails to deliver and my patrons like his westerns. Running time, six reels. Played April 10-11.—B. A. McConnell, Emerson Theatre, Hartford, Ark. Small town patronage.

LAWLESS RIDERS: Ken Maynard, Geneva Mitchell—Okay for a week end date on a double bill too many western pictures now and Maynard doesn't carry the zip he used to have. The story is very weak. No complaints, but business off 25 per cent. Played April 3-4.—Ralph Larned, Paramount and Jewel Theatres, La Crosse and Bazine, Kan. General patronage.

LONE WOLF RETURNS, THE: Melvyn Douglas, Gail Patrick, Tala Birell—Interesting program picture, nice comments, fair business. Not enough box office strength in the star. Played April 4.—Oscar A. Brotman, Avaloe Theatre, Chicago, Ill. Family patronage.

SHE MARRIED HER BOSS: Claudette Colbert, Melvyn Douglas, Edith Fellows—Opinion unanimous that the child actress, Edith Fellows, was the outstanding star in this one. She played the part of a mean, little, spoiled brat to perfection, then turned right around and had everyone in the audience loving her before the film closed. Douglas also very good in his part, and Colbert wonderful as ever. Very good entertainment. Played April 11.—J. A. Reynolds, Director of Recreation, New Jersey State Prison, Trenton, N. J. Prison patronage.

WESTERN COURAGE: Ken Maynard, Geneva Mitchell—If Columbia gives this star any more poor material like this story, he will be finished. The only intelligent part of the whole show is the horse. Ken acts so dumb he lets the girl take both of his guns away from him twice during the show and you know what a cowboy is without a gun. Running time, 60 minutes. Played March 14-15.—H. M. Gerber, Roxy Theatre, Hazelton, N. D. Small town and rural patronage.

First National

BRIGHT LIGHTS: Joe E. Brown, Ann Dvorak—A natural; pleased everyone. Joe Brown is growing in popularity with us. I think this picture should do business anywhere.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

CAPTAIN BLOOD: Erroll Flynn, Olivia De Havilland—Personally thought it a great picture. Apparently my women patrons heard it was too realistic and stayed away. We got the men and the result was average business. Played April 5-6-7.—Oscar A. Brotman, Avaloe Theatre, Chicago, Ill. Family patronage.

CEILING ZERO: James Cagney, Pat O'Brien—Swell title. Not as good as they have made. But what really counts is it took in the money for three days when it was 18 below zero here. Played February 20-21.—R. L. Sherman, North Branch, Mich. General patronage.

SONG OF THE SADDLE: Dick Foran, Alma Lloyd—We have a double policy on Friday-Saturday. I played this feature on single bill and out-grossed the socalled specials. Played April 3-4.—R. L. Sherman, Strand Theatre, North Branch, Mich. General patronage.

STORY OF LOUIS PASTEUR, THE: Paul Muni, Josephine Hutchinson—A very fine picture, but a hard one to put over. Most of these pictures are too technical, but this was not. It carried through what evidently was Pasteur's life in a logical way. Muni, as always, gives a good performance and was splendid as Pasteur. Those that saw it liked it, and it was generally acclaimed as well produced and interesting in the steps that brought the cure for rabies and the advancement of medical science.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

Mascot

HARMONY LANE: Douglas Montgomery, Evelyn Venable—Nothing to this picture, story and direction very weak; got by as I played it on Bank Night, but my advice is to pass it up if possible as would fall flat if you expected it to hold up on its own power. Played April 1-2.—Ralph Larned, Paramount and Jewel Theatres, La Crosse and Bazine, Kan. General patronage.

Metro-Goldwyn-Mayer

AH WILDERNESS!: Wallace Beery, Lionel Barrymore, Eric Linden—After Metro took all the smut out of the story they also took all the kick out of it, too. Wasn't suitable picture material in the first place and certainly wasn't the special that Metro classified it as. No business, but just another reason why Metro will be out of my two towns next year. Played March 22-23.—Ralph Larned, Paramount Theatres, LaCrosse and Bazine, Kan. General patronage.

BROADWAY MELODY OF 1936: Jack Benny, Eleanor Powell—Still probably the best musical comedy ever made. Filled with stars of screen, stage and radio, and entertaining from beginning to end. How that girl (Eleanor Powell) can dance! Running time, 103 minutes. Played April 12-14.—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

CHINA SEAS: Clark Gable, Jean Harlow, Wallace Beery—Played this pretty old, but it was only recently that we felt justified in taking on a Metro contract at the prices they seem to think they should have. They were a little more liberal than before, so we'll try again. This, of course, is a very fine picture, but did not draw any more than our usual run of specials. Running time, 89 minutes. Played April 5-7.—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

KIND LADY: Aline MacMahon, Basil Rathbone—A real dud. Nothing to it. When people came out they wondered what it was all about. Running time, 70 minutes. Played March 13-14.—W. R. Boughn, Jr., Soo Theatre, South Sioux City, Neb. General patronage.

NIGHT AT THE OPERA, A: Groucho Marx, Chico Marx, Harpo Marx, Kitty Carlisle, Allan Jones—Did a good weekend business to satisfied patrons. Did not care much about it, but as I did business, think it should do business in any small town.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

PERFECT GENTLEMAN, THE: Frank Morgan, Cicely Courtneidge—Fair picture of comedy romance type. No drawing power. Running time, 73 minutes. Played March 6-7.—W. R. Boughn, Jr., Soo Theatre, South Sioux City, Neb. General patronage.

PERFECT GENTLEMAN, THE: Frank Morgan, Cicely Courtneidge—A washout. She can't sing and she can't dance, so what have you?—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

RIFFRAFF: Jean Harlow, Spencer Tracy—Good picture and Spencer Tracy's acting always pleases. Running time, 94 minutes. Played March 29-30.—W. R. Boughn, Jr., Soo Theatre, South Sioux City, Neb. General patronage.

ROSE MARIE: Jeannette MacDonald, Nelson Eddy—I never heard people rave so about a picture in all my life. Did better than average Sunday-Monday business in spite of bad weather. Sound and photography very good. Give her both barrels, boys; she's worthy of every effort and you won't disappoint a single person. Running time, 112 minutes. Played April 5-6.—Jerry Waller, Elroy Theatre, Elroy, Wis. Small town and rural patronage.

TALE OF TWO CITIES, A: Ronald Colman, Elizabeth Allan—Might be a swell show. I did not get film rental. Bad weather. Played February 25-26.—R. L. Sherman, Strand Theatre, North Branch, Mich. General patronage.

THREE LIVE GHOSTS: Richard Arlen, Cecilia Parker—Terrible business! Picture had possibilities, but negligent directing spoiled it. Love interest was subordinated to the point where it was almost thrown in spasmodically. Not enough scenes. What! Is Metro trying to save money after spending $2,000,000 on "Mutiny?" Producers ought to have learned by now that comedy and tricky plots are insufficient to carry a picture. It's got to have love interest somewhere in it. That's what the ladies go for, and in most theatres it is the ladies that constitute the major part of the audience. Played April 8-9.—Oscar A. Brotman, Avaloe Theatre, Chicago, Ill. Family patronage.

THREE LIVE GHOSTS: Richard Arlen, Cecilia Parker—Metro's error, no hits, no runs and everyone left on the bases, the audience and exhibitor with them.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

TOUGH GUY: Jackie Cooper, Joseph Calleia—Believe you me, this is a honey. If you haven't played it, get it and don't be afraid to drag them and they'll be pleased. Played April 2.—B. A. McConnell, Emerson Theatre, Hartford, Ark. Small town patronage.

VOICE OF BUGLE ANN, THE: Lionel Barrymore, Maureen O'Sullivan—Just about the best small town picture we've had the pleasure of playing in several moons. More favorable comments than we have ever received on any picture. Barrymore's recital of Senator Vest's eulogy on the dog is worth a spot in anybody's theatre. Played March 26.—B. A. McConnell, Emerson Theatre, Hartford, Ark. Small town patronage.

Monogram

GREAT GOD GOLD: Martha Sleeper, Sidney Blackmer—Good stars. Weak picture. Played on a double bill.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. Small town patronage.

Paramount

IF I HAD A MILLION: George Raft, Cary Cooper, W. C. Fields, May Robson, Richard Bennett—A reissue. My advice is not to play this picture. Might have been wonderful when they first released, but not now. Leave it off. I made the mistake of giving Raft feature billing over the rest of the cast. W. C. Fields and May Robson best "act" in this picture. Bennett also good. Running time, seven reels.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. Small town patronage.

MEN WITHOUT NAMES: Fred MacMurray, Madge Evans—Fine picture. But I cannot see how it could be compared with "G Men." It is not that good.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. Small town patronage.

TWO FOR TONIGHT: Bing Crosby, Joan Bennett—Bing is slipping. This was the poorest excuse of a piece of entertainment that he was ever in. Running time, 61 minutes. Played March 18-19.—W. R. Boughn, Jr., Soo Theatre, South Sioux City, Neb. General patronage.

BAR 20 RIDES AGAIN: William Boyd, Jimmy Ellison—Story weak for this type western. Bill Boyd too old to fool the public and I think that Jimmy Ellison's praise has gone to his head. At least he has let down from the pace that he started in the first Cassidy yarns. My advice to Paramount if they have to have an old man for a western is to get Harry Carey. He can ride rings around most of the young and old ones, too. He has a voice that really commands and I for one would like to see him starred in a series of outdoor pictures. Played March 27-28.—Ralph Larned, Paramount and Jewel Theatres, La Crosse and Basine, Kan. General patronage.

BAR 20 RIDES AGAIN: William Boyd, Jimmy Ellison—An excellent western with all the "it" of a big production. Should please any audience. This theatre not used to running westerns, but the Hopalong Cassidy series have proven great entertainment. Paramount takes the cake for these outdoor operas.—G. McChesney, Strand Theatre, Freehold, N. J. Small town patronage.

DRIFT FENCE: Larry Crabbe, Katherine DeMille—Somewhat above the average of westerns, this pulled and pleased on a mid-week run. Running time, 56 minutes. Played March 25-26.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

DRIFT FENCE: Larry Crabbe, Katherine De Mille—Just about average Zane Grey western, but hardly the usual beautiful scenery. Story was good, however. Running time, 56 minutes. Played April 10-11.—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

F MAN: Jack Haley, Adrienne Marden—A good comedy based on the story of a boy who wants to be a G Man and William Frawley kidding him to believe that he is in training to become one lends to open the way for a lot of funny situations and quite a lot of new gags. Good audience reaction and business good. National Screen's trailer is good advance copy. Will please for any day in the week. Played April 1-2.—Ralph Larned, Paramount and Jewel Theatres, La Crosse and Bazine, Kan. General patronage.

GLASS KEY, THE: George Raft, Edward Arnold, Claire Dodd—George Raft is the whole show. Mystery plays do not seem to take well with us, and attendance not as good as usual. This picture is very similar to "The Thin Man," but perhaps a little more interesting. If your patrons like mystery plays, this one is O. K., but we don't want many of them.—O. Ingmar Oleson, Sons of Norway Theatre, Ambrose, N. D. Small town patronage.

HER MASTER'S VOICE: Edward Everett Horton, Peggy Conklin—Lack of action and a superabundance of dialogue combine to make this only a fairly entertaining picture. Used as a preview, it got by, but it is doubtful that used as a single attraction it would stand up. Running time, 76 minutes. Played March 27-28.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

HER MASTER'S VOICE: Edward Everett Horton—Excellent comedy; pleased everyone. Drew fair. Running time, 76 minutes. Played April 7-8.—M. D. Warner, Liberty Theatre, Lakeview, Mich. Small town and rural patronage.

KLONDIKE ANNIE: Mae West, Victor McLaglen—One of Mae West's best pictures, but the worst Sunday business in many weeks and, though West has never been the draw that Paramount leads you to believe, I feel sure the adverse advertising this picture has received from Hearst newspapers did a lot to hurt business, yet the picture itself is quite clean and even a couple of ministers commented on it. Extra advertising did not help business. Played April 5-6.—Ralph Larned, Paramount and Jewel Theatres, LaCrosse and Bazine, Kan. General patronage.

MRS. WIGGS OF THE CABBAGE PATCH: Pauline Lord, W. C. Fields, Zasu Pitts, Kent Taylor, Evelyn Venable—Played this as a revival to a disappointed box office as a result of weather.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

PETER IBBETSON: Gary Cooper, Ann Harding—Too slow and draggy. People did not like it. Running time, 85 minutes. Played March 25-26.—W. R. Boughn, Jr., Soo Theatre, South Sioux City, Neb. General patronage.

SO RED THE ROSE: Margaret Sullavan, Randolph Scott—A Civil War story that is different. Good cast, well produced, interesting, entertaining, well liked, but played to poor box office. Running time, 83 minutes. Played April 4.—M. D. Warner, Liberty Theatre, Lakeview, Mich. Small town and rural patronage.

TIMOTHY'S QUEST: Eleanore Whitney, Dickie Moore—Another very good feature with not too good cast names. Dickie Moore and Virginia Weidler are excellent, but we thought Virginia very much miscast. She is a swell little actress, as is also Dickie a dandy little actor. Running time, 65 minutes. Played April 3-4.—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

WINGS IN THE DARK: Myrna Loy, Cary Grant—A fairly good action story, but it is somewhat spoiled by the mistakes of the photographer, which are altogether too noticeable. There should have been about 100 feet more at the end of the last reel, as the picture left you with the same impression as when reading a novel and finding the last few pages torn out. All the parts are played well. Average attendance. Played April 10-11.—O. Ingmar Oleson, Sons of Norway Theatre, Ambrose, N. D. Small town patronage.

Republic

SINGING VAGABOND, THE: Gene Autry, Barbara Pepper—Poor direction and a bad actor in a bum picture.—Jesse L. Lausman, Hill Top Theatre, Louisville, Ky. Neighborhood patronage.

TWO SINNERS: Otto Kruger, Martha Sleeper, Cora Sue Collins—Little Cora Sue Collins tops them all, even Shirley Temple, in this picture. This is one of the finest pictures. You cannot please your dear public without this picture. Played Sunday-Monday. April 12-13. Business above average.—Jesse L. Lausman, Hill Top Theatre, Louisville, Ky. Neighborhood patronage.

RKO Radio

ANNIE OAKLEY: Barbara Stanwyck, Preston Foster—This one had everything that makes for good entertainment but box office appeal. We expected good business, but did almost none. Running time, 99 minutes. Played March 14-15.—M. D. Warner, Liberty Theatre, Lakeview, Mich. Small town and rural patronage.

ANOTHER FACE: Wallace Ford, Phyllis Brooks—Pleasing program picture containing just the proper amount of action and suspense to make it plausible. Excellent for double bills. Played April 9.—J. R. DeLand, Fay Theatre, Jasper, Fla. Small town patronage.

FANG AND CLAW: Frank Buck—This kind of picture is dead at the box office. It no longer brings 'em back alive. Running time, 74 minutes. Played March 24-25.—M. D. Warner, Liberty Theatre, Lakeview, Mich. Small town and rural patronage.

FARMER IN THE DELL: Fred Stone, Jean Parker—Made to order for Iowa exhibitors. We outgrossed "Top Hat" with it. Just the kind of a homey picture that people like. Make no mistake, Stone is and will be box-office with more suitable stories and young players with him. Running time, eight reels.—E. C. Arehart, Princess Theatre, Odebolt, Iowa. General patronage.

FOLLOW THE FLEET: Fred Astaire, Ginger Rogers—Tops. Their best to date. Good for all kinds of customers. Played April 5-6.—R. L. Sherman, Strand Theatre, North Branch, Mich. General patronage.

GAY DIVORCEE, THE: Fred Astaire, Ginger Rogers—This is not to inform anyone of the merits of this wonderful picture, but merely to say that at this late a date I received a very fine print from RKO. Personally, liked this much better than "Top Hat," but somehow don't believe many people would agree with me.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. Small town patronage.

HIS FAMILY TREE: James Barton, Maureen Delany—Just wonder how RKO expects to sell their product next year with features like this and some more I have coming. Running time, 68 minutes. Played April 1-2.—W. R. Boughn, Jr., Soo Theatre, South Sioux, Neb. General patronage.

I DREAM TOO MUCH: Lily Pons, Henry Fonda—Who would think that RKO would deliver the best picture yet released starring an opera star. The story is fairly good and Miss Pons is good to look at and her voice simply wonderful; all of her songs are not of the classical type and she sings jazz as charming as the others. While business was not up to standard, everyone that saw the picture enjoyed it and I believe that her next one will prove more profitable at the box office, but I hope that they leave Henry Fonda out of it. Played March 25.—Ralph Larned, Paramount and Jewel Theatres, LaCrosse and Bazine, Kan. General patronage.

KENTUCKY KERNELS: Wheeler and Woolsey, Spanky MacFarland—Old but fine. Spanky MacFarland is a "wow" in this. "Here Comes the Band" next week and the children are already talking about "Spanky." He appears in the last named picture also.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. Small town patronage.

LAST DAYS OF POMPEII, THE: Dorothy Wilson, Preston Foster—From here on, I lay off this type of picture, providing the exchanges will let me. Smallest business this year. Running time, 96 minutes. Played February 8.—M. D. Warner, Liberty Theatre, Lakeview, Mich. Small town and rural patronage.

LOVE ON A BET: Gene Raymond, Wendy Barrie—One of the best. What your patrons want to see. Played March 22-23.—R. L. Sherman, Strand Theatre, North Branch, Mich. General patronage.

MURDER ON THE BRIDLE PATH: Helen Broderick, James Gleason—Neat little mystery picture. Plenty of comedy and it moves right along. Running time, seven reels.—E. C. Arehart, Princess Theatre, Odebolt, Iowa. General patronage.

POWDER SMOKE RANGE: Hoot Gibson, Boots Mallory—I expected a lot from this picture and was not disappointed. RKO put something into this picture besides a drug store cowboy and horse. They had a good story and they got some real actors to put it across. The result, a darn good show. Running time, eight reels. Played April 4-5.—H. M. Gerber, Roxy Theatre, Hazelton, N. D. Small town and rural patronage.

RAINMAKERS, THE: Wheeler and Woolsey—Typical of this team's previous offerings. If there is any one point of complaint, it is in the overlong railroad chase sequence, which became tiresome. Pulled well and generally pleased. Running time, 77 minutes. Played March 27-28.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

SILLY BILLIES: Wheeler and Woolsey—These boys usually click here, but we struck bad local competition, but no fault of picture that we didn't fare so well on it. Come again. Running time, seven reels.—E. C. Arehart, Princess Theatre, Odebolt, Iowa. General patronage.

THREE MUSKETEERS, THE: Walter Abel, Margot Grahame, Paul Lukas, Heather Angel—Didn't do so well on this. I can't make a thing on RKO or haven't so far with the exception of "Top Hat" and "Powder Smoke Range." This picture is good, but would have been better with Fairbanks. I can't see why Fairbanks doesn't remake "The Thief of Bagdad" and reissue "The Black Pirate." They would be wonderful productions for a sick box office.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. Small town patronage.

TOP HAT: Fred Astaire, Ginger Rogers—Although I played this too old, it still did better than average business. The trouble is they let the radio stations play the songs to death before we small town exhibitors get a chance to play the picture. Running time, 99 minutes. Played March 20-22.—H. M. Gerber, Roxy Theatre, Hazelton, N. D. Small town and rural patronage.

WE'RE ONLY HUMAN: Preston Foster, Jane Wyatt—A good story of a cop who can lick the world with his fists and only comes to his senses after he is temporarily blinded and proves that fear demands caution. Everyone liked the picture and the supporting cast of Jimmy Gleason, Jane Wyatt and Jane Darwell exceptionally good. Played March 27-28 and owl show.—Ralph Larned, Paramount and Jewel Theatres, La Crosse and Bazine, Kan. General patronage.

Twentieth Century-Fox

CAPTAIN JANUARY: Shirley Temple, Guy Kibbes—Little Shirley pulls at your heartstrings, upsets your tickle box and gives an all-round pleasing performance. Played to excellent business in spite of "flu" epidemic. Don't miss it if you're in the business to make money. Played April 5-6.—J. R. DeLand, Fay Theatre, Jasper, Fla. Small town patronage.

CHARLIE CHAN IN SHANGHAI: Warner Oland, Irene Hervey—Old, but nevertheless a mighty good program picture. Our patrons enjoy these Chan stories. Running time, 70 minutes. Played April 3-4.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

CHARLIE CHAN'S SECRET: Warner Oland, Rosina Lawrence—Fair mystery. Seemed to satisfy; not much business, however. Probably due to Lent.—Oscar A. Brotman, Avaloe Theatre, Chicago, Ill. Family patronage.

EVERYBODY'S OLD MAN: Irvin S. Cobb, Rochelle Hudson—This is a remake of "The Working Man," which George Arliss made some years back, and I really believe that Cobb does as good work as Arliss did. My opinion of Cobb is that if Fox gives him suitable stories and with a little more action that he has the best opportunity of taking the place of Will Rogers. Rochelle Hudson does very good work, but Norman Foster is a washout, but give us more of Johnny Downs. He is a swell youngster and will go a long ways. Everybody liked "Everybody's Old Man." Played March 29-30.—Ralph Larned, Paramount and Jewel Theatres, La Crosse and Bazine, Kan. General patronage.

EVERYBODY'S OLD MAN: Irvin S. Cobb, Rochelle Hudson—I played this as a double bill, with below average Wednesday-Thursday biz. Cobb is a natural, with good wit and and humor mixed with good common sense. I believe he will draw good in this town when he gets better known on the screen. Very good program picture. Running time, 84 minutes. Played April 8-9.—Jerry Waller, Elroy Theatre, Elroy, Wis. Small town and rural patronage.

EVERY SATURDAY NIGHT: June Lang, Thomas Beck, Spring Byington—Very good program feature with an unknown cast which is becoming more and more typical of Paramount program pictures. Running time, 70 minutes. Played April 1-2.—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

IN OLD KENTUCKY: Will Rogers, Dorothy Wil-

son—A masterpiece, the kind the exhibitor wishes he could play once a week.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

IT HAD TO HAPPEN: George Raft, Rosalind Russell—Pleased to see Raft in the type of character most fitted for him. Satisfied all my patrons.—G. McChesney, Strand Theatre, Freehold, N. J. Small town patronage.

KING OF BURLESQUE, THE: Warner Baxter, Alice Faye, Jack Oakie—Swell show. Weather bad. Played February 28.—R. L. Sherman, Strand Theatre, North Branch, Mich. General patronage.

METROPOLITAN: Lawrence Tibbett, Virginia Bruce—The music teacher and myself were the only ones who liked it. A gang of young bloods threatened to lynch me if I ran any more like it. Running time, 79 minutes. Played February 22.—M. D. Warner, Liberty Theatre, Lakeview, Mich. Small town and rural patronage.

PADDY O'DAY: Jane Withers—Our hat is off to Jane Withers. "Paddy O'Day" was a fine vehicle for this versatile miss. Not a strong picture, but good enough. Give us more like it. Running time, 76 minutes. Played February 15.—M. D. Warner, Liberty Theatre, Lakeview, Mich. Small town and rural patronage.

PRISONER OF SHARK ISLAND, THE: Warner Baxter, Gloria Stuart—When I think of the pictures that Fox put Baxter in some two years ago, and then see this one, in which Baxter gives as great a performance as he did in "The Arizona Kid," I wonder where their judgments have been. Given the roles that he can sink his teeth into, as he does in this one, he is right back on top. And I am glad to see Harry Carey get a break, as he does in this picture.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

PROFESSIONAL SOLDIER: Victor McLaglen, Freddie Barthomew—Another reason why Victor McLaglen wins the Academy award. A swell picture that pleased everyone. A good Damon Runyon story and the thing that impressed me with this picture was that while the story was laid in a foreign country the dialogue throughout was American with the exception of Freddie Bartholomew, and his is pleasant English. Good for any day of the week. Played April 3-4.—Ralph Larned, Paramount and Jewel Theatres, LaCrosse and Bazine, Kan. General patronage.

PROFESSIONAL SOLDIER: Victor McLaglen, Freddie Bartholomew—Over-acted. Played April 7-8. —R. L. Sherman, Strand Theatre, North Branch, Mich. General patronage.

STEAMBOAT ROUND THE BEND: Will Rogers, Anne Shirley—Played this late. Not up to Rogers' par, but his pictures always reflect at the box-office in increase in business.—Oscar A. Brotman, Avaloe Theatre, Chicago, Ill. Family patronage.

SHOW THEM NO MERCY: Rochelle Hudson, Cesar Romero—A fine picture, but the title killed it. Numbers of patrons remarked, "Didn't think I would like it, but I did." Fair business. Running time, 76 minutes. Played March 7-8—M. D. Warner, Liberty Theatre, Lakeview, Mich. Small town and rural patronage.

THANKS A MILLION: Dick Powell, Ann Dvorak—Did good business in spite of zero weather and 10-foot snowbanks. Pleased every one. Running time, 87 minutes. Played February 29-March 1.—M. D. Warner, Liberty Theatre, Lakeview, Mich. Small town and rural patronage.

YOUR UNCLE DUDLEY: Edward Everett Horton —Edward Everett Horton is not strong enough to carry a starring role. Yet in support he cannot be beat. This picture, while a fair comedy and story, is not the howling, screaming comedy that the trailer and advertising would lead you to believe. Will please on a double bill or bargain night. Played March 26. —Ralph Larned, Paramount and Jewell Theatres, La Crosse and Bazine, Kan. General patronage.

United Artists

GHOST GOES WEST, THE: Robert Donat, Jean Parker—Whether this pleases your patrons or not depends on the type of audiences you cater to. If they prefer what is termed broad comedy, then this picture will be a flop. But if they enjoy the more subtle humor and something that draws on the imagination, then this certainly should click. Personally thought it as clever and different as anything I have ever seen in pictures, but few shared my opinion. Business fair. Running time, 82 minutes. Played April 3-4.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

MELODY LINGERS ON, THE: Josephine Hutchinson, George Houston—Not so good for a small town; a little too high class. Just one of those that appeal to the high-brows and there are not enough of those. I don't like to see them walk out on a picture and they did that on this one.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

MODERN TIMES: Charles Chaplin, Paulette Goddard—The customers said either no good or swell. Played April 9-11.—R. L. Sherman, Strand Theatre, North Branch, Mich. General patronage.

RED SALUTE: Barbara Stanwyck, Robert Young, Cliff Edwards, Gordon Jones—I can't see why this picture has received so many bad reviews in this department. It proved to be very, very good in my town. Many, many fine compliments. Cast good with extra honors going to Cliff Edwards. The song he sings in this is fine. Very good trailer from National Screen Service. Gordon Jones is also good.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. Small town patronage.

STRIKE ME PINK: Eddie Cantor, Ethel Merman—Fair show that got the money. Played March 29-30.—R. L. Sherman, Strand Theatre, North Branch, Mich. General patronage.

THREE MORE REPORT ON PRODUCT SHOWN

From Kentucky and New Jersey this week come reports on "What the Picture Did for Me" from showmen contributing for the first time their comment on product. They are:

Jesse L. Lausman, Hill Top Theatre, Louisville, Ky.

G. McChesney, Strand Theatre, Freehold, N. J.

Returning to the army of reporters after more than a year's "absence without leave" is W. B. Boughn, Jr., of the Soo Theatre at South Sioux City, Nebraska.

Universal

DIAMOND JIM: Edward Arnold, Binnie Barnes—Played this late, but drew them in. Very good, and when they tell you it's good here, they turn out for it. Followed Diamond Jim Brady's life nearly to the letter. Enough human interest to keep them interested and still appeal. Spot this any day and play up the railroad angle. Running time, 96 minutes. Played April 10-11.—Ken A. Higgins, Capitol Theatre, Harrisville, N. Y. Small town and C. C. C. Camp patronage.

GREAT IMPERSONATION, THE: Edmund Lowe, Valerie Hobson—Fair program. Running time, 67 minutes. Played March 10.—W. R. Boughn, Jr., Soo Theatre, South Sioux City, Neb. General patronage.

LOVE BEFORE BREAKFAST: Carole Lombard, Preston Foster—No April Fool joke in presenting this one to our patrons. It's got that certain something that makes the patrons leave the theatre all smiles. Reminiscent of "Hands Across the Table," and "The Bride Comes Home." This has originality and a refreshing tempo of its own to make it click in any situation. Running time, 70 minutes. Played April 1-2.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

MAGNIFICENT OBSESSION: Irene Dunne, Robert Taylor—Beautiful picture; a magnificent production. Irene Dunne is splendid and as for Robert Taylor, this picture makes him. Business the best in many, many moons.—Oscar A. Brotman, Avaloe Theatre, Chicago, Ill. Family patronage.

THREE KIDS AND A QUEEN: May Robson, Henry Armetta—Fine picture. Not so good on the draw for me.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

Warner Bros.

COLLEEN: Ruby Keeler, Joan Blondell, Jack Oakie, Dick Powell—Just finished Sunday business with above average receipts. The Lenten season is over now, which means a lot to me. Hugh Herbert as a poor but honest millionaire carries the comedy, assisted by Jack Oakie, as his executive assistant, but in reality a one-man brain trust. I have seen Powell better, but it pleased everyone. Running time, 90 minutes. Played April 12-13.—Jerry Waller, Elroy Theatre, Elroy, Wis. Small town and rural patronage.

DANGEROUS: Bette Davis, Franchot Tone—Good entertainment. Terrible weather. Business average. Played February 16-17.—R. L. Sherman, Strand Theatre, North Branch, Mich. General patronage.

FRESHMAN LOVE: Frank McHugh, Patricia Ellis, Warren Hull—Silly picture; practically no plot or dramatic punch. College is far from this hackneyed story portrayal. I'm a college senior myself; I ought to know.—Oscar A. Brotman, Avaloe Theatre, Chicago, Ill. Family patronage.

FRISCO KID: James Cagney, Margaret Lindsay—Good action picture; played to good business. Running time, 77 minutes. Played February 25-26.—M. D. Warner;, Liberty Theatre, Lakeview, Mich. Small town and rural patronage.

MAN HUNT: Marguerite Churchill, Ricardo Cortez, Charles "Chic" Sale—Exciting comedy drama with a not too-well-known cast. Played April 8-9.—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

MISS PACIFIC FLEET: Joan Blondell, Glenda Farrell—I was disappointed in this one as were most of my patrons. Running time, 71 minutes. Played March 17-18.—M. D. Warner, Liberty Theatre, Lakeview, Mich. Small town and rural patronage.

PETRIFIED FOREST, THE: Leslie Howard, Bette Davis, Humphrey Bogart—This picture was petrified until Bogart appeared in the gangster sequence and then it started to move. Howard kept his record clean in being no draw at the box office. Four long reels it dragged, until Bogart appeared and this was the only saving grace of the whole picture.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

STARS OVER BROADWAY: Pat O'Brien, Jane Froman, James Melton—Played this musical very late and then on bargain night. Business not so hot and trailer failed to do picture justice. Melton has a wonderful voice and a fairly handsome fellow. Women liked him very much and believe he will go better next time. Personally think him better than Crosby. Jane Froman is a nice eyeful and swell voice. Story is not good, but all musicals are rather thin in story value. Good picture for any date. Played April 1-2.—Ralph Larned, Paramount and Jewel Theatres, La Crosse and Bazine, Kan. General patronage.

STARS OVER BROADWAY: Pat O'Brien, James Melton, Jane Froman, Jean Muir—This show did not click in our situation. Thought it much below average. Grand opera is never appreciated by our farmers. —Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

STARS OVER BROADWAY: Pat O'Brien, Jane Froman—Just a fair picture that was spoiled for my audience by two arias from grand opera. Running time, 89 minutes. Played March 31-April 1.—M. D. Warner, Liberty Theatre, Lakeview, Mich. Small town and rural patronage.

Short Features

Columbia

GUM SHOES: Broadway Comedies—Good comedy, or at least the audience laughed. Running time, 20 minutes—W. R. Boughn, Jr., Soo Theatre, South Sioux City, Neb. General patronage.

I DON'T REMEMBER: Harry Langdon—For downright belly laughs, this one will get them for you, and it is clean as a hound's tooth. Running time, two reels.—B. A. McConnell, Emerson Theatre, Hartford, Ark. Small town patronage.

PARDON MY GRIP: News World of Sport Series (1934-35)—A birdseye view of modern wrestling techniques in various parts of the world. Comments by the announcer add to the general humor of the picture. Presents wrestling as it really is: a big joke. Running time, 10 minutes.—J. A. Reynolds, Director of Recreation, New Jersey State Prison, Trenton, N. J. Prison patronage.

SCREEN SNAPSHOTS: No. 6—Boswell Sisters, Jimmy Durante, the Three Stooges, Henry Armetta and others stage a "benefit" at Grauman's Chinese Theatre. Loosely tied together and very short, the various "acts" manage somehow to get a laugh, so I suppose everything's okay. Fair entertainment. Running time, 10 minutes.—J. A. Reynolds, Director of Recreation, New Jersey State Prison, Trenton, N. J. Prison patronage.

STARS OF TOMORROW: Just fair. Running time, one reel.—H. M. Gerber, Roxy Theatre, Hazelton, N. D. Small town and rural patronage.

"TECHED IN TH' HAID": Barney Google—In color, this is the first of the new Barney Google series. Sure to get a good response from any audience. The comic song "Barney's Teched in th' Haid" is still echoing around the corridors here. Almost up to the "Popeye" standard. Running time, seven minutes.—J. A. Reynolds, Director of Recreation, New Jersey State Prison, Trenton, N. J. Prison patronage.

Educational

WAY OUT WEST: The Cabin Kids—Mostly Cabin Kids and they are not enough to carry two reels. Just another one of those things that are called comedies.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

Metro-Goldwyn-Mayer

ALIBI RACKET: Crime Doesn't Pay Series—Splendid miniature drama in the Crime Doesn't Pay Series. Running time, 20 minutes.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

AUDIOSCOPIKS: Special—Shorts do not get any money for me. Although this is worth while running it will make your customers talk about your theatre.—R. L. Sherman, Strand Theatre, North Branch, Mich. General patronage.

DONKEY BASEBALL: Oddities—If you haven't played this, play it soon because it will go great in this time of the year, during the hall season. Would advise you to get at least a one-sheet on this and let your patrons know it's coming. Running time, one reel.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. Small town patronage.

HONOLULU, PARADISE OF THE PACIFIC: FitzPatrick Travel Talks—An exceptionally interesting and beautiful travelogue in color. Running time, 10 minutes.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

LITTLE PAPA: Our Gang—This little fellow Spanky is a wow and he's almost the whole show in this two-reeler. You can't go wrong on this one. Running time, two reels.—B. A. McConnell, Emerson Theatre, Hartford, Ark. Small town patronage.

PRIMITIVE PITCAIRN: MGM Miniatures—Good one-reeler of its kind, hut my audience is tired of this type of shorts. Good to run hefore "Mutiny on the Bounty.' Running time, one reel.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. Small town patronage.

STARLIGHT DAYS AT LIDO: Musical Revues—Another swell musical from Hal Roach. Running time, two reels.—B. A. McConnell, Emerson Theatre, Hartford, Ark. Small town patronage.

STARLIT DAYS AT LIDO: Musical Revues—All color, two-reel musical, with Hollywood stars. It's the hest we played in a long time. Don't fail to get this one.—Harland Rankin, Plaza Theatre, Tilhury, Ontario, Can. General patronage.

TOP FLAT: Todd-Kelly—Another good one in this series. Running time, 20 minutes.—M. H. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

TWIN TRIPLETS: Todd and Kelly—Another good comedy from this team. Plenty of laughs and good wholesome entertainment. Running time, two reels.—B. A. McConnell, Emerson Theatre, Hartford, Ark. Small town patronage.

Paramount

DIZZY DIVERS: Popeye the Sailor—Fine one-reeler. Popeye mighty popular here.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. Small town patronage.

RKO Radio

EASY ACES SERIES: Can't see these shorts as comedies. My patrons do not care so much for them. RKO has good colored cartoons, hut I can't say much for the rest of their one-reelers. Running time, one reel.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. Small town patronage.

FRAMING FATHER: Smart Set—Slapstick comedy that is ahove the level. Kids will get a great kick out of it and it pleases the older ones, too. It's great to hear them enjoying a comedy and they sure did this one. Running time, two reels.—B. A. McConnell, Emerson Theatre, Hartford, Ark. Small town patronage.

MAJOR BOWES' AMATEUR THEATRE OF THE AIR: No. 3—Nothing outstanding, but on the whole acceptable entertainment. Running time, 19 minutes. —M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

MARCH OF TIME, NO. 11—This series appeals to only a few people in my town. Children do not like it and they don't fail to tell me so. Running time, two reels.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. Small town patronage.

MISMANAGED: Paula Stone—Another Amateur short. Pretty good. Running time, two reels.—H. M. Gerber, Roxy Theatre, Hazelton, N. D. Small town and rural patronage.

TUNED OUT: Headliner Series—Good comedy, different from the ordinary run. Running time, 20 minutes.—W. R. Boughn, Jr., Soo Theatre, South Sioux City, Neh. General patronage.

Universal

CARNIVAL TIME: Mentone Musical Comedy—Splendid variety type offering, presented in a different manner. Running time, 20 minutes.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

CASE OF THE LOST SHEEP, THE: Oswald Cartoons—This cartoon is not as good as former ones from this character. Can't see why Universal has changed Oswald. Think his color, etc., of last year much better than present year makeup. Running time, one reel.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. Small town patronage.

DOCTOR OSWALD: Oswald Cartoons—Pretty good cartoon.—Sammie Jackson, Jackson Theatre. Flomaton, Ala. Small town patronage.

GOING PLACES WITH LOWELL THOMAS: No. 14—These shorts still holding out here and many say they are as good as a feature. But they still will have to climb to heat "Strange As It Seems." Running time, nine minutes.—Ken A. Higgins, Capitol Theatre, Harrisville, N. Y. Small town and C. C. C. Camp patronage.

GOING PLACES WITH LOWELL THOMAS: Have only played one in this series and it was pretty good. But I have played so many reels of this kind lately that my audience didn't care so much for this. Running time, one reel—Sammie Jackson, Jackson Theatre, Flomaton, Ala. Small town patronage.

MENTONES: One of the hest subjects of its kind on the market. Running time, 20 minutes.—W. R. Boughn, Jr., Soo Theatre, South Sioux City, Neb. General patronage.

OSWALD CARTOONS: Not as good as last year, as they have made Oswald look too much like a real rabbit. Running time, eight minutes.—W. R. Boughn, Jr., Soo Theatre, South Sioux City, Neb. General patronage.

STRANGER THAN FICTION: Good filler for any program, especially good if you have a comedy feature. Running time, 10 minutes.—W. R. Boughn, Jr., Soo Theatre, South Sioux City, Neb. General patronage.

STRANGER THAN FICTION: Good one-reeler. Running time, one reel.—Sammie Jackson, Jackson Theatre. Flomaton, Ala. Small town patronage.

YOU CAN BE HAD: Universal Comedies—One of the hest comedies of its kind ever made. All actors are chimpanzees. If you want to get something that will cause a riot with the kids as well as please the adults play this two-reeler from Universal. And advertise it. "Fay East" (a takeoff on Mae West) is very good. Running time, two reels.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. Small town patronage.

United Artists

FUNNY LITTLE BUNNIES: Silly Symphonies—Very clever. Fine for a weekend around Easter.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

MICKEY'S FIRE BRIGADE: Mickey Mouse—One of the best of the Mickey Mouse series. Running time, eight minutes.—M. H. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

MICKEY'S FIRE BRIGADE: Mickey Mouse—Fine entertainment. All United Artists colored cartoons are excellent. Running time, nine minutes.—W. R. Boughn, Jr., Soo Theatre, South Sioux City, Neh. General patronage.

THREE ORPHANS KITTENS: Silly Symphonies—One of the best color cartoons we have ever screened. Running time, seven minutes.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

Vitaphone

CURIOUS INDUSTRIES: Our own United States Series—Very good single reel. Very educational.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

KEYSTONE HOTEL: Old Timers—The first Warner Bros. comedy we had that hrought out some real good laughs.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

MR. AND MRS. MELODY: Broadway Brevities—Disappointed in this musical. They make hetter ones than this.—Harland Rankin, Plaza Theatre, Tilhury, Ontario, Can. General patronage.

SOME CLASS: Charles Ahearn—Very good one-reeler. Pleased very much on Sunday-Monday. Children are still singing "Huckleberry Pie." Would be better for Saturday, I believe. Characters all take the part of hoboes and Charles Ahearn teaches them the art of "panhandling." Running time, one reel.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. Small town patronage.

Serials

Mascot

MIRACLE RIDER: Tom Mix—Fair serial, nothing extra. I can't see why Tom Mix should receive so much "knocking" as several exhihitors have given him on account of his acting in this serial. True, he is not as good as when he was a young man in the silent days, hut he is still plenty good enough for our patrons. Wish he would make a few westerns with some company that knows how to make 'em. Believe they would be real money makers for weekends. Can't see why Universal hasn't reissued the westerns Tom Mix made a few years ago with them.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. Small town patronage.

Universal

TAILSPIN TOMMY SERIALS: Universal makes about as good serials as there are on the market. Running time, 20 minutes each chapter.—W. R. Boughn, Jr., Soo Theatre, South Sioux City, Neb. General patronage.

Roxy Reports $138,778

Howard S. Cullman, as trustee for the Roxy Theatre Corporation in New York, has filed a statement in the federal court of the receipts and disbursements of the corporation from Feb. 28, 1936, to March 26, 1936. The report said that the cash receipts amounted to $138,778 and the disbursements $152,255, and that $45,664 was paid to New York City in tax arrears. He explained that there are no arrears on taxes at present. The report added that as of Feb. 27, 1936, the date of the last report, there was cash on hand in the bank amounting to $82,023, and as of March 26, the sum of $68,546.

Academy Honoring Laemmle

The Academy of Motion Picture Arts and Sciences will tender a testimonial dinner in Hollywood to Carl Laemmle, Sr., at the Ambassador Hotel April 23. It will be an industry and civic affair with the Los Angeles and Hollywood Chambers of Commerce backing it. The Producers' Association had planned to give a testimonial dinner to Mr. Laemmle until it discovered the Academy had been formulating plans for a similar event. Frank Capra has been named chairman and Irving Thalberg toastmaster.

Small Estate $2,194,000

The will of Mrs. Theresa Small, widow of Ambrose J. Small, Toronto theatre owner, disposed of an estate valued at $2,194,000, approximately one-half of which was bequeathed to the Roman Catholic Church. The will is being contested by Mary F. Small, his sister. Ambrose Small vanished a few moments after he had left his Toronto theatre on the night of Dec. 2, 1919, and the case has been continuously before the public since that time.

General Electric Report

An increase of 21 per cent in orders received by General Electric Company for the first quarter of 1936 represents more than $10,000,000, it has been announced by Gerard Swope, president. It is said to be the largest quarter since the third period of 1931, $59,569,879 was reported for the current quarter in comparison with $49,379,932 for a similar time in 1935.

Pettey to Join WHN

Herbert L. Pettey, secretary of the Federal Communications Commission, will join the Loew-MGM radio station WHN in New York. He will take up his new post as director in charge of sales and promotion on May 1, when his FCC resignation takes effect.

Terry Promotes Davis

Mannie Davis, associated with Paul Terry for the last 15 years, has been made head of the Terry-Toons story department.

THEATRE RECEIPTS

The total of theatre receipts for the calendar week ended April 18, 1936, from 111 theatres in 18 major cities of the country was $1,210,750, an increase of $206,026 over the total for the preceding week ended April 11, 1936, when 111 theatres in 18 large cities aggregated $1,004,724.

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Theatres			Current Week		Previous Week		High and Low Gross
Boston			Picture	Gross	Picture	Gross	(Tabulation covers period from January, 1935) (Dates are 1935 unless otherwise specified.)
Boston	3,246	35c-65c	"The Leathernecks Have Landed". (Republic) (on stage: Buddy Rogers and band)	18,000	"Here Comes Trouble" (20th Century) (on stage: Ben Lyon, Bebe Daniels, Lillian Roth)	20,000	High 9-7 "Hot Tip" (plus stage show "Folies Bergere") 35,000 Low 8-3 "A Dog of Flanders" and "What Price Crime" 4,000
Fenway	1,382	30c-50c	"Rhodes, the Diamond Master" (GB Pictures) and "Snowed Under" (F.N.)	4,000	"The Trail of the Lonesome Pine" (Para.) and "F Man" (Para.)	7,500	High 3-14-36 "The Story of Louis Pasteur" and "The Voice of Bugle Ann" 8,000 Low 7-20 "Don't Bet on Blondes" and "Ladies Crave Excitement" 2,500
Keith's Memorial	2,907	25c-65c	"Captain January" (Fox) (2nd week)	10,000	"Captain January" (20th Century). (1st week)	16,000	High 2-29-36 "Follow the Fleet" 37,000 Low 8-17 "Jalna" 5,500
Loew's Orpheum.	2,970	25c-55c	"Mr. Deeds Goes to Town" (Col.) and "The Garden Murder Case" (MGM)	14,000	"The Bohemian Girl" (MGM) and.. "Lady of Secrets" (Col.)	12,000	High 11-16 "Mutiny on the Bounty" 25,000 Low 9-21 "The Call of the Wild" 11,000
Loew's State	3,537	25c-55c	"Mr. Deeds Goes to Town" (Col.) and "The Garden Murder Case" (MGM)	12,500	"The Bohemian Girl" (MGM) and.. "You May Be Next" (Col.)	11,000	High 11-16 "Mutiny on the Bounty" 24,500 Low 7-6 "Sanders of the River" and "Unknown Woman" 7,500
Metropolitan	4,332	35c-65c	"The Singing Kid" (F.N.) (on stage: Ray Noble and band)	29,000	"13 Hours By Air" (Para.) (plus stage show)	22,000	.....
Paramount	1,793	25c-50c	"Rhodes, the Diamond Master" (GB Pictures) and "Snowed Under" (F.N.)	6,000	"The Trail of the Lonesome Pine" (Para.) and "F Man" (Para.)	9,000	High 3-14-36 "The Story of Louis Pasteur" and "The Voice of Bugle Ann" 15,000 Low 7-20 "Don't Bet on Blondes" and "Ladies Crave Excitement" 4,000
Buffalo							
Buffalo	3,489	30c-50c	"Captain January" (Fox)	15,000	"Colleen" (W.B.)	11,500	High 4-27 "Mississippi" 23,800 Low 7-27 "Broadway Gondolier" 6,600
Century	3,000	25c	"The Leathernecks Have Landed". (Republic) and "Dancing Feet" (Republic)	8,000	"Man Hunt" (W.B.) and "Seven Keys to Baldpate" (Radio)	6,050	High 1-11-36 "King of Burlesque" 9,500 Low 8-3 "Mad Love" and "Dog of Flanders" 3,800
Great Lakes	3,000	25c-40c	"The Singing Kid" (F.N.)	11,300	"Three Godfathers" (MGM) and... "Her Master's Voice" (Para.)	4,900	High 11-16 "Mutiny on the Bounty" 22,000 Low 4-11-36 "Three Godfathers" and "Her Master's Voice" 4,900
Hippodrome	2,500	30c-50c	"Petticoat Fever" (MGM)	7,500	"Timothy's Quest" (Para.) and..... "My Marriage" (20th Century)	3,800	High 2-9 "David Copperfield" 17,200 Low 4-11-36 "Timothy's Quest" and "My Marriage" 3,800
Lafayette	3,300	25c	"Sutter's Gold" (Univ.)	12,000	"Lady of Secrets" (Col.) and ..... "Too Tough to Kill" (Col.)	6,300	High 1-12 "Broadway Bill" 17,100 Low 7-27 "A Notorious Gentleman" and "Strange Wives" 4,100
State	1,600	15c-35c	"The Return of Jimmy Valentine". (Republic) (plus stage show)	4,000	"Bridge of Sighs" (Invincible)..... (plus stage show)	3,000	.....
Chicago							
Apollo	1,400	30c-60c	"The Prisoner of Shark Island"... (20th Century) (2nd week)	6,900	"The Prisoner of Shark Island".... (20th Century) (1st week)	5,300	High 3-21-36 "The Story of Louis Pasteur" 11,800 Low 5-25 "The Devil is a Woman" 1,000
Chicago	4,000	35c-68c	"Wife vs. Secretary" (MGM)..... (plus stage show) (2nd week)	28,600	"Wife vs. Secretary" (MGM)..... (plus stage show) (1st week)	40,800	High 1-18-36 "The Bride Comes Home".. 56,600 Low 4-27 "Living on Velvet" 24,000
Erlanger	1,200	50c-$1.50	"The Great Ziegfeld" (MGM).....	13,500	.....		.....
Garrick	900	30c-60c	"A Connecticut Yankee" (Fox).... (re-issue)	5,000	"The Garden Murder Case" (MGM)	5,900	High 1-4-36 "The Man Who Broke the Bank at Monte Carlo" 9,700 Low 5-4 "One New York Night" 3,000
Oriental	3,490	25c-40c	"Tough Guy" (MGM) (on stage: Ray Perkins' Amateur Show)	14,000	"Murder of Dr. Harrigan" (F.N.).. (plus stage show)	16,200	High 11-2 "Woman Wanted" 25,500 (on stage: Major Bowes' Amateurs) Low 9-21 "Man on the Flying Trapeze" 13,400
Palace	2,509	25c-50c	"Sutter's Gold" (Univ.) (on stage: Block and Sully)	19,500	"Love Before Breakfast" (Univ.).. (8 days)	6,000	High 1-11-36 "I Dream Too Much" 32,500 (on stage: Ken Murray and Lillian Roth) Low 4-11-36 "Love Before Breakfast"... 6,000
Roosevelt	1,591	30c-60c	"Rose Marie" (MGM) (3rd week)	7,700	"Rose Marie" (MGM) (2nd week)	11,500	High 1-5 "Forsaking All Others" 27,000 Low 11-23 "O'Shaughnessy's Boy" 7,000
State-Lake	2,776	20c-35c	"The Leathernecks Have Landed".. (Republic) (plus stage show)	15,600	"The Invisible Ray" (Univ.)..... (plus stage show)	12,000	High 3-23 "The Little Minister" 17,000 Low 7-20 "Alias Mary Dow" 8,000
United Artists	1,700	30c-60c	"Little Lord Fauntleroy" (U.A.)..	19,700	"These Three" (U.A.) (3rd week)	10,000	High 2-29-36 "Modern Times" 35,500 Low 4-13 "Vanessa: Her Love Story".. 10,000
Cleveland							
Allen	3,300	30c-42c	"Charlie Chan's Secret" (Fox).....	6,000	"Silly Billies" (Radio) (4 days)	1,500	High 1-12 "Bright Eyes" 9,000 Low 6-22 "The Daring Young Man".... 1,300
					"We're Only Human" (Radio)..... (3 days)	1,000	
Hippodrome	3,800	30c-42c	"The Singing Kid" (F.N.)	10,500	"Road Gang" (F.N.)	8,750	High 9-21 "Top Hat" 27,500 Low 8-24 "Dante's Inferno" 5,250
RKO Palace	3,100	30c-60c	"Don't Gamble with Love" (Col.).. (plus stage show)	13,500	"Brides Are Like That" (F.N.)... (plus stage show)	25,500	High 4-6 "Transient Lady" 39,000 Low 6-8 "Break of Hearts" 5,500
State	3,400	30c-42c	"Petticoat Fever" (MGM) (on stage: Jack Benny and Mary Livingston)	40,500	"The Milky Way" (Para.)	10,000	High 4-18-36 "Petticoat Fever" 40,500 (on stage: Jack Benny and Mary Livingston) Low 3-16 "Folies Bergere" 6,000
Stillman	1,900	30c-42c	"Big Brown Eyes" (Para.)	3,200	"Preview Murder Mystery" (Para.) (25c-35c)	4,000	High 2-9 "David Copperfield" 11,000 Low 12-28 "The Virginia Judge" 2,500
Denver							
Aladdin	1,500	25c-50c	"These Three" (U.A.)	4,500	"The Voice of Bugle Ann" (MGM)	3,500	High 3-28-36 "Little Lord Fauntleroy".. 5,000 Low 6-22 "Nell Gwyn" and "My Heart is Calling" 600
Broadway	1,500	25c-40c	"Little Lord Fauntleroy" (U.A.)...	1,500	"Sutter's Gold" (Univ.)	1,500	High 12-7 "In Old Kentucky" 3,000 Low 12-28 "Unfinished Symphony" 300
Center	1,500	20c-35c	"The Return of Jimmy Valentine". (Republic) (plus stage show)	2,500	"Remember Last Night?" (Univ.) (plus stage show)	3,000	.....
Denham	1,500	25c-40c	"13 Hours by Air" (Para.)	6,500	"Give Us This Night" (Para.).....	6,500	High 2-29-36 "Klondike Annie" 13,000 Low 8-24 "Without Regret" 1,750
Denver	2,500	25c-50c	"Captain January" (Fox) (plus stage band) (25c-40c)	10,000	"Love Before Breakfast" (Univ.). (plus stage band)	7,500	High 11-16 "Mutiny on the Bounty" 15,000 Low 12-28 "Here Comes the Band" 1,500
Orpheum	2,600	25c-40c	"Small Town Girl" (MGM)	8,000	"Petticoat Fever" (MGM).....	8,500	High 5-18 "Romance in Manhattan" 16,000 Low 12-28 "The Perfect Gentleman" 2,000
[illegible]mount	2,000	25c-40c	"Road Gang" (F.N.) and "The Payoff" (F.N.)	2,500	"Escape from Devil's Island" (Col.) and "Hell Ship Morgan" (Col.)	3,500	High 5-11 "Bride of Frankenstein" 7,000 Low 11-30 "Bad Boy" 800

[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week		Previous Week		High and Low Gross (Tabulation covers period from January, 1935) (Dates are 1935 unless otherwise specified.)
			Picture	Gross	Picture	Gross	
Hollywood							
Chinese	2,500	30c-55c	"Little Lord Fauntleroy" (U.A.)	10,000	"Petticoat Fever" (MGM)	9,500	High 2-22-36 "Modern Times" 26,000 Low 5-4 "West Point of the Air" 4,900
Pantages	3,000	25c-40c	"The Witness Chair" (Radio) and.. "The Farmer in the Dell" (Radio)	5,300	"Love Before Breakfast" (Univ.)..	7,300	High 9-7 "Top Hat" 19,000 Low 4-13 "Mister Dynamite" and "Great God Gold" 2,500
W. B. Hollywood	3,000	25c-40c	"The Singing Kid" (F.N.)	9,100	"The Walking Dead" (W.B.)	7,420	High 9-7 "Page Miss Glory" 15,300 Low 4-3 "Laddie" 5,700
Indianapolis							
Apollo	1,100	25c-40c	"A Message to Garcia" (20th Century)	3,000	"A Connecticut Yankee" (20th Century) (re-issue)	4,800	High 3-14-36 "The Country Doctor" 8,000 Low 5-4 "Thunder in the East" 1,600
Circle	2,800	25c-40c	"The Farmer in the Dell" (Radio) and "Boulder Dam" (W.B.)	2,500	"The Walking Dead" (W.B.) and.. "Muss 'Em Up" (Radio)	3,200	High 8-17 "Smart Girl" 8,500 Low 3-16 "Transient Lady" 2,000
Indiana	3,100	25c-40c	"The Singing Kid" (F.N.)	5,500	"13 Hours by Air" (Para.) and "Too Many Parents" (Para.)	5,600	High 3-14-36 "Follow the Fleet" 12,000 Low 1-5 "The Little Minister" 3,500
Loew's	2,800	25c-40c	"Small Town Girl" (MGM) and... "Moonlight Murder" (MGM)	11,500	"The Garden Murder Case" (MGM) and "Don't Gamble with Love" (Col.)	3,900	High 2-15-36 "Exclusive Story" 15,000 (on stage: Cab Calloway and band) Low 4-6 "Casino Murder Case" 2,750
Lyric	2,000	25c-40c	"Everybody's Old Man' (Fox) (plus vaudeville)	7,000	"The Voice of Bugle Ann" (MGM) (plus vaudeville)	7,800	High 3-28-36 "The Leathernecks Have Landed" 13,300 (on stage: Major Bowes' Amateurs) Low 12-21 "Frisco Kid" 3,700
Kansas City							
Mainstreet	3,100	25c-40c	"The Singing Kid" (F.N.)	6,800	"Snowed Under" (F.N.)	5,600	High 11-23 "The Case of the Lucky Legs" 22,000 Low 1-12 "I Sell Anything" 2,000
Midland	4,000	25c-40c	"Small Town Girl" (MGM)	19,700	"The Bohemian Girl" (MGM)	7,200	High 8-24 "China Seas" 25,000 Low 9-14 "Bonnie Scotland" 6,000
Newman	1,900	25c-40c	"13 Hours by Air" (Para.)	8,000	"The Walking Dead" (W.B.) (8 days)	8,000	High 5-25 "Goin' to Town" 14,000 Low 5-18 "Dinky" 3,000
Tower	2,200	25c-35c	"Mr. Deeds Goes to Town" (Col.) (plus stage show)	10,000	"To Beat the Band" (Radio) (plus stage show)	7,100	High 1-18-36 "Magnificent Obsession" 14,500 Low 3-14-36 "Lady of Secrets" 5,000 (plus stage show)
Uptown	2,000	25c-40c	"Captain January" (Fox) (9 days)	10,900	"Everybody's Old Man" (20th Century) (5 days)	3,100	High 9-7 "Steamboat Round the Bend" 11,000 Low 7-27 "Black Sheep" 2,100
Los Angeles							
Four Star	900	30c-55c	"Rhodes, the Diamond Master" (GB Pictures) (3rd week)	2,500	"Rhodes, the Diamond Master" (GB Pictures) (2nd week)	4,000	High 5-18 "Les Miserables" 7,800 Low 12-7 "The Return of Peter Grimm" 2,400
Grand Internat'l.	750	35c-40c	"The Gypsy Baron" (Vienna Prod.) (2nd week)	1,800	"The Gypsy Baron" (Vienna Prod.) (1st week)	2,200	High 1-4-36 "The New Gulliver" 3,200 Low 12-7 "Such a Girl You Never Forget" 900
Hillstreet	2,700	25c-40c	"The Witness Chair" (Radio) and "The Farmer in the Dell" (Radio)	5,100	"Love Before Breakfast" (Univ.)..	6,900	High 9-7 "Top Hat" 17,000 Low 11-2 "Three Kids and a Queen" 2,800
Loew's State	2,500	30c-55c	"Little Lord Fauntleroy" (U.A.)..	11,000	"Petticoat Fever" (MGM)	11,000	High 12-7 "Mntiny on the Bounty" 24,500 Low 10-26 "Way Down East" 6,200
Paramount	3,596	30c-55c	"13 Hours by Air" (Para.) (plus Vera Van and stage show)	15,900	"Give Us This Night" (Para.) (plus stage show)	12,200	High 8-10 "Paris in Spring" 32,000 Low 4-11-36 "Give Us This Night" (plus stage show) 12,200
W. B. Downtown	3,400	25c-40c	"The Singing Kid" (F.N.)	9,000	"The Walking Dead" (W.B.)	9,100	High 1-11-36 "Captain Blood" 17,100 Low 4-27 "Strangers All" and "I'll Love You Always" 5,000
Minneapolis							
Lyric	1,238	20c-25c	"Boulder Dam" (W.B.)	1,500	"The Walking Dead" (W.B.)	1,500	High 12-14 "Show Them No Mercy" 2,000 Low 8-17 "Don't Bet on Blondes" and "Sanders of the River" 1,200
Minnesota	4,000	25c-55c	"Wife vs. Secretary" (MGM)	10,000	"Little Lord Fauntleroy" (U.A.)..	12,000	High 1-4-36 "The Bride Comes Home" 31,326 Low 4-4-36 "Klondike Annie" 8,000
RKO Orpheum	2,900	25c-40c	"The Singing Kid" (F.N.) (9 days)	5,500	"The Story of Louis Pasteur" (F.N.) (5 days - 2nd week)	6,000	High 9-21 "Top Hat" 18,000 Low 1-26 "A Lost Lady" 4,500
State	2,300	25c-40c	"13 Hours by Air" (Para.)	5,500	"Give Us This Night" (Para.)	6,000	High 11-2 "Broadway Melody of 1936" 7,000 Low 3-14-36 "It Had to Happen" 5,000
World	400	25c-55c	"The Passing of Third Floor Back" (GB Pictures) (3rd week)	2,500	"The Passing of Third Floor Back" (GB Pictures) (2nd week)	3,300	High 6-8 "Thunder in the East" 5,000 Low 11-16 "Born for Glory" 2,000
Montreal							
Capitol	2,547	25c-60c	"Desire" (Para.) and "Give Us This Night" (Para.)	11,000	"Whipsaw" (MGM) and "Love on a Bet" (Radio)	9,000	High 2-9 "Lives of a Bengal Lancer" 15,500 Low 8-3 "My Heart Is Calling" and "College Scandal" 7,000
Imperial	1,914	15c-34c	"Preview Murder Case" (Para.)	4,000	"Love Me Forever" (Col.) and "Little Women" (Radio)	2,500	High 1-4-36 "Une Nuit D'Amour" and "Spanish Cape Mystery" 5,500 Low 4-4-36 "Strike Me Pink" 1,500
Loew's	3,115	30c-60c	"The Man Who Broke the Bank at Monte Carlo" (20th Century) and "Don't Get Personal" (Univ.) (plus stage show)	13,500	"Tough Guy" (MGM) and "Three Live Ghosts" (MGM) (plus vaudeville)	9,500	High 1-11-36 "Broadway Hostess" and "The Rainmakers" 15,000 (plus stage show) Low 6-15 "Mark of the Vampire" and "Baby Face Harrington" 5,500
Palace	2,600	25c-65c	"The Trail of the Lonesome Pine" (Para.)	12,000	"Follow the Fleet" (Radio) (2nd week)	8,000	High 12-7 "Mutiny on the Bounty" 15,000 Low 7-20 "Drake of England" and "The Nitwits" 7,500
Princess	2,272	25c-65c	"These Three" (U.A.) and "Pride of the Marines" (Col.)	10,000	"Lady of Secrets" (Col.) and "The Public Menace" (Col.)	6,500	High 2-22-36 "Modern Times" and "Guard That Girl" 12,500 Low 12-28 "Remember Last Night?" and "East of Java" 3,000
New York							
Capitol	4,700	25c-85c	"Small Town Girl" (MGM)	32,500	"The Unguarded Hour" (MGM)	27,500	High 1-5 "Forsaking All Others" 87,400 Low 10-12 "O'Shaughnessy's Boy" 16,500
Center	3,433	35c-$1.25	"A Message to Garcia" (20th Century)	16,000	"The House of a Thousand Candles" (Republic)	8,500	High 1-4-36 "Ah, Wilderness!" 32,000 Low 3-7-36 "The Voice of Bugle Ann" 6,000
Palace	2,500	25c-75c	"The Country Doctor" (Fox) and.. "The Song and Dance Man" (Fox)	5,200	"Colleen" (W.B.) and "Charlie Chan at the Circus" (20th Century)	7,000	High 10-5 "Top Hat" 15,000 Low 4-4-36 "Love on a Bet" and "Road Gang" 6,000
Paramount	3,700	35c-99c	"Desire" (Para.) (on stage: Ethel Merman, Little Jack Little and Orch.)	51,000	"Give Us This Night" (Para.) (plus stage show)	17,000	High 1-19 "Lives of a Bengal Lancer" 65,300 Low 12-21 "Millions in the Air" 10,000
Rialto	594	25c-65c	"Murder on the Bridle Path" (Radio)	7,000	"Silly Billies" (Radio)	5,800	.....
Rivoli	2,200	40c-99c	"These Three" (U.A.) (9 days - 4th week)	26,000	"These Three" (U.A.) (3rd week)	19,000	High 2-15-36 "Modern Times" 65,000 Low 6-29 "Nell Gwyn" 8,100
RKO Music Hall	5,954	40c-$1.65	"Little Lord Fauntleroy" (U.A.) (plus stage show) (2nd week)	97,000	"Little Lord Fauntleroy" (U.A.) (plus stage show) (1st week)	100,000	High 9-7 "Top Hat" 131,200 (plus stage show) Low 11-30 "Crime and Punishment" 45,000 (plus stage show)
Roxy	6,200	25c-55c	"Gentle Julia" (Fox)	38,000	"Laughing Irish Eyes" (Republic) (plus stage show)	23,000	High 1-4-36 "If You Could Only Cook" 62,000 (plus stage show) Low 4-20 "My Heart Is Calling" 17,500 (plus stage show)
Strand	3,000	25c-55c	"The Singing Kid" (F.N.) (2nd week)	11,750	"The Singing Kid" (F.N.)	29,500	High 5-11 "The G Men" Low 4-4-36 "Snowed Under" ..

[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week: Picture	Current Week: Gross	Previous Week: Picture	Previous Week: Gross	High and Low Gross (Tabulation covers period from January, 1935) (Dates are 1935 unless otherwise specified.)
Oklahoma City							
Capitol	1,200	10c-41c	"Snowed Under" (F.N.)	2,000	"Rose of the Rancho" (Para.)	1,900	High 3-9 "Wings in the Dark" 3,700 Low 6-22 "The Devil is a Woman" 1,500
Criterion	1,700	10c-55c	"Captain January" (Fox)	4,800	"13 Hours by Air" (Para.)	4,000	High 9l4 "Steamboat Round the Bend" 10,000 Low 11-2 "The Case of the Lucky Legs" 2,500
Liberty	1,500	10c-41c	"Dangerous Waters" (Univ.) (4 days) (plus stage show) "Woman Trap" (Para.) (3 days) (10c-36c)	2,300 500	"Tough Guy" (MGM) (4 days) (plus stage show) "Nevada" (Para.) (3 days) 10c-36c)	2,000 800	High 1-19 "Gentlemen Are Born" and "Crime Doctor" 4,200 Low 10-26 "Little Big Shot" and "I Live for Love" 1,500
Midwest	1,500	10c-56c	"The Singing Kid" (F.N.)	3,000	"Petticoat Fever" (MGM)	5,000	High 11-16 "Mutiny on the Bounty" 8,800 Low 8-24 "The Farmer Takes a Wife" 1,800
Omaha							
Brandeis	1,200	25c-40c	"The Singing Kid" (F.N.) (8 days)	5,800	"Snowed Under" (F.N.) and "Don't Gamble With Love" (Col.)	3,800	High 9-14 "Top Hat" 9,500 Low 12-21 "Broadway Hostess" and "Man of Iron" 2,700
Omaha	2,200	25c-40c	"Wife vs. Secretary" (MGM) and "Last of the Pagans" (MGM)	9,800	"The Ghost Goes West" (U.A.) and "Don't Get Personal" (Univ.)	4,750	High 10-12 "Broadway Melody of 1936" and "Without Regret" 10,100 Low 10-5 "Dante's Inferno" and "She Gets Her Man" 3,600
Orpheum	3,000	25c-40c	"Little Lord Fauntleroy" (U.A.) and "Millions in the Air" (Para.)	7,800	"Love Before Breakfast" (Univ.) and "Tough Guy" (MGM)	6,900	High 2-29-36 "Exclusive Story" 21,150 (on stage: Ted Lewis) Low 12-28 "Mister Hobo" and "Three Kids and a Queen" 5,800
Philadelphia							
Aldine	1,200	40c-65c	"These Three" (U.A.)	18,000	"Amateur Gentleman" (U.A.) (5 days - 2nd week)	3,300	High 4-18-36 "These Three" 18,000 Low 1-26 "The Runaway Queen" 2,200
Arcadia	600	25c-50c	"The Trail of the Lonesome Pine" (Para.)	3,000	"Wife vs. Secretary" (MGM)	3,200	High 1-25 "The Bride Comes Home" 4,800 Low 9-21 "Bonnie Scotland" 800
Boyd	2,400	40c-55c	"Unguarded Hour" (MGM)	11,000	"Rhodes, the Diamond Master" (GB Pictures)	10,000	High 1-4-36 "A Tale of Two Cities" 30,000 Low 8-17 "Jalna" 6,000
Chestnut	1,400	50c-$1.50	"The Great Ziegfeld" (MGM) (6½ days)	14,000	.....	.....	.....
Earle	2,000	25c-50c	"The Leathernecks Have Landed" (Republic) (plus Earl Carroll's Vanities)	19,500	"Boulder Dam" (W.B.) (on stage: Ina Ray Hutton and Melodears)	14,000	High 1-4-36 "Miss Pacific Fleet" 22,000 Low 10-5 "I Live for Love" 9,500
Fox	3,000	40c-65c	"Captain January" (Fox) (plus stage show)	20,000	"Song and Dance Man" (20th Century) (on stage: Little Jack Little and band)	13,500	High 12-28 "The Littlest Rebel" (plus stage show) 31,000 Low 9-28 "Redheads on Parade" 7,500
Karlton	1,066	25c-40c	"Moonlight Murder" (MGM)	2,200	"The Farmer in the Dell" (Radio)	2,000	High 10-5 "Top Hat" 6,300 Low 6-1 "Dinky" 1,200
Keith's	2,000	30c-50c	"Petticoat Fever" (MGM)	2,000	"Little Lord Fauntleroy" (U.A.)	3,000	High 4-13 "Roberta" 5,800 Low 1-2 "The Right to Live" 900
Stanley	3,700	40c-55c	"The Singing Kid" (F.N.) (6½ days)	12,000	"Robin Hood of El Dorado" (MGM) (6½ days)	9,000	High 2-29-36 "Follow the Fleet" 27,000 Low 5-11 "Stolen Harmony" 4,000
Stanton	1,700	30c-50c	"Sutter's Gold" (Univ.)	7,000	"Klondike Annie" (Para.) (3rd week)	5,500	High 1-11-36 "Riffraff" 10,000 Low 3-23 "Captain Hurricane" 1,800
Portland, Ore.							
Broadway	1,912	30c-40c	"The Robin Hood of El Dorado" (MGM) and "The Trail of the Lonesome Pine" (Para.)	2,500	"Sutter's Gold" (Univ.)	8,000	High 4-11-36 "Sutter's Gold" 8,000 Low 7-27 "Calm Yourself" and "Chinatown Squad" 4,000
Mayfair	1,700	25c-40c	"Crime and Punishment" (Col.) and "Don't Get Personal" (Univ.)	4,000	"Hell Ship Morgan" (Col.) and "Brides Are Like That" (F.N.)	4,000	High 1-25-36 "A Midsummer Night's Dream" 12,000 Low 1-19 "Behold My Wife" and "Defense Rests" 1,600
Orpheum	1,700	30c-40c	"13 Hours by Air" (Para.) and "Lady of Secrets" (Col.)	6,000	"Rhodes, the Diamond Master" (GB Pictures) and "The Music Goes 'Round" (Col.)	7,000	High 9-28 "She Married Her Boss" 9,500 Low 11-23 "To Beat the Band" and "Wanderer of the Wasteland" 4,000
Paramount	3,008	30c-40c	"Captain January" (Fox)	9,000	"Trail of the Lonesome Pine" (Para.) and "Every Saturday Night" (20th Century) (2nd week)	7,000	High 4-20 "Private Worlds" 11,500 Low 12-14 "Mary Burns, Fugitive" 5,000
United Artists	945	30c-40c	"Small Town Girl" (MGM) (2nd week)	6,000	"Small Town Girl" (MGM) (1st week)	6,000	High 5-4 "Cardinal Richelieu" 9,000 Low 6-8 "Age of Indiscretion" 4,000
San Francisco							
Clay	400	15c-35c	"La Maternelle" (Tapernoux) (2nd week)	1,100	"La Maternelle" (Tapernoux) (1st week)	900	High 12-28 "Peasants" 2,500 Low 8-10 "The Youth of Maxim" 800
Embassy	1,400	15c-35c	"Penitente Murder Case" (State Rights) (2nd week)	4,000	"Penitente Murder Case" (State Rights) (1st week)	6,500	High 4-11-36 "Penitente Murder Case" 6,500 Low 12-7 "Two Sinners" and "$1,000 a Minute" 2,000
Fox	5,651	10c-35c	"Road Gang" (F.N.) and "Boys Will Be Boys" (GB Pictures)	5,500	"Moonlight Murder" (MGM) and "Timothy's Quest" (Para.)	4,800	High 8-3 "Champagne for Breakfast" 14,800 Low 11-30 "To Beat the Band" and "Freckles" 4,000
Geary	1,400	55c-$1.65	"The Great Ziegfeld" (MGM)	12,800	.....	.....	.....
Golden Gate	2,800	15c-40c	"Murder on the Bridle Path" (Radio) (plus stage band)	13,000	"Two in Revolt" (Radio) and "Find the Man" (State Rights) (plus stage band)	13,000	High 3-28-36 "The Leathernecks Have Landed" 29,000 (on stage: Burns and Allen) Low 4-4-36 "Love on a Bet" 11,000
Orpheum	2,440	15c-40c	"Mr. Deeds Goes to Town" (Col.)	14,000	"Sutter's Gold" (Univ.) (2nd week)	5,500	High 7-20 "Love Me Forever" 16,780 Low 10-26 "King Solomon of Broadway" and "Fighting Youth" 4,800
Paramount	2,670	15c-40c	"The Singing Kid" (F.N.) and "Boulder Dam" (W.B.)	15,000	"Give Us This Night" (Para.) and "13 Hours by Air" (Para.)	11,000	High 6-8 "Our Little Girl" and "Alibi Ike" 23,000 Low 3-2 "Living on Velvet" and "All the King's Horses" 8,500
St. Francis	1,430	15c-40c	"Rose Marie" (MGM) (2nd week)	6,500	"Rose Marie" (MGM) (1st week)	7,000	High 1-19 "The County Chairman" 11,000 Low 6-29 "No More Ladies" 5,000
United Artists	1,400	15c-55c	"The Ghost Goes West" (U.A.)	10,000	"Modern Times" (U.A.) (9 days-5th week)	7,000	High 10-26 "Barbary Coast" 15,000 Low 12-28 "Mimi" 2,500
Warfield	2,700	15c-40c	"Petticoat Fever" (MGM) and "Charlie Chan at the Circus" (Fox) (2nd week)	15,000	"Petticoat Fever" (MGM) and "Charlie Chan at the Circus" (Fox) (1st week)	19,000	High 10-5 "I Live My Life" (plus stage show) 35,000 Low 3-28-36 "Colleen" and "Too Many Parents" 13,000
Seattle							
Blue Mouse	950	25c-55c	"The Trail of the Lonesome Pine" (Para.) (2nd week)	3,100	"The Trail of the Lonesome Pine" (Para.) (1st week)	3,300	High 11-30 "Mutiny on the Bounty" 6,100 Low 2-16 "Million Dollar Baby" and "Notorious Gentleman" 2,900
Fifth Avenue	2,500	25c-55c	"The Singing Kid" (F.N.) (4 days) "Captain January" (Fox) (3 days)	2,900 3,100	"Sutter's Gold" (Univ.)	6,100	High 5-11 "Naughty Marietta" 10,200 Low 6-8 "The Flame Within" 5,100
Liberty	1,800	10c-35c	"Mr. Deeds Goes to Town" (Col.) (15c-40c)	7,400	"Pride of the Marines" (Col.) and "Ring Around the Moon" (Chesterfield)	3,750	High 9-28 "She Married Her Boss" 7,900 Low 4-13 "White Lies" and "Happy Landing" 2,700
Music Box	950	25c-55c	"Colleen" (W.B.)	3,450	"The Story of Louis Pasteur" (F.N.) (2nd week)	3,100	High 3-16 "Roberta" 6,100 Low 1-26 "The Man Who Reclaimed His Head" 2,850
Orpheum	2,450	25c-40c	"The Prisoner of Shark Island" (20th Century) and "Love Before Breakfast" (Univ.)	5,850	"Colleen" (W.B.) and "The Voice of Bugle Ann" (MGM)	6,250	High 9-21 "Top Hat" 10,400 Low 8-31 "Dante's Inferno" and "Lady Tubbs" 4,800
Paramount	3,050	25c-35c	"Charlie Chan's Secret" (Fox) and (on stage: Major Bowes' Amateurs) (25c-40c)	6,900	"The Walking Dead" (W.B.) and "Timothy's Quest" (Para.) (20c-30c)	4,600	High 12-14 "Annie Oakley" 9,200 Low 9-21 "Redheads on Parade" and "Hot Tip" 3,650
Rex	1,500	15c-35c	"Muss 'Em Up" (Radio) (plus vaudeville) (15c-30c)	3,400	"Don't Get Personal" (Univ.) (plus vaudeville)	3,350	High 4-27 "Red Morning" and "Once to Every Bachelor" 4,150 Low 12-21 "Spanish Cape Mystery" 1,500

CHICAGO PALACE AND CANTOR SPLIT INTAKE

Novel Contract for Appearance of Comedian's Radio Show; Ross Finds Business Better

by BILL CROUCH
in Chicago

Eddie Cantor has signed to appear in person at the Palace theatre with his radio show in the week of May 22d. The terms in Cantor's contract for this engagement are most unusual. The film and radio star will split the box office receipts with the theatre, fifty-fifty, from the first dollar.

This is the first time such an arrangement has been made by a Loop theatre for any stage attraction. The percentage is very high and starting from the first dollar probably will bring the comedian a fancy price for the engagement. Local theatre men expect the gross for the Cantor date to run near the $40,000 mark, which would mean a salary of about $20,000 for Eddie and his entertainers.

The Cantor show is one of the first of the larger stage offerings planned by the RKO-Palace executives who brought vaudeville back to this Loop house after five weeks of straight film program. Abe Lyman and Band start this Friday. The RKO French revue, "Folies Comique," will be booked in for the week of May 8th and may be held over for a second week. Jack Hylton and his Band are in line for a return engagement, and Eddie Duchin and his Band will appear later this spring. Pictures booked for the Palace include "Rhodes, the Diamond Master," "The Ex-Mrs. Bradford," "Showboat" and others.

At the B. & K. Chicago, stage attractions to appear in the near future include: Our Gang, Ted Lewis and Band, the Radio City Music Hall Choir and Jack Benny with his Radio Show. Film bookings at the Chicago already set are: "13 Hours by Air," "Captain January" and "Small Town Girl." At the Oriental Buddy Rogers and his Orchestra will perform on the stage as will Fletcher Henderson and his Band. The film attractions at this house include "Paddy O'Day," starting Friday, followed by "The Voice of Bugle Ann." At the United Artists theatre "Things to Come" follows "Little Lord Fauntleroy," and at the Roosevelt "Under Two Flags" follows "The Country Doctor," "Mr. Deeds" follows "Message to Garcia" into the Apollo. The Garrick bookings have not been set to date.

▽

H. A. Ross, president of Ross Federal Service, passed through Chicago last week en route to New York after his annual three months' tour to practically every key city in the country. Mr. Ross drove the entire route.

"Business conditions seem to be improving everywhere," Mr. Ross said. "In the south and southwest business is better than in the northwest. Business on the Pacific coast is very good in San Francisco and Los Angeles. In Seattle, labor troubles have hampered things. In the midwest the rise has been gradual.

"Theatre business throughout the country is showing a great improvement. Everywhere you go you find theatre men more optimistic than they have been any time during the past five years. New theatres are being built, theatres are being remodeled and there are few dark houses anywhere. Theatres for sale are a minus quantity.

"Double bills are very current, and while most theatre men do not like them they say they are a necessary evil."

▽

The National Posters Association held their annual convention at the Palmer House last Saturday and Sunday. More than 40 delegates were on hand to hear the discussions. Simon Libros, president of the association, conducted the meetings.

While no official announcement was made of the organization's plans for the coming year Mr. Libros pointed out that the group planned to broaden its field and take on added work. It was definitely decided, he said, for the group to enter into the manufacture and distribution of screen art products for lobby displays as well as other accessories. He said the plans for the coming year had much to offer the exhibitor, full details to be announced in a few weeks.

Roy Kendis of the Cleveland Poster Exchange was named vice-president. Last year's officers were reelected.

▽

Under the guidance of James E. Coston, Warner theatres in Chicago and Milwaukee will enter into a business-getting drive for May, June, July and August, starting May 1st. The drive will be in the form of a baseball league with awards to the winning teams and players. An all-day meeting of Warner theatre executives and managers will be held at Goose Lake, Ill., next Monday.

▽

The Better Films Council of Chicagoland held a directors' meeting last Friday and voted $25 for the Will Rogers Memorial Hospital Fund. The annual meeting of the council will be held next Friday with Dr. Frank Garrett Ward of the Central YMCA as guest speaker. Dr. Ward will demonstrate the use of "Secrets of Success" films which have been made from excerpts of famous motion pictures. The meeting will be held at the Lighting Institute.

▽

Metro-Goldwyn-Mayer plans to hold its anuual sales convention here this spring. The date set is May 11th. The Palmer House will probably be headquarters.

▽

Andrew J. Kenney, formerly with Warner Bros. theatres in Hammond, is now with Filmack Trailers in an executive capacity.

▽

Edmund Lowe and wife, Rita Kaufman, and Mrs. Frank Joyce stopped off Monday between trains at the Blackstone, en route to the Coast. Before boarding the Santa Fe Chief, Lowe said he was scheduled to report for work at MGM immediately on his arrival in Hollywood. He recently signed a long term contract with that studio.

▽

James E. Coston, Warner's theatre executive, was in New York completing arrangements for construction of the Rhodes theatre which gets under way May 1. The theatre is to be completed by October 1.

▽

The Warner Club will hold its monthly preview at the Cosmo theatre this week, according to E. H. Arkin, president. The film to be shown will be Al Jolson's "The Singing Kid." Bank Night and Screeno also will be played as a part of the entertainment. The preview will be at midnight.

▽

Local circuits are showing trailers on the "Land of Promise," which will be at the McVickers theatre next week as part of a Jewish Charity enterprise. The theatres showing the trailers are in neighborhoods that have a large Jewish population.

▽

Morris Abrams has returned to Minneapolis after assisting Fred Bartow in the opening of "The Great Ziegfeld" at the Erlanger.

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In some downstate houses the Dionne Quintuplet short "Going on Two" is being shown as an advance trailer for "The Country Doctor."

▽

June Knight, a pal of ours in the days when her name was Marie Valiket, is appearing at the Palace theatre. She is playing one week in Kansas City before leaving for the Coast, where she goes in a picture for MGM, to whom she is under contract.

▽

Jack Miller and Felix Mendelsohn are on the sick list.

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Warner theatres here are starting to give away automobiles in a number of their houses. The cars are promoted through merchant tieups. At the Avalon, manager Marcel Brazee reports great interest.

▽

Chicago Film Laboratory, Inc., has just leased for a term of years the entire Opera Club building at 18 W. Walton Place, and is completely remodeling it for use as a producing studio. The present film processing laboratory at 1322 Belmont avenue will be maintained, the downtown studio being utilized for general offices and production work.

▽

The Lexington and Hamilton theatres are having new canopies built for them by Tom Flannery. The Grove theatre, another Warner house, has just been given a new front and canopy by the same concern. The new Adler "Streamline" silhouette sign letters were used in making the Grove marquee.

▽

The Goodman theatre will be taken over by B & K for presentation of "Captain Applejack" as a stage show. The play will be staged under the direction of Walter Lyons, of the Congress theatre managerial staff. The play will be presented on the night of May 25th, for one performance only. The B & K Employees Club is sponsoring the show, which has Henry Orr, an usher at the Belmont theatre, in the title role. Other members of the cast include Joe Stout, Virginia Wise and Bruno Heeber.

▽

Clyde Eckhardt is in charge of the local drive to raise funds for the Will Rogers Memorial Hospital at Saranac Lake, N. Y.

Royster New General Head

Nat L. Royster has been named general manager of General Amusement Company in Springfield, Ohio. The company, recently formed, is backed by Springfield capital to produce and stage unit shows.

Century Films Moved

All films of the Century Pictures Distributing Company in Boston have been moved to the vaults of Cameo Screen Attractions with the acquisition of Century by Cameo.

Richardson to Atlanta

W. M. Richardson has been appointed branch manager of the United Artists exchange in Atlanta to succeed Clarence Eisman, resigned.

MANAGERS' ROUND TABLE CLUB

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

HONORS OVERSEAS

Reported and pictured otherwise in this issue are the further honors heaped upon the Quigley Competitions by the presentation in Paris of the Quigley January Silver Plaque to Rene Lebreton by M. Pierre-Etienne Flandin.

In this crucial period of world affairs, it is highly gratifying that the Foreign Minister of France should find occasion to so honor the Paris Paramount Theatre manager, publicist Andre Agramon and the Paramount organization in France represented at the ceremonies by executives Andre Ullman, Ike Blumenthal and Fred W. Lange.

Lebreton and his associates may well feel honored by the sentiments of M. Flandin who expressed his pride in the outstanding accomplishment of the French theatremen. They may feel doubly honored that in taking so important a part in the Quigley Awards presentations, the French statesman stamps his approval upon the high standard of advertising and exploitation craftsmanship established by our brother-showmen on the other side of the water.

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CAN'T HAVE IT BY JUST ASKING

Favorite topic to sound off on, again pops up with recent perusal of a circuit house organ in which the call is clarioned for loyalty from the help, for that extra yardage to push the grosses over the good ole goal.

Which is all well and good. No reason at all why theatremen should not feel loyal toward their organizations and superiors if—(and there's always an "if") in turn the big bosses are loyal to them.

Fact is, you'd be surprised how much the average manager wants to be loyal, to be proud of his association, to work his ears off for the job, to respect and genuinely like his superiors.

But, shucks, Aunt Clara, 'tis amazing how few of the Big Guys really try to inspire this sentiment in the ranks by giving the other fellow a fair shake and by rallying 'round when a manager needs a friend.

Sure, there's stout fellahs sitting up at the top desks who have the loyalty of their men and treasure it as they would the rarest of hard-won decorations.

They have the loyalty of their managers because they deserve it and not only because they ask for it.

▽ ▽ ▽

MORE LATITUDE

Key man of an important suburban church group on behalf of his organization recently called upon managers of three opposition theatres in his community to discuss the putting on of a benefit performance for the church treasury.

The first theatreman, though anxious to cooperate, was limited by an arbitrary home office regulation in the matter of percentages and thus could not offer a satisfactory arrangement on outside sales.

The second manager just couldn't be bothered and gratuitously volunteered his general ideas on the subject. The third was so much enmeshed in auditing department perplexities attendant upon the handling of benefit tickets, that he likewise proved unsatisfactory.

Thus, for one reason or another, three theatremen who could do with a lot of extra business pass up not only what undoubtedly would be a big evening but also extra future admissions that might result.

To obtain needed revenues from as yet untapped sources of patronage, managers capable of making their own deals should be allowed latitude as befits individual cases—or are we asking too much?

▽ ▽ ▽

A BOOK SHOULD BE WRITTEN

To those names listed high for devotion to duty in the face of raging flood waters, are now to be added M & P's Ralph Tully, Elias Brodie, Nat Silver, Arthur Keenan and Walter Stuart, whose deeds of valor in the New England distressed areas are recounted on another page.

There is a book to be written some day on the impossibilities overcome by determined theatremen who so eagerly answer the battle cry—"The Show Must Go On."

A-Mike Regan

SHOWMEN'S LOBBY LAFFS!



This cartoon was created by "Tinker" Glenn Franke.

"Do You Remember", Unusual Co-op Idea

Ten merchants of Brandon, Canada, cooperated with Manager A. C. Digney on a six-week advance contest that built up the date on "Remember Last Night" and also helped grosses on pictures intervening. Details are reported as follows:

Campaign opened with a two-page co-op spread announcing contest, to wit: Each week 12 scenes taken from pictures previously played at the theatre were shown at the theatre, six scenes to each change of program. Patrons were asked to name the pictures from which the scenes were taken and to fill in the names on special contest blanks obtainable only from the participating merchants.

During the last week of the contest, all the contest scenes, 72 in number, were shown again for those who missed any during the regular showings.

Each Monday night during the drive, on the stage, two of the merchants sealed the 12 titles involved in an envelope and turned it over to local Dominion bank manager who secreted them in special deposit box at bank. This was done to impress the fairness of the contest upon patrons and that only Digney knew the answers.

At the end of the contest, on night of opening of "Remember Last Night," all envelopes were opened by the bank manager on the stage and titles read. Announcement was made that prizes would be distributed later in the week, which brought another big house.

Prizes were $200 in cash, and each week of contest this was announced in a special page co-op ad. Merchants were furnished fresh blanks each week by Digney, who had the coming program imprinted on reverse side with copy on the contest.

Entrants secured the blanks at stores and had to turn them all in at one time to the judges. Digney's trailers all stressed the "Remember" angles going back four years for pictures selected for the contest.

"Show of Showmanship Coming."

APRIL DEADLINE: APRIL JUDGES

Midnight of Saturday, May 9th, is the deadline date for entries in the Quigley April Awards. So, please have those campaigns at headquarters by that time.

The April judges are as follows: Oscar A. Doob, Loew's, Inc.; Edward Finney, Republic Pictures, and W. G. Van Schmus, Radio City Music Hall.

Ed Calls It "Battle"

Ed Harrison, up at the Capital in Pittsfield, Mass., distributed imprinted blotters, copy reading "Rules that will help prevent a 'Wife versus Secretary' Battle!" in three separate columns, five rules apiece were listed under headings "rules for the perfect boss, wife and secretary."

Quigley Awards Information . . .

A QUIGLEY AWARD to be known as a "Quigley Silver" will be presented each month during 1936 for the campaign selected as best by the Judges from all those submitted to Managers' Round Table Club on single pictures played during that month. . . .

▽

A QUIGLEY AWARD to be known as a "Quigley Bronze" will be presented each month during 1936 for the campaign selected as second best by the Judges from all those submitted to Managers' Round Table Club on single pictures played during that month. . . .

▽

QUIGLEY GRAND AWARDS will be presented, these to be selected from among the entries that have been awarded plaques during 1936.

▽

QUIGLEY FIRST MENTIONS and HONORABLE MENTIONS will be presented each month during 1936 for meritorious campaigns which are not awarded the Silver or Bronze Plaques. . . .

▽

THEATREMEN EVERYWHERE in the world are eligible for the Plaques, the First and Honorable Mentions. Campaigns may be entered on domestic or foreign product from major or independent producers. Entries from foreign countries will be accepted for consideration during the month they are received. . . .

▽

VISUAL EVIDENCE, such as tear sheets, heralds, photos, etc., must accompany all entries. . . .

▽

EQUAL CONSIDERATION will be given every entry. Theatremen with small budgets will receive the same break. It's "what you do, not what you spend." . . .

▽

ENTRIES should be forwarded as soon after completion as possible. They may be mailed after the last day of the month on pictures that have played during that month. This includes dates played on the last days of any month and first days of following. Monthly deadlines will be announced sufficiently in advance.

▽ ▽ ▽

ENTRIES should be mailed to:
Quigley Awards Committee
Motion Picture Herald
Rockefeller Center - - New York

Puts On Gold Rush For "Sutter's Gold"

Located in the home of the Colorado School of Mines and also the center of a large mining territory, it was fitting that Manager Walt Jancke, Gem, Golden, Colo., put on a gold rush for juveniles as exploitation on "Sutter's Gold." In cooperation with one of the local dailies, the stunt was featured with great success, paper breaking page one and paying for some of the incidental printing.

Story run day ahead of the opening invited all the kids in town to take part in the "rush," silver coins buried in a vacant lot being the prizes in addition to awards for youngsters wearing best prospectors' costumes. The young miners assembled at the theatre (see photo) for the judging and to receive "claim stakes," which also carried theatre copy. Kids were told to plant the stakes alongside the spots each chose to dig, to protect individual "mines".

Other of the stakes were planted in every front lawn in town and placed twenty yards apart on all roads leading into town. Jancke says the unusual posting made quite a flash, as many motorists stopped to read the copy.

Valuable ore specimens and interesting mining equipment was borrowed from the School of Mines for prominent window display. Included, too, were old carbide lamps and mining picks used in some of the surrounding mines some 50 years back.

For other windows, Jancke made up a lot of "gold nuggets" from brass. This was done by melting brass into bucket of sand by means of brass welding rod and torch, brass dropped into sand in small pieces. When cooled, the metal chunks make a very passable gold nugget, says Jancke, and he reports fooling a lot of the boys on Film Row with his newfound "wealth."

"Show of Showmanship Coming."

Diamond Train Exploits "Rhodes" for Weinberg

Among the features of Max Weinberg's "Rhodes" engagement at the Little Theatre, Baltimore, Md., was a special exhibit of the touring GB diamond train, carrying replicas of world's most famous diamonds. Attendant inside train distributed circulars.

Max also planted exhibit of African trophies and stills in American Express window, tying up with African travel posters. Postal Telegraph distributed imprinted blotters and circulars with all bills and telegrams and used posters in all branch windows.

"Show of Showmanship Coming."



Jancke's "Sutter's" Gold-Digging Kids

Second Annual "Show"

Answering queries in particular and for the information of readers in general, announcement is now made of the second annual "Show of Showmanship" sponsored by Motion Picture Herald through Managers' Round Table Club, to be held in Rockefeller Center for four days, starting Tuesday, May 19.

Featured among the exhibits will again be representative exploitation and advertising campaigns reported by members in the field. Also shown will be the entries voted the 1935 Quigley monthly Silver and Bronze plaques, including the campaigns that won the 1935 Quigley Silver and Bronze Grand Awards. Other exhibits are contemplated.

In addition to theatremen in the metropolitan area, home office and circuit heads, arrangements are being made for attendance of representative out-of-town theatre groups, executives in allied lines, advertising agency directors and others interested in the mechanics of theatre advertising and exploitation.

Further details of plans to make the second annual "Show of Showmanship" bigger 'n' better will be carried in following issues. There is to be no charge for admission.

—A-MIKE VOGEL

Novelty Heralds Sell Reeths' Attractions

Novelty circulars were distributed by Fred Reeths, Sheboygan Theatre, Sheboygan, Wis., on "Music Goes 'Round." One was two-by-four green folder, outside reading "girls here's the way to see the musical surprise of the year free," copy inside instructing gals to fill in their names and addresses and hand folder to boy friends telling them they wanted to see the picture.

Second folder was printed on yellow stock with copy "warning—Sheboygan alarmed. Wrecker of a hundred hearts is on her way back to town and you just can't afford to miss the love battle of the century." Inside was ad for forthcoming "Klondike Annie" attraction.

"Show of Showmanship Coming."

Plane Parts Contest Used for "Zero"

Promoting a wrecked plane from his local flying club, Al Nutter, Opera House, Millinocket, Maine, distributed the various parts about his lobby to sell "Ceiling Zero." The tail fin carried cast and was spotted conspicuously at entrance. Contest was held for kids, ducats going to those correctly naming all the parts displayed.

"Show of Showmanship Coming."

National Screen Accessories Opens New Showrooms

Permanent display of theatre art now being created by National Screen Accessories, Inc., is now on exhibition at the showrooms of the company, on the tenth floor of the Film Center Building, in New York.

Illustrated here is one of the exhibits showing use of various posters for fronts and lobbies studied by the many exhibitors reported to have already paid visits to the showrooms, according to Charles L. Casanave, general manager.

Heralds in Snow Trains Plug "Slalom" for Kraska

To usher in the sixth anniversary of the Fine Arts Theatre in Boston, George Kraska distributed arty heralds at various meets and in snow trains on his "Slalom" date.

Special display was constructed for lobby with life size figure of girl in ski costume standing on artifical snow. Art drawing was planted in the *Transcript* with news story, and George also arranged a special lobby display of unusually attractive photos of skiers from all parts of the world.

Kraska is also credited for editing the picture for domestic consumption.

"Show of Showmanship Coming."

Cincinnati Front Page

Local sheet in Cincinnati using the Dionne quins service of course tied in with Dinny Dinerman, RKO publicist for "Country Doctor" date at the Palace with daily cut and caption during run on inside pages. In addition and unsolicited, paper also planted six-column quin layout on front page with theatre and date mentioned.

"Show of Showmanship Coming."



National Screen Accessories Show Room

Musselman's "Gold" Contest Lands in Two Newspapers

Careful research of the files of one of his town's newspapers revealed to J. J. Musselman, Rialto, Louisville, Ky., an ad published in the March 5, 1849 issue, advertising for adventurers to accompany a party leaving for the gold fields. This ad was reprinted in announcement with contest rules which required writing of an ad for a similar modern discovery. Cash prizes and tickets were awarded winners.

Another stunt that netted Musselman extra publicity was presentation of a dozen copies of the novel to the public library. In order to make the stunt good copy, this enterprising manager got Miss Norma Yutz, local beauty prize winner, to do the presenting. Accompanying photo shows her handing books to Chief Librarian Brigham.

"Show of Showmanship Coming."

"Bride Comes Home" And Is Feted by Mills

Scouring his town for a recent bride and groom for "The Bride Comes Home," Malcolm Mills, Rialto Theatre, Kingsville, Texas, tying in with local automobile agency, advertised for a couple to drive up to the theatre in a new bannered car bedecked with a "just married" sign. Couple received two weeks' pass to theatre and participated in entertainment in their honor.

Malcolm also planted a contest with cooperating agency for which passes were awarded to those coming closest to guessing correct number of minutes the car would run on a small container of gas, and why contestant preferred that type of car.

"Show of Showmanship Coming."

Mousson Congratulated By Local Dailies

Editorial breaks, merchants' congratulatory ads and art works were run in papers in connection with the reopening and remodeling of the Knickerbocker Theatre in Nashville, Tenn., of which Dewey Mousson is manager. Papers also carried stories on Dewey's theatrical career which was highlighted by the exceptional record of managing the theatre for the past fifteen years.

"Show of Showmanship Coming."

Threet Turns Reporter in Ads

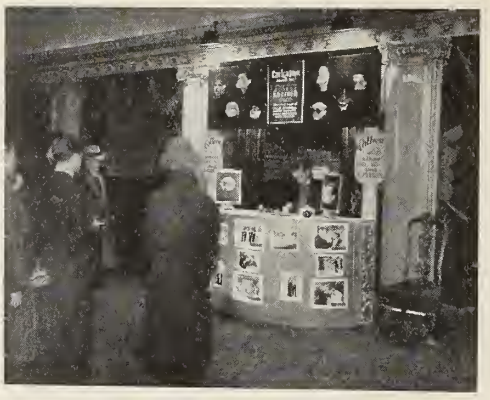
Adapting the reporter style of advertising run in these pages recently, L. M. Threet, Texan Theatre, Lufkin, Texas, under the head of "Film facts of the features by the Texan Theatre fact finder," reports using this idea for the past seven weeks and finds it highly successful.

"Show of Showmanship Coming."

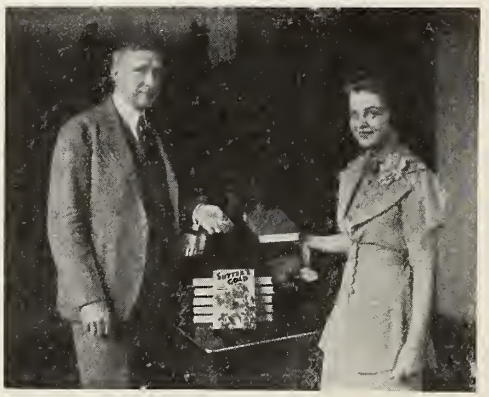
Staff Impersonates Chaplin for Gilman

Dressing his service staff as Chaplin impersonators for "Modern Times," Sam Gilman, Loew's Regent, Harrisburg, Pa., put them to work traveling around city in trolleys and busses (see photo). Special animated front was constructed with oversized head of the star, with mustache and eyes in motion.

Newspaper contest was planted with cut showing outlines of various faces, amongst which was one of the star, with prizes to those circling Chaplin and submitting best essay on why they would like to see the picture. Local hairdresser ran ad with cut of Goddard and copy reading "two important discoveries of modern times: Chaplin discovered Miss Goddard and we've discovered a new method for permanent waves, etc." Other merchants used window displays with cards reading "greatest value in modern times" tying in with picture.



Miller-Goodman Artist in Lobby



Musselman's Presentation of Books to Library



Schwartz's "Conquer the Sea" Front



Gilman's Staff Impersonators of Chaplin

Artist Performs in Lobby For "Colleen" Date

A week ahead of opening of "Colleen" at Warner's Hipp, Cleveland, Ed Miller, manager, and publicist Mort Goodman promoted for lobby gag lad from local art school to create papier mache caricature heads of outstanding personalities. Chap worked in specially constructed booth (see photo) decorated with samples of his work and stills from picture.

Wires were sent to officials of all clubs holding dances during engagement, inviting them to choose most beautiful colleen at their party to attend the picture with escort as guests of theatre. Powell sundaes were dispensed at leading fountains and sound truck covered city playing hit tunes.

"Show of Showmanship Coming."

Impersonation Contest For "Littlest Rebel"

Advertising for kids to impersonate Shirley Temple in connection with his "Littlest Rebel" date at the Hunter Theatre, in Elko, Nev., John Rowberry put over a contest at his theatre for which local distributors of the Temple dress donated frocks for prizes.

For "Ceiling Zero" plane flew over city dropping heralds with 24 passes. John says he announced in advance that the ducats would be dropped from the sky and as a consequence the streets were lined with folks waiting for the "bombing."

"Show of Showmanship Coming."

Levee Hosts Brides In Leap Year Party

Some of the recent stunts engineered by Bill Levee at the Suffolk Theatre, Riverhead, N. Y., were a free show for Leap Year brides to see "Brides Are Like That." Bill let it be known that all brides since January 1st could come to the theatre as his guests.

Another stunt was short story run in program composed almost entirely from picture titles; tickets were awarded those naming most titles correctly.

"Show of Showmanship Coming."

Gives Kids "Milky" Cutouts

Through tieup with cooperating merchant Owen McKivett for "Milky Way" at the Venetian in Racine, Wis., presented cutouts of Lloyd's milk wagon and his horse, Agnes, to each kid turning in picture-imprinted cap tops from three milk bottles. Lloyd standees were distributed by milk company to customers, imprinted bags and napkins handed out and for lobby display, Owen used cutouts of Agnes.

"Show of Showmanship Coming."

Old Salts Broadcast On "I Conquer the Sea"

Lester Schwartz, Stanton Theatre, Philadelphia, for "I Conquer the Sea" arranged for broadcast from stage at which sea captains were guests and described some of their marine experiences, also getting in plugs for picture.

For street bally, trailer was drawn through streets on which was mounted cutout whale and miniature cutouts of sea mammals. Lobby was decorated through use of old-type sailing materials, rope valances and ship's instruments. Accompanying photo shows how front was handled.

Theatres of Kansas City Ranked High in Service

Find Patrons Make Few Complaints On Convenience and Comfort

by K. FORCE
Kansas City Correspondent

A predominately agricultural and distribution center, Kansas City serves a trade area which devotes its activities to farming, stock raising, oil activity and mining. Even so, Kansas City, nineteenth in population, stood eleventh in value of manufactured products in 1933 and twelfth in post office receipts. America's most American city, in 1930 Kansas City had only 24,278—6.1 per cent—foreign born; and, considering its geographical location, comparatively few negroes: 38,594. This may be partly responsible for the remarkably large and fine residential district.

With 400,000, the city is a focal point for a population of 1,059,821 who, from within a 50-mile radius, visit Kansas City more or less regularly on business or pleasure. Business and large events such as the American Royal Live Stock Show attract persons from many hundreds of miles, and enables the city to levy tribute particularly in the 200-mile radius with its population of 5,323,582.

Figures are not available on relative percentages of skilled and unskilled labor, white collar workers, intellectuals, etc., but the character of the city's working population is indicated by the fact that more persons are engaged in wholesale and retail trade than in any other single occupation. Most manufacturing is light, which makes for exceptional cleanliness and brightness of appearance. Wholesale houses, packers, mills, grain exchanges, live stock market; distribution of fruits and vegetables, butter, eggs and poultry; farm machinery manufacturers, automobile assembly plants, and railroad shops, absorb a large share of labor.

In comparison with living costs, wages are comparable with those paid in cities of similar size.

Majority Own Cars

The average admission of first run theatres is 31 cents plus; for subsequent runs it is not quite 16 cents. In this connection it is interesting to note that suburban theatres do not run matinees except on week ends. They have a children's matinee on Saturday, and continuous shows from around noon on Sunday. Even the first run Fox Uptown, far enough out of the downtown section to be called suburban, finds its one-a-day matinee on week days a poor puller except on outstanding pictures. Matinee prices for first run theatres is 25 cents except for the Mainstreet, which charges 35 cents when it has combination stage and picture bills.

An efficient street railways system taps the city's population and makes downtown Kansas City fairly accessible to all parts of the city. The introduction two years ago of passes good for any number of rides on bus or street car has helped movies some.

Much good advertising and exploitation comes out of the Kansas City sector with Round Tablers thereabouts represented frequently and importantly in these pages and it may be reiterated that the first run theatremen "are regarded as very capable men who know their job and get it done."

Physical care of theatres in Kansas City is notable and the general service said to be above the average, all of which is covered herewith in this article which continues the Showman's Travelogue series now running weekly in Managers' Round Table.

—A-MIKE VOGEL.

The majority of families here and in the area own motor cars, due partly to the fact the city is spread out over a large area in proportion to its population, and partly to the character of the inhabitants. Buses reach suburban cities within a fifty-mile radius (replacing interurbans with slower schedules), and this, combined with the fact Kansas City is a railroad center for its trade area, makes trips easy and inexpensive.

The spread-out character of the city creates a natural advantage for suburban theatres by giving them plenty of free parking space nearby. This has been one of the important factors contributing to the trend of attendance away from downtown first runs to suburbans, which set in some years ago, and has continued since.

Parking facilities downtown are as good as, perhaps better than, those in other cities of similar size. But patrons of downtown theatres have to pay for it and it is not so convenient to the theatre. Free parking is decreasing, though paid space is increasing, downtown. The Shubert, old time legitimate house, and another large downtown building only recently have been razed to make way for parking stations.

Four of the five first run theatres (Uptown, Midland, Newman and Mainstreet) are chain operated. This means in most cases that policies originate, pictures are booked, etc., outside the province of the local manager, whose job chiefly is to put them into effect. The same holds true of a subsequent run theatre under chain control.

However, Kansas City is perhaps not unusual in this respect, and first run managers are regarded as very capable men who know their job and get it done. The names of first runs have been made familiar among theatre men of the country by their managers.

It might appear that lack of full responsibility causes the general apathy of theatre men toward affairs outside their own industry. But the criticism holds true of all theatremen in the city, independent and chain operated. Except in a few instances, theatre and film men have not identified themselves with the community through active membership in clubs. They stick closely to the precincts of their own business.

Says More "Jining" Needed

There is very little talking before organizations by members of the industry. This may be explained partly by the generally critical attitude toward movies of a number of groups, particularly those whose purposes are in the direction of "social betterment." This attitude, especially aggressive in some instances, has had the effect of putting theatremen "back on their heels." Too often theatre men have been asked to appear before groups, not for the purpose of increasing understanding and knowledge of the movie business, but for "baiting." They've had to justify the motives of producers rather than explain the large social and cultural significance of movies. This attitude is, apparently, softening somewhat."

But more "jining" is needed to help offset it, and in spite of the industry's sticking to its own bailiwick, it shows a remarkable inability to turn a united front against common non-theatrical competition and criticism.

A theatreman new to the city recently commented that its theatres are above an average on service. Patrons have no complaint to make on the score of convenience and comfort. The only basis of comparison, with other attractions such as the symphony, sports, live stock shows, even legitimate theatre attractions, leaves a very good balance in favor of motion picture theatres. It is simple and easy to get in and out of them, and they are well manned. Built conservatively but expensively and well to start

(Continued on following page)

"Show of Showmanship Coming."



ATTRACTIVE FRONT. Entire new front was constructed by Jimmie Thames, Jr., Ritz Theatre, Corpus Christi, Texas, for "Rose Marie". Note large cutouts of stars at either side of boxoffice.

MORE ON KANSAS CITY THEATRES

(*Continued from preceding page*)

with, the properties are sound and are kept up. Conditions and efficiency of projection and sound equipment are maintained at a high standard. Most theatres here have, in the past year or two, installed cooling systems. Owners of even the cheaper houses have paid a good deal of attention to service and comfort.

One cause for this is that every theatre in a measure competes with every other, and appeals to more or less the same people. Exhibitors can't rest on purely neighborhood appeal. This is one reason zones are considered very much out of date.

Being distinctly not an industrial town, the city has very little smoke and dirt, and theatres do not become dingy and dirty with their accumulation.

To the outsider it would appear Kansas City theatres use more newspaper advertising space than theatres elsewhere. This is due to a newspaper situation peculiar to Kansas City. One paper, the Kansas City *Star,* afternoon, with the *Times,* its morning edition, completely dominates the city. The opposition paper, the Kansas City *Journal-Post,* carries advertising only on three first runs. The other two first runs and all subsequents advertise exclusively in the *Star* and *Times.* Actually the theatre budget for newspaper advertising probably is no greater than in cities of like size. But they spend all or most of their advertising with one newspaper company in two papers.

City Says No Ballyhoo

Ballyhoo is little used by theatres due to very strict ordinances governing parades, special signs, etc. Character of patronage, conservatism of the dominant newspapers, the attitude of the city management, all have contributed to make theatres more or less conservative in their exploitation. One other factor in this respect is the small and conservative fronts of even the finest and largest theatres in Kansas City, which surprises visitors. Theatre building money has gone into soundness of construction and interior beauty and comfort, rather than display.

The *Star* and *Times* are cooperative, but conservative, almost as much so as the New York *Times,* largely due to the highly American character of their subscribers. Hence they do not go in at all for tie-ups or contests, and about all the theatres can get in this respect are cooperative advertisements with merchants and business firms. Music and department stores recognize the advantage of exploitation because of the importance of movies and their effect on styles, so it is easy to get window cards, pictures, in some cases large blowups, in downtown and neighboring windows. On big pictures business houses cooperate in the distribution of heralds, on contests, etc. Theatres tie in with milk companies on bottles, with drug stores, radio and music shops on windows, pictures, etc. The street railway company is very cooperative, publishes bi-weekly a list of attractions at the atres in its "Take One" bulletin, and frequently outside cards on cars and buses along this line, "Attend your favorite movie by bus or street car."

Theatres use straight display advertising in the newspapers. First runs of course employ art layouts; in the case of the Plaza and Apollo, first subsequent runs, small art layouts are sometimes used.

The *Times* carries a daily column "What's What in The Movies." For the most part this comes from Hollywood and is written by Mary Moffitt, wife of the *Star* and *Times* movie critic, Jack Moffitt, who is on leave in Hollywood writing script for Paramount. Occasionally it is written by Landon Laird, who is handling movies while Moffitt is away. It is a chatty column about pictures, productions and stars.

The *Times* carries an art layout on Thursday (the four downtown first runs open regularly Friday, the Uptown Saturday) of new pictures and their stars. Laird carries some movie stuff in his daily "About Town" column.

The Kansas City *Journal-Post* has a daily "Views and Previews" column for movie chatter by movie critic Lowell Lawrence. On Sunday its second section's first page is given to movie and theatre reviews with pictures of stars, and Lawrence's column. In the latter, Lawrence plugs outstanding new shows before openings.

Newspapers carry a good deal of stuff from Hollywood, planted well in advance. The *Star* publishes a syndicated column daily, and treats Hollywood news liberally. Stories of stars and movie personalities passing through Kansas City are carried in the regular news columns.

But publicity is hard, almost impossible to get. If a story has genuine news value, it gets published, but the dominant newspapers are pretty cold to anything that smacks of publicity.

Comparatively little radio advertising is done by theatres. John McManus, manager of Loew's Midland, talks 15 minutes each Tuesday evening over W9XBY on movies and stars.

Opposition runs pretty much to sports—

"Show of Showmanship Coming."



NEWSPAPER DISPLAY. Among the slants used at the world premiere on "Sutter's Gold" in Sacramento, Cal., was a lobby poster carrying copies of old newspapers.

baseball, basketball, ice hockey, etc. Kansas City is considered the hub of fine basketball in the country, and the many games here during the season draw well. Night baseball games are becoming more frequent in the summer. Fights and wrestling pull. The newspapers, manned by good sports writers, devote a good deal of space to sports. Night clubs flourished immediately after repeal, but their attendance has dwindled.

Legitimate shows offer little competition. With the razing of the Shubert, only the Orpheum is left, and its plays during a short season actually bring in some matinee business for movies from outlying communities. The Empress burlesque opened this winter after being dark several years, but folded in a few weeks because of the poor take. The other burlesque house, the Gayety, has been made over into a club. The town has a number of little theatre groups.

Civic Events Aid Matinees

Fritschy concerts, six to ten during the winter, the Kansas City Philharmonic, the Better Homes, Food and Automobile shows, etc., are backed strongly by the newspapers as civic events it is the town's duty to support, and naturally they are pretty stiff competition. They do, however, bring Kansas Citians downtown and people in from out of town, so that downtown theatres at least get them for matinee business. What first runs would like to see is some effort to get people downtown to the theatres, which advertise, pay taxes, buy labor, every day in the year. In some cities merchants are alive to the problem, and are helping; not so here.

One theatre manager said he was old-fashioned enough to think radio and weather still his biggest opposition. But radio competition, he believes, is diminishing. There was a time two or three years ago, when theatres had no business Sunday evening till the Cantor hour was over. This isn't so true any more of outstanding radio programs.

"Kansas City is a good show town." "It isn't." "It used to be—which is true of them all." Opinions vary. It is true, however, that the tendency is away from downtown houses to suburbans.

Few Transients in the City

Causes are several. Subsequents have a choice of all product. However, first runs regard clearance as the most important factor, and point to their very good matinee business when people are downtown. The problem is to get them downtown at night. Chicago, St. Louis, elsewhere, don't have to depend largely on residents for their patronage; they have enough transients. Kansas City has very few. Downtown theatres, then, must appeal to the same group of patrons as suburbans.

There are other factors. First runs, except for the Tower, with vaudeville, and the Mainstreet, with occasional stage shows, offer the same program as suburbans. The latter are as comfortable, have as good projection and sound equipment, are as attrac-

(*Continued on page 98*)



Walt Davis' Free Lobby Match Service

Davis Explains Gadget Lobby

Foyer of the Capitol, Regina, Saskatchewan, is a panorama of constant change, writes skipper Walt Davis who reports a number of the services he furnishes for lobby use. Davis sure goes for what he terms gadgets, among others being the two illustrated top and bottom and originated by this member.

Note the match stand, holding 62 matches, filled frequently during the day. Besides being quite an accommodation, saves lots of wear and tear on the furniture.

Smart, too, is the stand for relief of frosted eyeglasses. That Canada country is right cold and bespectacled patrons coming into the warm lobby are invited to cleanse their glasses with squares of kleenex furnished by the theatre. Walt cuts a box of kleenex through twice to make squares right size for this purpose.



Walt Davis' Defrosting Eyeglass Gadget

THEATREMEN FIGHT FLOODS

What M & P New England Managers in the Distressed Areas Did to Defend Theatres from High Water

Some weeks back in these pages was described the manoeuverings of Famous Players-Canadian theatremen to keep the show going in the face of floods and the following is a further account of the resourcefulness and devotion to duty displayed by managers of the M & P circuit in the distressed New England area.

Fast Work in Haverhill

The main street in Haverhill is along the banks of the Merrimack River and the flood waters rose to such a height that the entire business district was engulfed—the water rising as high as the marquee of the Colonial Theatre.

Just as the flood hit the theatre Manager Ralph Tully got all of the employees together and went in to salvage as much as possible. All equipment on the stage, including the horns, was tied off and flown in the air. All carpets, furniture, office equipment, files, etc., were removed and placed in the balcony. The employees took up about 300 seats and got the inner set of entrance doors off before the flood waters covered the entire auditorium. It was necessary to abandon the theatre at that time as the water had reached the stage level and was rapidly rising.

At the Paramount Theatre, with his power and light gone, Manager Elias Brodie tried desperately to keep his show going. All the wiring into the house is underground and thus affected by the water. It was necessary to keep the house dark Friday and Saturday. Major Bowes' Unit was booked to open on Sunday for three days. No light and power were available and until Saturday night it was uncertain whether the theatre would be able to open.

In the meantime Brodie hunted around in the back country until he located a gasoline power generator such as is used by carnivals. He made a deal with the owner, rushed it down to the theatre, hooked up, and Sunday, with the commercial light and power still gone, put on a show.

Both Tully and Brodie in three days and three nights had about four hours of sleep.

Dykes Built in Lowell

Thursday night the flood waters had risen to such an extent that Managers Nat Silver of the Strand and Arthur Keenan of the Merrimack Square, Lowell, realized that danger threatened both houses.

The civic memorial auditorium was surrounded by the flood and the water was only a foot or so below the canal bridge in front of the Strand Theatre. This canal runs under the front lobby of the Strand and alongside the theatre wall, separated by a narrow strip of land, Silver and Keenan felt they would have to do something about the back and sides of theatre to prevent the canal from coming in under the stage. They tried to secure sand bags in Lowell but could not. They notified District Manager Stoddard, who located a truck and bags and took them to Lowell. Silver in the meantime had secured ten tons of sand.

The entire crews of both theatres stayed up all night, packed sand in bags and built a dyke around the back wall of the theatre, banking it with sand and diverting the water away from the theatre. The dyke parapet was about six feet high and the water came up about four feet on the dyke. This was above the level of the basement windows. Without the dyke the boiler room, orchestra pit and stage basement would have been completely flooded.

Water had seeped through the ground foundations into the boiler and transformer rooms, which called for an immediate organization of a bucket brigade by the house personnel to keep the water away from the transformer and generator. Heroic work was done in this manner until the arrival of a pump from circuit headquarters.

Stuart Saves Equipment

Although not facing such disastrous flood conditions as faced the theatres in the Merrimack Valley, Manager Walter Stuart at the Community Theatre, North Attleboro, had a bad condition with his main lounge, under stage and boiler room flooded. In the emergency he was forced to hire an outside pump which was put to work after a sudden rise had stopped his heating plant and put his own pump out of commission.

No performances were lost, although the theatre was for a day and a half without heat.

At another subsequent extreme rise of water, generators and oil burners were removed to safety. This was only accomplished by constant watching and certain employees were on the job day and night.

"Show of Showmanship Coming."

Looks Kinda Like Babe Ruth's Bat

Holding a baseball bat along the lines of those once toted by Babe Ruth, girl in shorts and sweater (see photo) was planted out front of prominent Times Square sporting goods store to plug the two-reel Vitaphone "Slide, Nellie, Slide" for date at the Strand.

Bat was the McCoy, said to be the largest ever made and autographed by many stars of the diamond. Adjacent was display board with stills from the short and theatre credits.



"Slide Nellie" Sports Store Bally

THE MARCH "FIRSTS" CAMPAIGNS

Highlights of Four Entries Voted Quigley "First Mentions" by the Judges in the March Competitions

Much fine advertising and exploitation was evidenced in the entries of theatremen voted the "Firsts" in March. Douglas George, Ed Hart, Jack Nelson, Harry Goldberg and Steve Barutio secured wide coverage in putting over their campaigns, subsequent as well as first-run entries taking down the honors. Brief outlines of the standout ideas created by these members are set down on this page, among them being examples of showmanship slants that deserve high praise for their ingenuity.

Playing last run in the Philadelphia zone, Manager Douglas George, Parker, Darby, Pa., was booked to play "Dangerous" a few weeks after Bette Davis was voted the Academy Award, and upon this George built his campaign on the picture. News was immediately flashed on screen, clippings pertaining to the award planted on lobby board, and letters sent to mailing list.

Autograph book was placed in lobby two weeks ahead with patrons asked to sign names to congratulatory message to star. Book was also taken door-to-door by ushers for further signatures, also to schools where pupils in class were allowed to sign. Copy at head of each page carried theatre credits. Book was also taken around to newspapers, radio stations, obtaining extra publicity in the downtown papers and on film critic program. Local Mayor also signed.

George says over 14,000 signatures were gotten and book mailed to Miss Davis at the Warner studios. Wire of thanks from star was promoted, displayed in lobby and promoted jumbo reproductions planted in windows. Copies of wire were mimeographed for herald distribution. Photo of star holding her award was obtained and reproduced for give-aways by stores buying them in quantity from the manager, printing store and theatre ads on reverse side.

Title was tied in with police safety driving campaigns in nearby communities, which allowed stencilling of street corners and among other tieins were windows and merchants co-op congratulatory page in weekly paper, extra copies of which were run off with front page stramer heads for street distribution. Neat idea, too, was electric sign above screen reading "Academy Award Winner" and lowered (see photo) when trailer was run.

Hart Makes Local Picture As Feature of Campaign

Condensed version of "Next Time We Love" made by a cast of high school pupils was featured by Ed Hart in his campaign on the picture at the Paramount, Plainfield, N. J. Local merchant paid all costs in exchange for having one of the scenes filmed in front of his place.

Stage wedding also clicked. Hart tied this in with local undernourished children's fund sponsored by local paper. Mayor was offered $25 for performing the ceremony and that worthy in turn turned over the fee to the fund—as of course was arranged. Resultant publicity was plentiful.

Also hooking to the paper's fund was a special show of shorts proceeds going to the relief of the children, and for extra publicity Ed obtained permission of Margaret Sullavan to devote part of the day to this showing.

Hart was even brave enough to put on a baby contest week ahead, judging to take place opening matinee of picture. Local dairy sponsored this and also paid for special short of the kids shown at the theatre, helping the tiein further with newspaper ads and bottle tops. Publicity tieins were profuse. All local Sullavans were admitted free, as were those submitting best love letters. Limerick contest also clicked, as did stunt of offering tickets to wives who had proposed to husbands during any Leap Year.

For cooperation with local safety drive, Ed had boy scouts distribute red safety cards at traffic corners. Slogans were tied into the title with line such as "next time we walk" and "next time we ride," etc. Boys were given special showing for their aid. Street ballys included boy and girl in wedding costumes carrying lettered umbrella and girl in nurse uniform wheeling bannered baby carriage.

Arranges Railroad Excursion for "Country Doctor" Date

Few weeks back, description was run of Manager Jack Nelson's 20-page special newspaper Quins supplement for his date on "Country Doctor," at the Capitol, North Bay, Canada. Forwarding his full campaign on the picture, Nelson reports the aid of most every organization in town to round up the unusual publicity, with heads of these organizations contributing feature articles.

Newspaper drive was called "Five-Star Sales Campaign" and merchants adopted the slogan with pennants distributed by the paper. Further cooperation was gotten with elaborate tiein windows as part of the drive. Extra copies of the supplement were run off and purchased by subscribers to mail to their friends and paper also mailed free copies to every householder within a 50-mile radius.

Nelson prevailed upon the district manager of the Canadian Pacific to institute a cent-a-mile excursion for Saturday of the showing and heralds with theatre copy were distributed to this effect by the railroad within the limits of the bargain rate.

Restaurants featured a "quintuplet" sandwich. Among the other slants were included radio and elaborate front that featured giant cutout heads of the children.



George's Academy Award Electric Sign

Goldberg Tops "Pasteur" Campaign With Editorials in Four Papers

Splendid cooperation was obtained on "Louis Pasteur" by Harry Goldberg for the date at Warners' Boyd, Philadelphia, by stressing that those tieing in were performing a public service. This was especially true as concerned newspapers, four different dailies contributing editorials and special stories. Items were unique, says Goldberg, and rarely happen.

Same helpful attitude was displayed by the County medical society in endorsing picture to members. Though very strict on publicity, letter was obtained, endorsement going for the entertainment angle as well as an authentic scientific biography.

Drug and milk companies also aided. Cards were distributed by wholesale drug companies to druggists to be placed on cash registers, all medicos, nurses, etc., in city and vicinity received copy of medical society letter. Heralds were distributed through local Milk Council to neighborhoods likely to contain downtown customers.

University dean, heads of college medical departments, etc., also endorsed showing and had announcements made in classes. Theatre cards and still displays were planted at these schools and high schools. Leading insurance company included plug for picture in outgoing mail, public health department tied in and all top women's organizations were contacted directly.

Goldberg further reports that as a result of the intensive cooperation with the high schools, some eight per cent of the students attended, and quotes this for the reason that the attendance at downtown theatres of high school students is generally no more than one per cent.

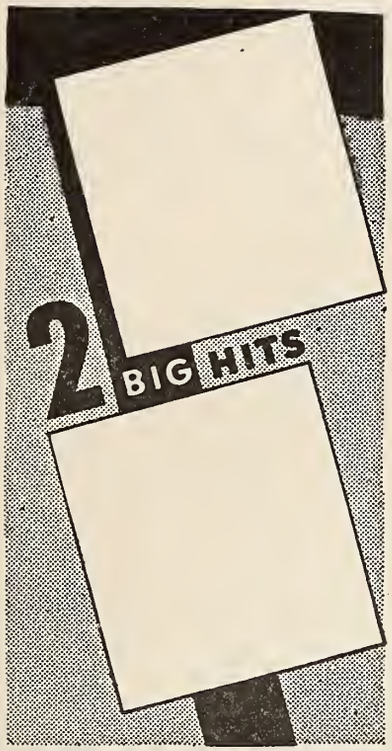
For the intensive canvassing of the schools that brought such good results Steve Barutio, Boyd manager is credited.

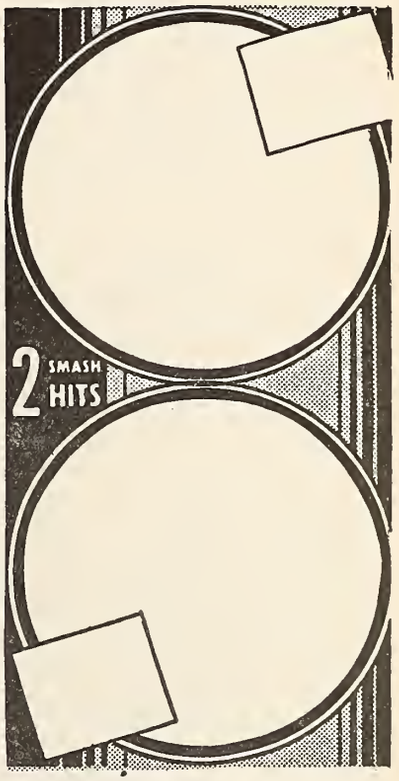
Inadvertently, Barutio was not credited in the March competitions for his cooperation on this entry. Therefore, announcement is made that First Mention Sheepskin certificate is hereby awarded to Steve for the "Pasteur" Campaign.

PASKOW'S DOUBLE-BILL LAYOUTS

Small neighborhood houses and others similarly situated cannot afford to change their mats for newspaper ads too often, says Bob Paskow, Warner Theatres New Jersey zone ad head, who therefore has created some 50 ad combinations for Warner theatres playing double features, some of which are reproduced on this page. These one-column layouts are all actual size.

The entire 50 are made up in one cut and reproduced as one mat with two ordered for each theatre. Offset proof is furnished with each mat. Idea is a money saver and muchly appreciated by the men in the field.













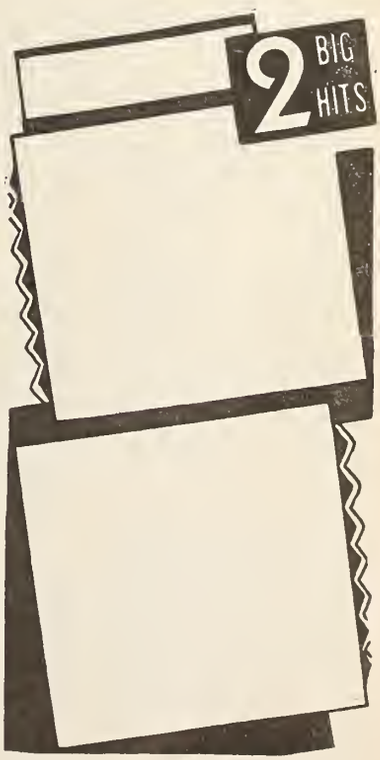






Extra!





YOU ARE INVITED TO JOIN UP

JACK DAY

in Dillsburg, Pa., is the assistant manager of the Dillsburg Theatre there, starting as an apprentice projectionist at the Strand in Steelton and also assistant projectionist at the Broad in Harrisburg. Jack has worked as doorman and usher at W & V's Majestic, Colonial and Victoria Theatres and has been at his present job for the past year.

▽

W. RAY McCORMACK

is the director of exploitation for the Indiana Theatre in Marion, Ind., and when he joins he says he hopes to be able to contribute something in exchange for the many splendid ideas and suggestions which other members have made available for him. We're waiting, Ray, you send 'em on and we'll do the rest.

▽

ALBERT E. FAIN

manages the Ritz Theatre in Roanoke, Ala., and says he first operated for his parents in Wetumpka and Tallassee, Ala. After finishing school Al bought a half interest in the Rose, Tuskegee, and then opened the Rose in Marianna. Then he sold these theatres to Martin-Davis and accepted assistant manager's job of the three houses in Dothan. From that job he was transferred to his present one.

▽

HOWARD R. COHN

is the assistant manager of the Marine Theatre in Brooklyn, working for Joe Parlante, and Howard says he expects to learn considerable under his management and we agree with him. Suppose you get after Joe and tell him it's about time we heard from him, Howard, and keep us posted on your activities.

▽

J. P. PERRY

manages the State Theatre in Mason City, Iowa, one of the Leonard Kaplan houses, and says he is an ardent admirer of our section. He further substantiates this by sending for one of our club pins. Well, Perry, thanks for the kind words, but don't forget that the section is comprised of contributions from our membership so help the cause along.

▽

WILMOT A. MILBURY, JR.

is the owner and manager of the Gem Theatre in Frenchtown, N. J., is 23 years old, has been in this business for the past four years and says he opened his house with practically no knowledge of showbusiness and that the HERALD has been his constant guide and is a big factor in the success of his theatre. Thanks for the kind words, Milbury, and lots of luck to you.

▽

GEORGE B. BARBER

manages the Hippodrome in Herrin, Ill., and since George is the first member to join the club from Herrin, we are going to depend on him to keep us posted on what's what there for the edification of our readers. Here's hoping that in very short order your fair city will be among those accounted for in our pages.

Kansas City High In Theatre Service

(*Continued from page 94*)

tive. They have the additional advantages of being close to patrons, which is especially important because the city is spread out, and are equipped with abundant free parking space.

Another factor is the advertising setup. The *Star* and *Times'* almost 100 per cent circulation twice a day with movie ads one page has made the papers a catalogue for movie patrons selecting a show. Buying only in two, rather in three, media, suburbans take more space, compete day in and day out alongside downtown first runs.

A poor review of a good picture hurts the first run take. But by the time it reaches the suburbans, the criticism, whatever it was, is forgotten by the public, and word has had time to get around that it is a good picture. This has occurred with several pictures here this winter. The result has been that first runs suffered, suburbans reaped the profit.

Critics see the picture in a "cold" projection room; and set their individual and personal judgment against that of the thousands on whom the film industry must depend to "buy" it.

Also important is the fact that downtown Kansas City is a bottle-neck at one end of the town, the longest possible distance from residences of its inhabitants.

Regular, profitable attendance for any theatre is a thing of the past. Patrons are shopping for their movies more than ever before. It used to be an exhibitor could open his doors and business would flow in.

Fox Midwest Dominant

Dominant exhibition factor is the Fox Midwest circuit, with its eleven subsequent runs which represent approximately one-third of the subsequents in Kansas City, Mo. With five 25-cent houses—practically all there are in this price classification—Fox has first, second and third subsequent runs exclusively. Last fall it set up zones which governed the sale of film to all subsequent runs in the city on 1935-36 product.

Operation by the circuit more than 100 theatres throughout the area, plus its tie-up with other strong circuits throughout the country through common ownership under National Theatres gives it dominance particularly on buying.

Independents here always have been fairly energetic within the movie industry, but, characteristically, they have found it difficult at times to keep together on meeting common problems. Twice independents have taken the lead in an effort to eliminate giveaways, once under Jay Means during code days, and more recently under Emanuel Rolsky. Neither effort succeeded, but Rolsky still is working to get signed up the two or three independents who are preventing a 100 per cent cooperation, which is required to make the elimination successful.

TAKIS G. VALOS

at the Retlaw Theatre, Fond du Lac, Wis., started as assistant manager of the Roxy Theatre in Peru, Ind. A year later he was transferred to the Roxy in Ottawa, Ill.; from there Valos was put in the Roxy at Frankfort, Ind., and then to his present theatre as assistant, and when the organization took over two other houses he was made manager.

▽

MACK HERBERT

manages the Bijou, a neighborhood theatre here in New York City and started in showbusiness as an actor in one of Gus Edwards' shows, later did a single in vaudeville. From 1923 to 1927 Mack operated Farmer Jones country store nights in about forty local independent theatres. Later owned and operated the City Theatre in Union City, managed other theatres around New York and then to his present assignment.

▽

CLARENCE BOSCH

started as doorman at the Wisconsin, Milwaukee, for Saxe Amusement Enterprises and studied the pipe organ at the same time. Later took jobs as relief organist and the featured organist. Clarence then played with several orchestras and on to vaudeville. Left the stage to become assistant at the Uptown, Milwaukee, from there transferred to the Mojeska and later to the Granada.

▽

H. EMERSON

is the manager of the Strand Theatre in Springfield, Mass., a town that is most actively represented in the Round Table membership roll. We shall expect a little lively competition from you, Emerson, and your responsibility to the club doesn't end with signing the membership blank, you know.

▽

HAL GRADY

who is certainly no stranger to our pages, just joined the club. Hal has the record of having worked continuously during his career for the Griffith Amusement Company. Starting at Hugo, Okla., in 1924, he worked there four years and then went to Stillwater, Okla., to attend college working as an operator during his school career. Upon graduation he joined the circuit as relief manager, working in Ada, Okla., Borger, Texas, and Wellington, Texas, then on to other of the circuit's houses until we now find him managing the Palace, Lindsey and Texan Theatres in Lubbock, Tex.

▽

JOHN H. WISDOM

is the assistant manager of the Palace, in Lubbock, Tex., starting as usher at the Orpheum, Oklahoma City, and then to the Rialto there. In 1933 John was transferred to Lubbock, Tex., also attending college there, later went to the Lindsey Theatre and then to his present job.

▽

HARRY W. GOODMAN

acts as the assistant manager of the Apollo Theatre in Chicago, Ill., and while we haven't heard from him since he joined the club, we are sure with this gentle reminder it won't be long before we'll be receiving contributions from the Apollo.

THE RELEASE CHART

Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut towards such information as he may need, as well as information on pictures that are coming. Features now in work or completed for release later than the date of this issue are listed under "Coming Attractions." Running times are those supplied by the companies. Asterisk indicates running time as made known by West Coast studio before announcement by home office in New York. Variations also may be due to local censorship deletions. Dates are 1935, unless otherwise specified. Letter in parenthesis after title denotes audience classification of production: (A) Adult, (G) General. Numerals following audience classification are production numbers. Dagger symbol indicates picture is of the 1935-36 season.

ACADEMY

Title	Star	Rel. Date	Running Time Minutes	Reviewed
I Conquer the Sea (G)	Steffi Duna	Jan. 24,'36†	70	Jan. 25,'36
Coming				
Inter-national Crime				
Millions for Defense				
Murder in Chinatown				
Revolt of the Zombies	Dorothy Stone-Dean Jagger			
Secret of Scotland Yard				
Slave Ship				

AMBASSADOR-CONN

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Black Gold	Frankie Darro-Berton Churchill	Jan. 20,'36†		
Born to Fight	Frankie Darro-Jack La Rue	Apr. 13,'36†		
His Fighting Blood	Kermit Maynard-Polly Ann Young	Oct. 5		
Men of Action	Frankie Darro-Roy Mason	July 20†		
Song of the Trail	Kermit Maynard-Evelyn Brent	Feb. 24,'36†		
Timber War	Kermit Maynard-Lucille Lund	Nov. 20		
Trails of the Wild	Kermit Maynard-Billie Seward	Aug. 7		
Valley of Wanted Men	Frankie Darro-Grant Withers	Oct. 20†		
Coming				
China Flight		June 15,'36†		
Phantom of Death Valley	Frankie Darro-Kane Richmond	May 15,'56†		
Phantom Patrol	Kermit Maynard-Joan Barclay	May 3,'36†		
Robin Hood, Jr.		June 1,'56†		

BURROUGHS-TARZAN

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Drag Net, The (See "In the Cutting Room," Feb. 15,'36.)	Rod LaRocque-Marian Nixon	Apr. 15,'36†		
New Adventures of Tarzan (G)	Herman Brix	June 10	74	June 10
Coming				
Alcatraz		July 1,'36†		
Phantom of Santa Fe, The		May 15,'36†		
White Glove, The		June 1,'36†		

CELEBRITY

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Coming				
For Love of You	Franco Foresta - Risdon and Wayne		6 rls	
Kiss Me Goodbye (G)	Magda Schneider - Risdon and Wayne		62	Dec. 14

CHESTERFIELD

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Dark Hour, The	Ray Walker-Irene Ware	Jan. 15,'36†	64	
False Pretenses (G)	Sidney Blackmer-Irene Ware	Oct. 22	66	Nov. 23
Girl Who Came Back (A)	Shirley Grey-Sidney Blackmer	Sept. 20	65	Sept. 28
Happiness C.O.D.	Donald Meek-Irene Ware	Oct. 15	62	
Lady in Scarlet, The	Reginald Denny-Patricia Farr	Oct. 15	62	
Little Red Schoolhouse	Dickie Moore-Junior Coghlan	Mar. 2,'36†	66	
Ring Around the Moon (G)	Erin O'Brien - Moore - Donald Cook	Dec. 15†	64	Mar. 28,'56
Coming				
August Week-end	Valerie Hobson-G. P. Huntley, Jr.			
Below the Deadline				
Mother of the World				

COLUMBIA

Title	Star	Rel. Date	Running Time Minutes	Reviewed
After the Dance	Nancy Carroll-George Murphy	June 26	61	
Atlantic Adventure	Nancy Carroll-Lloyd Nolan	Aug. 25	70	
Black Room, The	Boris Karloff-Marian Marsh	July 15	70	
Calling of Dan Matthews, The (G)	Richard Arlen-Charlotte Wynters	Dec. 10†	65	Feb. 1,'56
Case of the Missing Man, The	Roger Pryor-Joan Perry	Oct. 15†	56	
Cattle Thief, The	Ken Maynard-Geneva Mitchell	Feb. 26,'36†	57	
Champagne for Breakfast	Joan Marsh-Hardie Albright	June 16	66	
Crime and Punishment (A) (Exploitation: Jan. 25,'36, p. 65.)	Peter Lorre-Edward Arnold	Nov. 20†	69	Nov. 50
Dangerous Intrigue	Ralph Bellamy-Gloria Shea	Jan. 4,'56†	57	
Don't Gamble with Love (G)	Bruce Cabot-Ann Sothern	Feb. 15,'56†	*56	Mar. 14,'56
Escape from Devil's Island (G)	Victor Jory-Florence Rice	Nov. 10†	65	Dec. 14
Feather in Her Hat, A	Pauline Lord-Louis Hayward	Oct. 17	75	
Gallant Defender	Charles Starrett-Joan Perry	Nov. 36†	57	
Girl Friend, The	Ann Sothern-Jack Haley	July 51	69	
Grand Exit	Ann Sothern-Edmund Lowe	Oct. 25†	67	
Guard That Girl (G)	Robert Allen-Florence Rice	Sept. 20†	67	Nov. 23
Heir to Trouble	Ken Maynard-Joan Perry	Sept. 26†	59	
Hell Ship Morgan (G)	George Bancroft-Ann Sothern	Feb. 6,'36†	65	Mar. 21,'36
Heroes of the Range	Ken Maynard-June Gale	Mar. 26,'36†	51	
If You Could Only Cook (Exploitation: Jan. 25,'36. p. 64.)	Jean Arthur-Herbert Marshall	Dec. 50†	72	
Lady of Secrets	Ruth Chatterton-Otto Kruger	Jan. 25,'56†	73	
Lawless Riders	Ken Maynard-Geneva Mitchell	Dec. 26†	57	
Lone Wolf Returns, The (G)	Melvyn Douglas-Gail Patrick	Dec. 31†	65	Feb. 15,'36
Love Me Forever	Grace Moore-Leo Carrillo	June 27	93	
Mr. Deeds Goes to Town (See "In the Cutting Room," Mar. 26,'36.)	Gary Cooper-Jean Arthur	Apr. 12,'36†	116	
Music Goes 'Round, The (G) (Exploitation: Mar. 7,'36, p. 95; Mar. 21,'36, p. 96; Mar. 26,'36, p. 64; Apr. 16,'36, p. 76.)	Rochelle Hudson-Harry Richman	Feb. 27,'36†	87	Feb. 29,'36
Mysterious Avenger	Charles Starrett-Joan Perry	Jan. 17,'36†	55	
One Way Ticket	Lloyd Nolan-Peggy Conklin	Nov. 25†	71	
Panic on the Air	Lew Ayres-Florence Rice	Apr. 10,'36†	56	
Pride of the Marines	Charles Bickford-Florence Rice	Apr. 2,'36†	66	
Public Menace, The	Jean Arthur-George Murphy	Sept. 30	63	
Riding Wild	Tim McCoy-Billie Seward	June 26	56	
Roaming Lady (See "In the Cutting Room," April 4,'36.)	Fay Wray-Ralph Bellamy	Apr. 12,'36†		
She Couldn't Take It (G)	George Raft-Joan Bennett	Oct. 20†	66	Nov. 10
She Married Her Boss (Exploitation: Feb. 15,'36, p. 83.)	C. Colbert-Melvyn Douglas	Sept. 19	91	
Superspeed	Norman Foster-Florence Rice	Sept. 1	57	
Too Tough to Kill	Victor Jory-Sally O'Neill	Nov. 23†	56	
Western Courage	Ken Maynard-Geneva Mitchell	Nov. 15†	56	
Western Frontier	Ken Maynard-Lucile Browne	Aug. 25†	57	
You May Be Next (G)	Ann Sothern-Lloyd Nolan	Feb. 6,'56†	67	Mar. 28,'36
Coming				
And So They Were Married (G)	Mary Astor-Melvyn Douglas	May 10,'36†	*75	Apr. 16,'36
Avenging Waters	Ken Maynard-Beth Marion	May 6,'36†		
Blackmailer (See "In the Cutting Room," Mar. 26,'36.)	William Gargan-Florence Rice	May 6,'36†		
Devil's Squadron	Richard Dix-Karen Morley	May 1,'36†		
Fer de Lance	Edward Arnold-Lionel Stander			
King Steps Out, The	Grace Moore-Franchot Tone	May 15,'36†		
Lost Horizon	Ronald Colman-Jane Wyatt			
Mine with the Iron Door, The (See "In the Cutting Room," Apr. 16,'36.)	Richard Arlen-Cecilia Parker	May 6,'36†		
Queer Money	Chester Morris-Margot Grahame	May 25,'56†		
Secret Patrol	Charles Starrett- Finis Barton			
Stampede	Charles Starrett- Finis Barton			
Trapped by Television	Lyle Talbot-Mary Astor			
Wedding Present	Lew Ayres			

COMMODORE

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Aces Wild	Harry Carey	Jan. 2,'36†	6 rls	
Ghost Town	Harry Carey	Feb. 15,'36†	6 rls	
Kid Courageous	Bob Steele	July 26†	6 rls	
Loser's End	Jack Perrin	Aug. 26	6 rls	
Pecos Kid, The	Fred Kohler, Jr.	Feb. 15,'56†	6 rls	
Rider of the Law, The	Bob Steele	Oct. 28†	6 rls	
Ridin' Through	Tom Tyler	Nov. 26†	6 rls	
Shadow of Silk Lennox	Lon Chaney, Jr.	Nov. 1†	6 rls	
Smokey Smith	Bob Steele	Sept. 26	6 rls	
Terror of the Plains	Tom Tyler	June 27	6 rls	
Toll of the Desert (G)	Fred Kohler, Jr.-Betty Mack	Nov. 1†	60	Oct. 29
Western Justice	Bob Steele	June 14†	6 rls	
Wolf Riders	Jack Perrin	Dec. 26†	6 rls	
Coming				
Scream in the Dark	Lon Chaney, Jr.		6 rls	

DANUBIA

(Hungarian Dialogue)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
College Boys of Igle	Marica Gerval	Sept. 3†	85	
Empress and a Soldier	Gozen-Dajbukat	Dec. 1†	77	
Homely Girl	Javor Murathy	Sept. 1†	86	
Honor Among Thieves	Kabos-Calkos	Sept. 10†	73	
Iron Man	Torzs-Turay	Sept. 15†	71	
Keep Smiling	Szoeke Szakall	Feb. 21,'36†	77	
New Squire, The	Paul Javor	Mar. 15,'36†	106	
Queen of Roses	Zita Pertzel	Nov. 10†	90	
Seeing Hungary (English titles)	Travelogue	Aug. 29	58	
Sweet Stepmother	Maria Tasnadi	Nov. 22†	90	
Coming				
Be Good Until Death	Csortos-Deveny		90	

(THE RELEASE CHART--CONT'D)

DU WORLD

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Don Quixote	Chaliapin-Sydney Fox	July	1	
Dream of My People	Cantor Rosenblatt	June	1	
Frasquita (G)	Franz Lehar	Jan.	17,'36†	87. Feb. 1,'36
Hello Paris		Oct.	15†	
Iceland Fishermen (G)	Pierre Loti story	Sept.	15	72. Oct. 5
Legong: Dance of the Virgins	Technicolor	Nov.	15†	60
Ra Mu		Sept.	1†	
Sans Famille	Robert Lynen	Aug.	1	
Scandal in Budapest		Nov.	1†	
Wedding Rehearsal	Roland Young-Merle Oberon	Dec.	1†	

Coming

Notre Dame			58	

EMPIRE

Star	Title	Rel. Date	Running Time Minutes	Reviewed
Get That Man!	Wallace Ford-Lillian Miles	July	11	61

Coming

Crime Patrol	Ray Walker-Geneva Mitchell			
Fire Trap (G)	Evalyn Knapp-Norman Foster		*63	Dec. 7
Shadows of the Orient (G)	Regis Toomey-Esther Ralston		*65.	Feb. 15,'36

FIRST DIVISION

(Releases First Division Productions and in certain territories Alliance, Diversion, Normandy, Associated Talking, Monogram, Liberty, Chesterfield and Invincible Pictures.)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
August Week-end	Valerie Hobson-G. P. Huntley, Jr.	Apr.	10,'36†	67
Bridge of Sighs	Dnslow Stevens-Dorothy Tree	Mar.	5,'36†	66
Brilliant Marriage	Joan Marsh-Ray Walker	Mar.	25,'38†	62½
Condemned to Live	Ralph Morgan-Maxine Doyle	Sept.	15	60
Dance Band (G)	Buddy Rogers-June Clyde	Nov.	15†	65. June 15
Dark Hour, The	Irene Ware-Ray Walker	Jan.	15,'36†	70½
Drake the Pirate (G)	Matheson Lang-Jane Baxter	Apr.	1,'36†	78. June 1
False Pretenses (G)	Sidney Blackmer-Irene Ware	Oct.	22†	66. Nov. 23
Feud of the West	Hoot Gibson-Joan Barclay	Apr.	15,'36†	61½
Frontier Justice	Hoot Gibson	Oct.	1†	58
Girl Who Came Back (A)	Shirley Grey-Sidney Blackmer	Sept.	20†	65. Sept. 28
Happinese C.D.D.	Donald Meek-Irene Ware	Oct.	15†	69
Hitch-Hike to Heavea	Henrietta Crosman-Anita Page	Dec.	1†	63
I Conquer the Sea (G)	Steffi Duna	Feb.	1,'36†	67. Jan. 25,'36
Java Head (A)	Anna May Wong - E. Allan - E. Gwenn - John Loder	Sept.	1†	70. Aug. 17
Lady in Scarlet, The	Reginald Denny-Patricia Farr	Nov.	20†	65
Law of 45's	Big Boy Williams-Molly O'Day	Dec.	1†	58
Little Red School House	Junior Coghlan-Dickie Moore	Mar.	10,'36†	59
Living Dead, The	Gerald Du Maurier-Geo. Curzon	Feb.	29,'36†	65
Lucky Terror, The	Hoot Gibson	Feb.	20,'36†	81
Mimi (A)	Douglas Fairbanks, Jr.-Gertrude Lawrence	Oct.	8†	75. June 9
Murder at Glen Athol	John Miljan-Irene Ware	Nov.	1†	69
Old Curiosity Shop (G)	Elaine Benson-Ben Webster	Dec.	25†	89. Feb. 2
Red Wagon	Charles Bickford-Raquel Torres	Dec.	8†	76
Ring Around the Moon	Erin O'Brien - Moore - Donald Cook	Jan.	23,'38†	69½
Society Fever	Lois Wilson-Lloyd Hughes	Oct.	1†	67
Spy 77 (G)	Greta Nissen-Don Alvarado	Jan.	15,'36†	77. Feb. 29,'36
Swifty	Hoot Gibson-June Gale	Dec.	15†	60
Tango	Marian Nixon-Chick Chandler	Jan.	10,'36†	70
Too Much Beef	Rex Bell-Connie Bergen	Apr.	20,'36†	

Coming

La Vie Parisienne	John Loder-Nancy Burns			
Southern Maid, A	Bebe Daniels-Clifford Mollison		60	

FIRST NATIONAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Brides Are Like That (G) 972	Rose Alexander-Anita Louise	Apr.	18,'36†	67. Jan. 25,'36
Bright Lights (G) 865	Joe E. Brown-Ann Dvorak	Aug.	31	83. Aug. 3
Broadway Hostess (G) 963	Winifred Shaw-Lyle Talbot	Dec.	7†	69. Nov. 23
Captain Blood (G) 855	Errol Flynn-Olivia De Haviland	Dec.	28†	119. Jan. 11,'36
(Exploitation: Jan. 25,'36, p. 69; Feb. 1,'36, p. 66; Feb. 8,'36, pp. 83, 86; Feb. 29,'36, pp. 74, 76; Mar. 14,'36, p. 89; Apr. 18,'36, p. 82.)				
Case of the Lucky Legs, The (G) 966	Warren William-Genevieve Tobin	Oct.	5	77. Sept. 21
Ceiling Zero (G) 953	James Cagney-Pat D'Brien	Jan.	25,'38†	95. Dec. 28
(Exploitation: Feb. 1,'36, p. 62; Feb. 8,'36, p. 83; Feb. 29,'36, p. 73; Mar. 7,'36, p. 99; Apr. 18,'36, pp. 81, 82.)				
Goose and the Gander (A) 967	Kay Francis-George Brent	Sept.	21†	65. Oct. 5
I Found Stella Parish (A) 958	Kay Francis-Ian Hunter	Nov.	16†	84. Nov. 2
Irish In Us, The (G) 866	James Cagney-Pat D'Brien	Aug.	3	80. July 20
Man of Iron (G) 989	Barton MacLane-Mary Astor	Dec.	21†	61. Nov. 16
Murder of Dr. Harrigan, The (G) 970	Kay Linaker-Ricardo Cortez	Jan.	11,'36†	67. Feb. 1,'36
Oil for the Lamps of China (G) 867	J. Hutchinson-Pat D'Brien	June	8	97. May 16
Payoff, The (G) 968	James Dunn-Claire Dodd	Nov.	9†	64. Nov. 30
Road Gang (A) 964	Donald Woods-Kay Linaker	Mar.	28,'36†	62. Feb. 29,'36
(Exploitation: Mar. 7,'36, p. 94.)				
Shipmates Forever (G) 952	Dick Powell-Ruby Keeler	Dec.	12†	109. Sept. 26
(Exploitation: Mar. 7,'36, p. 96.)				
Singing Kid, The (G) 954	Al Jolson-Beverly Roberts	Apr.	11,'36†	84. Mar. 21,'36
Snowed Under (G) 971	George Brent-Genevieve Tobin	Apr.	4,'36†	63. Mar. 21,'36
Song of the Saddle (G) 978	Dick Foran-Alma Lloyd	Feb.	29,'36†	56. Apr. 11,'36
Story of Louis Pasteur, The (G) 956	Paul Muni-Josephine Hutchinson	Feb.	22,'36†	87. Nov. 30
(Exploitation: Feb. 22,'36, pp. 95, 96; Mar. 14,'36, p. 87; Apr. 4,'36, p. 87.)				

Coming

Bullets or Ballots	Edw. G. Robinson-Joan Blondell			
(See "In the Cutting Room," Apr. 11,'36.)				
Earthworm Tractors	Joe E. Brown-June Travis			
(See "In the Cutting Room," Apr. 11,'36.)				
God's Country and the Woman	Bette Davis-George Brent			
Golden Arrow, The 959	Bette Davis-George Brent	May	23,'36†	
(See "In the Cutting Room," Feb. 8,'36.)				
Hearts Divided 955	Marion Davies-Dick Powell	June	6,'36†	
(See "In the Cutting Room," Mar. 14,'36.)				
Law in Her Hands, The (G) 973	Margaret Lindsay-Warren Hull-Glenda Farrell	May	16,'36†	*62. Apr. 18,'36
Murder by an Aristocrat (G) 974	Marguerite Churchill-L. Talbot	June	13,'36†	*62. Apr. 4,'36
Public Enemy's Wife	Pat O'Brien-Margaret Lindsay			
Stage Struck	Joan Blondell-Dick Powell			
Two Gun Buckaroo	Dick Foran			
White Angel, The 960	Kay Francis-Ian Hunter	June	20,'36†	

FRANK NORTON
(Greek Dialogue—English Titles)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Aute in Zoe	Reta Karmen	Nov.	25†	115
Blue Candles	Reta Myrat	Dec.	25†	95
Crucified Love	Helen Pades	Dec.	15†	115
Depression is Over	Beatrice Emanuel	Jan.	15,'36†	98
Independence	Phillip Alexander	Feb.	16,'36†	100
Makrea Apton Kosmo	Athena Olympia	Nov.	18†	75
News from Greece	Travelogue	Feb.	9,'38†	80
Voskopoula	Sophea Damoglou	Jan.	5,'36†	95

GB PICTURES

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Alias Bulldog Drummond (G) 3509	J. Hulbert-Fay Wray	Sept.	15†	63. May 16
Born for Glory 3508	Barry Mackay-John Mills	Oct.	1†	70
Boys Will Be Boys	Will Hay	Nov.	15†	70
First a Girl (A) 3512	Jessie Matthews-Sonnie Hale	Dec.	31†	78. Nov. 30
King of the Damned (A) 3504	Conrad Veidt-Helen Vinson	Jan.	15,'36†	75. Jan. 25,'36
Mister Hobo (G) 3416	George Arliss-Gene Gerrard	Nov.	22	80. Oct. 10
(Reviewed under the title, "The Guv'nor.") (Exploitation: Jan. 18,'36, p. 83; Feb. 8,'36, p. 84; Apr. 4,'36, p. 83.)				
Morals of Marcus (G) 3502	Lupe Velez-Ian Hunter	Oct.	15	72. Apr. 13
Passing of the Third Floor Back, The (G) 3510	Conrad Veidt-Rene Ray	Dec.	15†	80. Oct. 10
Rhodes, the Diamond Master (G)	Walter Huston	Apr.	15,'36†	88. Mar. 7,'36
(Exploitation: Feb. 29,'36, p. 72.)				
Transatlantic Tunnel (G) 3513	Richard Dix-Madge Evans	Oct.	27†	94. Nov. 8
(Exploitation: Feb. 1,'36, p. 64.)				

Coming

Doomed Cargo	Edmund Lowe-Constance Cummings			
East Meets West	George Arliss-Elizabeth Allan			
Everything is Thunder	Constance Bennett-Oscar Homolka			
It's Love Again	Jessie Matthews-Robert Young			
King Solomon's Mines 3511				
Man Who Lived Again 3507	Boris Karloff			
Secret Agent 3506	Madeleine Carroll-Peter Lorre			
Soldiers Three 3515	Maureen O'Sullivan-Victor McLaglen			

GEORGE HIRLIMAN ENTERPRISES

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Rest Cure (G)	Reginald Denny-Esther Ralston	May	7,'36	64. Feb. 15,'36

Coming

Captain Calamity	George Houston-Marian Nixon	June	7,'36	66
Pending Justice	Conrad Nagel-Eleanor Hunt			
Romance on the Rio				
Yellow Cargo	Conrad Nagel-Eleanor Hunt	June	15,'36	65

HOFFBERG

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Fighting Playboy	Lucile Browne-Nick Stuart	Nov.	10†	55
Old Spanish Custom, An	Buster Keaton	Jan.	2,'38†	60

Coming

Monday at Ten	Virginia Cherrill-Garry Marsh		60	
Womanhood	Eve Gray-Esmond Knight		60	

HUNGARIA
(Hungarian Dialogue)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Addressee Unknown	Irene Agai	Nov.	20†	85
Be Good Unto Death	Paul Javor	Jan.	1,'38†	85
Heart Specialist	Gyula Csortos	Dec.	30†	90
I Cannot Live Without Music	B. Somegyi	Dec.	20†	95
One Night in Venice	Gyula Csertos	Jan.	1,'38†	85
Smile Please	Szoeke Szakall	Dec.	1†	86
Three Men Under the Snow	Jeno Torzs	Nov.	20†	65

(THE RELEASE CHART--CONT'D)

IMPERIAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Broken Coin	Earle Douglas	Jan. 10,'36†	50	
Call of the Coyote	Ken Thompson	Mar. 15,'38†	50	
High Hat	Frank Luther-Dorothy Dare	Apr. 15,'36		
Mad Parade	Irene Rich-Evelyn Brent	Jan. 25,'36†	71	
Manhattan Butterfly	Dorothy Grainger-Wm. Bakewell	Nov. 25†	71	
Murder by Television	Bela Lugosi-June Collyer	Oct. 25†	62	
Paradise Valley	Hill-Billies	Feb. 19,'36†	48	
Rich Relations	Ralph Forbes-Frances Grant	Jan. 15,'38†		
Soviet Russia Thru the Eyes of an American (G)	Norman Brokenshire	Oct. 1†	72	Oct. 20

Coming

Second Choice	Betty Burgess-Lloyd Hughes

INVINCIBLE
[Distributed through Chesterfield]

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bridge of Sighs	Dnslow Stevens-Dorothy Tree	Feb. 15,'36†	64	
Brilliant Marriage	Joan Marsh-Ray Walker	Mar. 25,'36†		
Condemned to Live	Ralph Morgan-Maxine Doyle	Sept. 15		
Hitch-Hike to Heaven	Henrietta Crosman-Anita Page	Dec. 1†		
Murder at Glen Athol (Released in New York territory under the title, "The Criminal Within.")	John Miljan-Irene Ware	Oct. 1		
Society Fever	Lois Wilson-Lloyd Hughes	Oct. 1		
Tange	Marian Nixon-Chick Chandler	Jan. 1,'38†	66	

Coming

Death Rides Double	
Three of a Kind	Chick Chandler-Berton Churchill
Under the Lilacs	

LIBERTY

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Old Homestead, The 1011	Mary Carlisle-Lawrence Gray	Aug. 10	73	

MASCOT

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Confidential (G)	Donald Cook-Evalyn Knapp	Oct. 16	65	Oct. 20
Doughnuts and Society	Louise Fazenda-Maude Eburne	Mar. 27,'36†	63	
Waterfront Lady (G)	Ann Rutherford-Frank Albertson	Oct. 5	68	Oct. 20

METRO-GOLDWYN-MAYER

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Absolute Quiet (G) 609 (See "In the Cutting Room," Mar. 21,'36.)	Stuart Erwin-Ann Loring	Apr. 24,'36†	71	Apr. 11,'36
Ah, Wilderness! (G) 628 (Exploitation: Jan. 18,'36, pp. 82, 83; Feb. 22,'36, p. 98.)	Wallace Beery-Lionel Barrymore	Nov. 29†	98	Nov. 23
Anna Karenina (G) 638	Greta Garbo-Fredric March	Sept. 6†	95	July 9
Baby Face Harrington (G)	Charles Butterworth-U. Merkel	Apr. 12	63	Mar. 30
Bishop Misbehaves, The (G) 613	Edmund Gwenn - Maureen O'Sullivan	Sept. 13†	86	Nov. 9
Bohemian Girl, The (G) 521	Laurel and Hardy	Feb. 14,'36†	72	Mar. 7,'36
Bonnie Scotland (G) 520	Laurel and Hardy	Aug. 23†	82	Sept. 14
Broadway Melody of 1938 (G) 601 (Exploitation: Feb. 8,'36, p. 86.)	Jack Benny-Eleanor Powell	Sept. 20	103	Sept. 7
China Seas (G) 602	Clark Gable - Jean Harlow - Wallace Beery	Aug. 16†	89	Aug. 5
Escapade (G)	William Powell-Luise Rainer	July 5	89	July 18
Exclusive Story (G) 621 (Exploitation: Mar. 28,'36 p. 82; Apr. 11,'36, p. 95.)	Franchot Tone-Madge Evans	Jan. 17,'36†	73	Jan. 18,'36
Garden Murder Case, The (G) 622	Edmund Lowe-Virginia Bruce	Feb. 21,'36†	62	Feb. 8,'36
Here Comes the Band (G) 625	Ted Lewis-Virginia Bruce	Aug. 30†	87	Aug. 17
I Live My Life (G) 512 (Exploitation: Feb. 15,'38, p. 83.)	Joan Crawford-Brian Aherne	Oct. 4†	98	Oct. 5
It's In the Air (G) 616	Jack Benny-Una Merkel	Oct. 11†	80	Nov. 16
Kind Lady (G) 619	Aline MacMahon-E. Rathbone	Dec. 8†	78	Dec. 7
Last of the Pagans (G) 817 (Exploitation: Mar. 7,'36, p. 95.)	Mala-Lotus Long	Dec. 20†	84	Dec. 14
Mad Love (A)	Peter Lorre-Frances Drake	July 12	69	July 8
Moonlight Murder (G)	Chester Morris-Madge Evans	Mar. 27,'38†	68	Mar. 28,'36
Murder Man, The (G) 612	Spencer Tracy-Virginia Bruce	July 19	70	July 20
Mutiny on the Bounty (G) 536. (Exploitation: Jan. 18,'36, p. 80; Jan. 25,'36, p. 68; Feb. 1,'38, p. 85; Feb. 15,'38, p. 82; Feb. 22,'38, pp. 95, 98.)	Clark Gable-Charles Laughton-Franchot Tone	Nov. 8†	133	Nov. 9
Night at the Opera, A (G) 644. (Exploitation: Jan. 18,'36, pp. 80, 82; Feb. 22,'36, pp. 94, 100; Feb. 29,'36, p 74; Mar. 7,'36, p. 100; Apr. 4,'36, p. 88.)	Marx Brothers	Nov. 15†	96	Oct. 26
No More Ladies (A)	Joan Crawford-R. Montgomery	June 14	82	June 3
O'Shaughnessy's Boy (G) 505 (Exploitation: Jan. 18,'36, p. 86; Feb. 29 '36; P. 78.)	Wallace Beery-Jackie Cooper	Sept. 27†	88	Oct. 6
Perfect Gentleman, The (G) 615	Frank Morgan-C. Courtneidge	Nov. 22†	73	Dec. 28
Petticoat Fever (G) 645 (Exploitation: Apr. 18,'36, p. 79.)	Rob't Montgomery-Myrna Loy	Mar. 20,'38†	81	Mar. 21,'38
Pursuit (G) 614	Chester Morris-Sally Eilers	Aug. 9†	82	Aug. 8
Rendezvous (G) 529	Wm. Powell-Rosalind Russell	Oct. 25†	96	Nov. 8
Riffraff (G) 517 (Exploitation: Feb. 22,'36, p. 96; Apr. 4,'36, pp. 84, 89.)	Jean Harlow-Spencer Tracy	Jan. 3,'36†	90	Dec. 28
Robin Hood of El Dorado, The 608 (See "In the Cutting Room," Mar. 7,'36.)	Warner Baxter-Ann Loring	Apr. 17,'36†	86	
Rose Marie (G) 643 (See musical analysis, Feb. 22,'36, p. 23.) (Exploitation: Feb. 15,'36, p. 85; Mar. 14,'36, p. 87; Mar. 21,'36, p. 92; Apr. 4,'36, p. 89; Apr. 11,'36, p. 97; Apr. 18,'36, p. 78.)	J. MacDonald-Nelson Eddy	Jan. 31,'36†	113	Jan. 18,'36
Small Town Girl (G) 607	Janet Gaynor-Robert Taylor	Apr. 10,'36†	106	Apr. 11,'36
Smilin' Through (G) 650 (Re-release) (Exploitation: Feb. 8,'36, p. 85.)	Norma Shearer-Fredric March-Leslie Howard	Aug. 23	100	Oct. 22,'33
Tale of Two Cities, A (G) 604 (Exploitation: Jan. 25,'36, p. 64; Feb. 15,'36, p. 83; Mar. 14,'36, p. 88.)	Ronald Colman-Elizabeth Allan	Dec. 27†	128	Dec. 7
Three Godfathers (G) 623	Chester Morris-Irene Hervey	Mar. 8,'36†	82	Feb. 22,'36
Three Live Ghosts (G) 618	Richard Arlen-Cecilia Parker	Jan. 10,'36†	62	Jan. 4,'36
Tough Guy (G) 620	Jackie Cooper-Joseph Calleia	Jan. 24,'36†	77	Feb. 8,'36
Unguarded Hour (G) 551	Loretta Young-Franchot Tone	Apr. 3,'36†	88	Apr. 4,'36
Voice of Bugle Ann, The (G) 630	Lionel Barrymore-M. O'Sullivan	Feb. 7,'36†	72	Feb. 15,'36
Whipsaw (G) 513	Myrna Loy-Spencer Tracy	Dec. 13†	82	Dec. 14
Wife vs. Secretary (G) 606 (Exploitation: Apr. 18,'36, p. 77.)	Clark Gable - Myrna Loy - Harlow	Feb. 28,'36†	89	Feb. 22,'36
Woman Wanted (G) 811	Joel McCrea-Maureen O'Sullivan	Aug. 2†	68	July 27

Coming

Good Earth, The	Paul Muni-Luise Rainer			
Great Ziegfeld, The (G) (Pictorial: Jan. 25,'36, p. 16; exploitation: Apr. 18,'36, p. 76.)	William Powell - Myrna Loy - Luise Rainer		180	Apr. 4,'36
Kelly the Second	Patsy Kelly-Pert Kelton			
Mob Rule	Sylvia Sidney-Spencer Tracy	May 29,'36†		
Our Relations	Laurel and Hardy			
Romeo and Juliet (See production article, Mar. 28,'36, p. 16.)	Norma Shearer-Leslie Howard-John Barrymore			
San Francisco 636 (See "In the Cutting Room," April 4,'36.)	Clark Gable-J. MacDonald-Spencer Tracy-Jack Holt	May 22,'36†		
Speed 652 (See "In the Cutting Room," Apr. 11,'36.)	Wendy Barrie-James Stewart	May 8,'36†		
Suicide Club 646	Robert Montgomery-Rosalind Russell	May 15,'36†		
Suzy	Jean Harlow-Franchot Tone			
Tarzan Escapes	Johnny Weismuller - Maureen O'Sullivan			
Three Wise Guys	Robert Young-Betty Furness			
Witch of Timbuctu	Lionel Barrymore-M. O'Sullivan			

MITCHELL LEICHTER - BEAUMONT

Title	Star	Rel Date	Running Time Minutes	Reviewed
Desert Guns	Conway Tearle	Jan. 2,'38†	65	
Judgment Book	Conway Tearle	Sept. 16†	67	
Riddle Ranch	Black King	Dec. 16†	56	
Trail's End	Conway Tearle	Aug. 15†	57	

Coming

Devil's Gold	Conway Tearle
Hell's Hacienda	Conway Tearle
Senior Jim	Conway Tearle-Barbara Bedford
Three Fingers	Conway Tearle
Whistling Skull	Conway Tearle

MONOGRAM

Title	Star	Rel Date	Running Time Minutes	Reviewed
Cheers of the Crowd (G) 3028	Russell Hopton-Irene Ware	Aug. 5	61	Aug. 8
Dawn Rider, The 3033	John Wayne-Marion Burns	June 20	57	
Healer, The (G) 3004	Ralph Bellamy-Karen Morley	June 15	77	June 1
Honeymoon Limited (G) 3018	Neil Hamilton-Irene Hervey	July 1	70	June 22
Keeper of the Bees, The(G)3002	Neil Hamilton-Betty Furness	July 15	76	June 15
Make a Million (G) 3019	Charles Starrett-Pauline Brooks	July 25	64	June 29
Paradise Canyon (G) 3038	John Wayne-Marion Burns	July 20	52	May 18

PARAMOUNT

Title	Star	Rel Date	Running Time Minutes	Reviewed
Accent on Youth (A) 3452	Sylvia Sidney-Herbert Marshall	Aug. 23†	77	July 18
Annapolis Farewell (G) 3503	Tom Brown-Sir Guy Standing	Sept. 6†	82	Aug. 61
Anything Goes (G) 3533	Bing Crosby-Ethel Merman	Jan. 24,'38†	92	Feb. 22,'36
Bar 20 Rides Again (G) 3525	Wm. Boyd-Jimmy Ellison	Dec. 13†	63	Dec. 7
Big Broadcast of 1936, The (G) 3511	Jack Oakie-Burns & Allen	Sept. 20†	97	Sept. 21
Big Brown Eyes (G)	Joan Bennett-Cary Grant	Apr. 3,'38†	76	Apr. 11,'36
Bride Comes Home, The (G) 3530 (Exploitation: Jan. 18,'38, p. 83; Feb. 8,' 36, p. 83; Feb. 22,'38, p. 98.)	Claudette Colbert-F. MacMurray	Jan. 3,'38†	83	Nov. 23
Call of the Prairie (G) 3541	Wm. Boyd-Jimmy Ellison	Mar. 6,'36†	67	Feb. 1,'36
Collegiate (G) 3529 (Exploitation: Jan. 18,'38, p. 83; Feb. 8,'36, p. 83; Feb. 22,'36, p. 94; Mar. 14,'36, p. 89; Apr. 11,'36, p. 92.)	Joe Penner-Jack Oakie	Dec. 27†	81	Dec. 28

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Coronado 3524 (See "In the Cutting Room," Oct. 19.) (Exploitation: Feb. 1,36, p. 58.)	Betty Burgess-Johnny Downs	Nov.	29†....76	
Crusades, The (G) 3506 (Pictorial: June 29,'35, p. 47; exploitation: Feb. 8,'36, pp 30, 35; Feb. 22 36, p 37.)	Loretta Young-Henry Wilcoxon	Oct.	25†....125	Aug 11
Desert Gold 3546	Larry Crabbe-Marsha Hunt	Mar.	27,'36†....58	
Desire (A) 3539	Marlene Dietrich-Gary Cooper	Feb.	28,'36†....95	Feb. 8,'36
Dr. Jekyll and Mr. Hyde 3459 (Re-issue)	Fredric March-Miriam Hopkins	July	5....85	Dec. 28,'31
Drift Fence 3536	Larry Crabbe-Kath. De Mille	Feb.	14,'36†....56	
Eagle's Brood, The (G) 3517	Wm. Boyd-Jimmy Ellison	Oct.	25†....60	Oct. 12
Fatal Lady	Mary Ellis-Walter Pidgeon	Apr.	24,'36†....	
F Man 3544 (See "In the Cutting Room," Jan. 11,'36.)	Jack Haley-Adrienne Marden	Mar.	13,'36†....72	
Give Us This Night (G) 3542 (See musical analysis, Mar. 14,'36, p. 18.)	Jan Kiepura-Gladys Swarthout	Mar.	6,'36†....73	Mar. 7,'36
Hands Across the Table (A) 3515 (Exploitation: Feb. 1,'36, p. 86.)	C. Lombard-Fred MacMurray	Oct.	18†....80	Oct. 19
Her Master's Voice (G) 3531	Edw. E. Horton-P. Conklin	Jan.	17,'36†...*75	Feb. 22,'36
Hepatong Cassidy 3506	Wm. Boyd-Paula Stone	Aug.	23†....59	
If I Had a Million (Re-issue)	Gary Cooper-George Raft		95	Nov. 12,'32
It's a Great Life 3526 (See "In the Cutting Room," Sept. 26.)	Joe Morrison-Rosalind Keith	Dec.	20†....63	
Klondika Annie (A) (See news article, Mar 7,'36, p. 19.) (Exploitation: Feb. 22,'36, p. 96; Apr. 11,'36, p. 92.)	Mae West-Victor McLaglen	Feb.	21,'36†....81	Feb. 15,'36
Last Outpost, The (A) 3505	Cary Grant-Gertrude Michael	Oct.	11†....77	Oct. 12
Little America (G) 3514	Admiral Byrd	Oct.	4†....52	Oct. 5
Man an the Flying Trapeze, The (G) 3451	W. C. Fields-Mary Briaa	July	26....66	Aug. 10
Mary Burns, Fugitive (G) 3521 (Exploitation: Mar. 14,'36, p. 86; Mar. 28,'36, p. 84.)	Sylvia Sidney-Melvyn Douglas	Nov.	15†....84	Nov. 10
Milky Way, The (G) 3535 (Exploitation: Mar. 21,'36, pp. 93, 95; Apr. 4,'36, pp. 62, 87.)	Harold Lloyd-Adolphe Menjou	Feb.	7,'36†....88	Feb. 1,'36
Millions in the Air (G) 3526 (Exploitation: Jan. 25,'36, p. 64; Feb. 8,'36, p. 83.)	John Howard-Wendy Barrie	Dec.	13†....72	Nov. 10
Moon's Our Home, The (G)	Margaret Sullavan-Henry Fonda	Apr.	10,'36†....63	Apr. 11,'36
Nevada (G) 3523	Larry Crabbe-Kathleen Burke	Nov.	28†....59	Nov. 10
Peter Ibbetson (G) 3516	Gary Cooper-Ann Harding	Nov.	8†....85	Nov. 9
Preview Murder Mystery (G)	Gail Patrick-Reginald Denny	Feb.	28,'36†....65	Feb. 15,'36
Till We Meet Again	Herbert Marshall-Gertrude Michael	Apr.	17,'36†....72	
Rose of the Ranche (G) 3518 (See musical analysis, Jan. 11,'36, p. 45; exploitation: Jan. 18,'36, p. 84; Feb. 8,'36, p. 63.)	John Boles-Gladye Swarthout	Jan.	10,'36†....82	Jan. 11,'36
Scrooge (G) 3527	Seymour Hicks-Donald Calthrop	Dec.	20†....73	Dec. 21
Shanghai (A) 3449	Charles Boyer-Loretta Young	July	18....76	July 20
Ship Cafe (G) 3520	Carl Brisson-Arliss Judge	Nov.	1†....68	Nov. 2
Sky Parade (G)	Jimmy Allen-Katharine DeMille	Apr.	17,'36†....70	Apr. 4,'36
Smart Girl (A) 3450	Kent Taylor-Ida Lupine	July	26....70	July 27
Soak the Rich (A) 3532	Mary Taylor-Walter Connolly	Jan.	17,'36†....87	Feb. 15,'36
So Red the Rose (G) 3522 (Exploitation: Feb. 29,'36, p. 76.)	Margaret Sullavan-R. Scott	Nov.	22†....83	Nov. 10
13 Hours by Air (G) 3547	Fred MacMurray-Joan Bennett	Mar.	27,'36†....77	Mar. 21,'36
This Woman is Mine 3447	Gregory Ratoff-John Loder-R. Bennett - Kath. Sergrave	Aug.	6†....75	
Three on the Trail (G)	William Boyd-Jimmy Ellison	Apr.	24,'36†...*66	Apr. 18,'36
Timothy's Quest (G) 3534	Eleanore Whitney-Dickie Moore	Jan.	31,'36†....65	Jan. 25,'36
Too Many Parents (G) 3545	Frances Farmer-Colin Tapley	Mar.	20,'36†...*70	Mar. 14,'36
Trail of the Lonesome Pine, The (G) 3549 (See production article, Jan. 18,'36, p. 36.) (Exploitation: Feb. 29,'36, p. 73.)	Henry Fonda-Sylvia Sidney	Mar.	13,'36†....106	Feb. 29,'36
Two Fisted (G) 3513	Lee Tracy-Grace Bradley	Oct.	4†....65	Nov. 2
Two for Tonight (G) 3509	Bing Crosby-Joan Benaett	Sept.	13†....61	Sept. 7
Virginia Judge, The (G) 3512	Walter C. Kelly-Marsha Hunt	Sept.	27†....60	Sept. 28
Wanderer of the Wasteland (G) 3502	Gail Patrick-Dean Jagger	Sept.	28†....66	Nov. 16
Wings Over Ethiopia (G) 3516		October Special	..52	Oct. 26
Without Regret (A) 3504	Elisa Landi-Kent Taylor	Aug.	16†....75	Aug. 17
Woman Trap (G) 3537	Gertrude Michael-Gee. Murphy	Feb.	14,'36†....63	Feb. 8,'36

Coming

And Sudden Death	Randolph Scott-Frances Drake		
Border Flight (See "In the Cutting Room," Mar. 14,'36.)	John Howard-Frances Farmer	May	15,'36†
Case Against Mrs. Ames, The	Madeleine Carroll-George Brent	June	5,'36†
Florida Special (See "In the Cutting Room," Mar. 7,'36.)	Jack Oakie-Sally Eilers	May	1,'36†
Forgotten Faces (Reviewed under the title "Till We Meet Again," Apr. 11,'36.)	Herbert Marshall-G. Michael	May	8,'36†...*80 Apr. 11,'36
Girl of the Ozarks, The	Virginia Weidler-G. Erickson	June	12,'36†
Hotel Haywire	Charlee Ruggles-Mary Boland	May	29,'36†
Palm Springs (See "In the Cutting Room," Feb. 1,'36.)	Frances Langford-Smith Ballew	May	15,'36†
Poppy	W. C. Fields-Richard Cromwell		
Princess Comes Across, The (See "Concertina," "In the Cutting Room," Mar. 14,'36.)	C. Lombard-Fred MacMurray	May	22,'36†
Rhythm on the Range	Bing Crosby-Frances Farmer		
Three Cheers for Love	Eleanore Whitney		

PRINCIPAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Front Page Madness	Richard Bird-Nansy Burns	Oct.	11....60	

Coming

Let's Sing Again (See "In the Cutting Room," Mar. 7,'36.)	Bobby Breen-George Houstea		

PURITAN

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Border Caballero	Tim McCoy-Lois January	Mar.	1,'36†....59	
Bulldog Courage	Tim McCoy-Joan Woodbury	Dec.	30†....60	
I'll Name the Murderer	Ralph Forbes-Marion Shilling	Jan.	27,'36† ..75	
Lightnin' Bill Carson	Tim McCoy-Lois January	Apr.	15,'36†	
Man from Guntown	Tim McCoy-Billie Seward	Aug.	15†....61	
Rip Roaring Riley	Lloyd Hughes-Marion Burns	July	20†....55	
Roarin' Guns	Tim McCoy-Rosalinda Price	Jan.	27,'36†....67	
Rogues Tavern, The	Wallace Ford-Barbara Pepper	Mar.	1,'36†....61	
Skybound	Eddie Nugent-Lona Andre	Sept.	25†....60	
Suicide Squad	Norman Foster-Joyce Compton	Dec.	25†....60	

Coming

Aces and Eights	Tim McCoy-Luana Walters		

REGAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Daredevils of the Earth	Ida Lupino-Cyril McLaglen	Jan.	1,'36†....50	
Fighting Fury	Kazan, Wonder Dog - John King	Sept.	1†....61	
Scandals of Paris	Wendy Barrie-Zelma D'Neill	Dec.	4†....83	
Thunderbolt	Kane Richmond-Bobby Nelson	Jan.	2,'36†....54	
Wolves of the Underworld	Godfrey Tearle	Dec.	4†....55	

REPUBLIC

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Burning Gold 3550	William Boyd	Dec.	1†....60	
Cappy Ricks Returns (G) 3508	R. McWade-Florine McKinney	Sept.	23....66½	Sept. 14
Comin' Round the Mountain (G) 3571	Gene Autry-Ann Rutherford	Apr.	13,'36†....55	Apr. 11,'36
Crime of Doctor Crespi, The 3546	Erich von Stroheim-Harriet Russell	Oct.	21†....63	
Dancing Feet (G) 3525 (Exploitation: Feb. 15,'36, p. 81.)	Ben Lyon-Joan Marsh	Jan.	31,'36†....72	Apr. 4,'36
Federal Agent 3546	William Boyd-Irene Ware	Apr.	10,'36†	
Forbidden Heaven 3502	Charles Farrell-Charlotte Henry	Oct.	5†....67	
Forced Landing 3524 (See "In the Cutting Room," Oct. 5.)	Esther Ralston-Onslow Stevens	Dec.	2†....81	
Frisco Waterfront (G) 3518	Ben Lyon-Helen Twelvetrees	Dec.	7†....66	Dec. 7
Girl from Mandalay, The 3504	Kay Linaker-Conrad Nagel	Apr.	20,'36†....68	
Hitch Hike Lady (G) 3537 (Exploitation: Feb. 1,'36, p. 62.)	Alison Skipworth-James Ellison	Dec.	28†....76	Dec. 21
House of a Thousand Candles (G) 3505	Mae Clarke-Phillips Holmes	Apr.	8,'36†....71	Mar. 7,'36
King of the Pecos (G) 3559	John Wayne-Muriel Evans	Mar.	9,'36†....54	Apr. 11,'36
Laughing Irish Eyes (G) 3522	Evalyn Knapp-Phil Regan	Mar.	15,'36†....73	Mar. 14,'36
Lawless Nineties, The (G) 3557	John Wayne-Ann Rutherford	Feb.	15,'36†....55	Mar. 7,'36
Lawless Range 3562	John Wayne-Sheila Manners	Nov.	4†....59	
Leathernecks Have Landed, The (G) 3501 (Exploitation: Apr. 18,'36, p. 76.)	Lew Ayres-Isabel Jewell	Feb.	22,'36†....67	Feb. 29,'36
Leavenworth Case, The (G) 3526	Norman Foster-Jean Rouverol	Jan.	20,'36†....69	Jan. 11,'36
Melody Trail (G) 3567 (See "In the Cutting Room," Sept. 28.)	Gene Autry-Ann Rutherford	Oct.	14†....80	Oct. 19
New Frontier, The 3558	John Wayne-Muriel Evans	Oct.	5†....54	
Oregon Trail 3560	John Wayne-Ann Rutherford	Jan.	18,'36†....59	
Racing Luck (G) 3547	William Boyd	Oct.	28†....80	Dec. 7
Red River Valley 3568	Gene Autry-Frances Grant	Mar.	2,'36†	
Return of Jimmy Valentine, The (G) 3531	Roger Pryor-Charlotte Henry	Feb.	14,'36†....72	Feb. 15,'36
Sagebrush Troubadour 3566	Gene Autry-Barbara Pepper	Dec.	2†....54	
Singing Vagabond, The (G) 3569	Gene Autry-Ann Rutherford	Jan.	5,'36†....52	Dec. 14
Spanish Cape Mystery, The 3530 (See "In the Cutting Room," Sept. 7.)	Helen Twelvetrees-Donald Cook	Oct.	17†....73	
$1,000 a Minute (G) 3532	Roger Pryor-Leila Hyams	Nov.	15†....69	Nov. 9
Tumbling Tumbleweeds 3565	Gene Autry-Lucile Browne	Sept.	8....57	
Two Sinners (G) 3507	Otto Kruger-Martha Sleeper	Sept.	18....72	Oct. 9

Coming

Harvester, The 3506	Alice Brady-Ann Rutherford	May	5,'36†
Singing Cowboy, The	Gene Autry-Lois Wilde		

RKO RADIO

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Alice Adams (G) 541	Katharine Hepburn-Fred MacMurray	Aug.	23....99½	Aug. 15
Annie Oakley (G) 508 (Exploitation: Mar. 14,'36, pp. 88, 90.)	Barbara Stanwyck-Preston Foster	Nov.	15†....90½	Nov. 9
Another Face (G) 515 (Reviewed under the title, "Two Faces")	Wallace Ford-Phyllis Brooks	Dec.	20†....86	Nov. 23
Arizonian, The (G) 538	Richard Dix-Margot Grahame	June	28....75½	June 8
Becky Sharp (A) 4101	Miriam Hopkins-C. Hardwicke	June	28....75	June 22
Chatterbox (G) 517	Anne Shirley-Phillips Holmes	Jan.	17,'36†....68	Dec. 28
Fang and Claw (G) 543 (Exploitation: Feb. 22,'36, p. 96.)	Frank Buck	Dec.	20....74	Jan. 4,'36
Farmer in the Dell (G) 624	Fred Stone-Jean Parker	Mar.	27,'36†....67	Mar. 14,'36
Follow the Fleet (G) 513 (Exploitation: Mar. 7,'36, p. 94; Mar. 28,'36, p. 63; Apr. 4,'36, p. 67.)	Fred Astaire-Ginger Rogers	Feb.	21,'36†...110	Feb 22,'36
Freckles (G) 536	Carol Stone-Tom Brown	Oct.	4....68	Oct. 8
Hi Gaucho 508 (See "In the Cutting Room," Aug. 17.)	John Carroll-Steffi Duna	Oct.	11†....59	
His Family Tree (G) 504	James Barton-Maureen Delany	Sept.	20†.... ..88½	Oct. 8
I Dream Too Much (G) 510 (Exploitation: Jan. 18,'36, pp. 82. 83.)	Lily Pons-Henry Fonda	Dec.	27†....95	Nov. 23
Informer, The (A) 532	V. McLaglen-Margot Grahame	May	24....91	May 4
In Person (G) 509	Ginger Rogers-George Brent	Nov.	22†....87	Nov. 9

(THE RELEASE CHART--CONT'D)

STATE RIGHTS

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Angels In White	Tala Birell	Zeidman			
(See "In the Cutting Room," Feb. 29,'36.)					
Custer's Last Stand	Rex Lease	Stage & Screen	Apr. 2,'36†	9 rls	
Struggle for Life (G)		Fey Productions	June	53	June 20
Vanishing Riders, The (G)	Bill Cody	Spectrum Pictures	July	58	July 16

SUPREME

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Courageous Avenger	Johnny Mack Brown	Dec.	12†	
Desert Phantom, The	Johnny Mack Brown	Mar.	10,'36†	
Kid Ranger, The	Bob Steele	Feb.	5,'38†	
Sundown Saunders	Bob Steele	Mar.	25,'36†	
Trail of Terror	Bob Steele	Dec.	20†	
Valley of the Lawless	Johnny Mack Brown	Jan.	25,'36†	

Coming

Last of the Warrens	Bob Steele			
Rogue of the Range	Johnny Mack Brown			

TWENTIETH CENTURY - FOX

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bad Boy* 615	James Dunn-Dorothy Wilson	Oct.	25†	58
(See "In the Cutting Room," Sept. 28.)				
Black Sheep* (A) 543	Edmund Lowe-Claire Trevor	June	14	75 May 18
Captain January * (G) 835	Shirley Temple-Guy Kibbee	Apr.	17,'36†	77 Mar. 21,'36
Charlie Chan at the Circus* 640	Warner Oland-Keye Luke	Mar.	27,'36†	
(See "In the Cutting Room," Feb. 15,'36.)				
Charlie Chan in Egypt* (G) 544	Warner Oland-"Pat" Paterson	June	21	72 June 6
Charlie Chan in Shanghai* (G) 610	Warner Oland-Irene Hervey	Oct.	11†	70 Sept. 14
Charlie Chan's Secret* (G) 626	Warner Oland-Resina Lawrence	Jan.	10,'36†	71 Oct. 26
Country Beyond, The* (G) 643	Rochelle Hudson-Paul Kelly	Apr.	24,'36†	*67 Apr. 11,'38
Country Doctor, The (G) 836	Dionne Quintuplets - Jean Hersholt	Mar.	6,'38†	94 Mar. 21,'36
(Exploitation: Mar. 21,'36, pp. 93, 97; Mar. 28,'36, p. 83; Apr. 4,'36, p. 83.)				
Curly Top* (G) 549	Shirley Temple-John Boles	July	26	74 July 27
Dante's Inferno* (A) 611	Claire Trevor-Spencer Tracy	July	23†	86 Aug. 10
Doubting Thomas* (G) 542	Will Rogers-Billie Burke	June	7	73 Apr. 20
Dressed to Thrill* (G) 805	Clive Brook-Tutta Rolf	Aug.	18†	86 July 13
Everybody's Old Man* (G) 634	Irvin S. Cobb-Rochelle Hudson	Mar.	20,'36†	*84 Mar. 14,'36
Every Saturday Night (G) 837	June Lang-Thomas Beck	Feb.	7,'36†	62 Feb. 6,'36
Farmer Takes a Wife, The* (G) 608	Janet Gaynor-Henry Fonda	Aug.	2†	91 July 20
Gay Deception, The* (G) 602	Francis Lederer-Frances Dee	Sept.	13†	76 Aug. 24
Gentle Julia* (G) 641	Jane Withers-Tom Brown	Apr.	3,'36†	*64 Feb. 29,'36
Glager* (G) 545	Jackie Searl-Jane Withers	July	5	74 July 27
Hard Rock Harrigan* 546	George O'Brien-Irene Hervey	July	19	80 July 6
Here Comes Trouble* (G) 633	Paul Kelly-Arline Judge	Feb.	21,'36†	62 Feb. 15,'36
Here's to Romance* (G) 809	Nino Martini-Genevieve Tobin	Oct.	4†	86 Aug. 31
In Old Kentucky* (G) 601	Will Rogers-Dorothy Wilson	Nov.	22†	84 July 13
It Had to Happen (G) 631	George Raft-Rosalind Russell	Feb.	14,'36†	79 Feb. 15,'36
King of Burlesque, The* (G) 625	Warner Baxter-Alice Faye	Jan.	3,'36†	86 Jan. 4,'36
(Exploitation: Mar. 21,'36, p. 36; Apr. 4,'36, p. 87.)				
Littlest Rebel, The* (G) 624	Shirley Temple-John Boles	Dec.	27†	73 Nov. 30
(Exploitation: Feb. 8,'36, p. 81; Feb. 15,'36, p. 83; Feb. 22,'36, p. 97; Mar. 7,'36, p. 96.)				
Man Who Broke the Bank at Monte Carlo, The (G) 620	Ronald Colman-Joan Bennett	Nov.	29	66 Nov. 16
Message to Garcia, A (G) 632	Wallace Beery - John Boles - Barbara Stanwyck	Apr.	10,'36†	*90 Mar. 14,'36
Metropolitan (G) 618	Lawrence Tibbett-Virginia Bruce	Nov.	8†	79 Oct. 26
(Exploitation: Feb. 22,'36, p. 98.)				
Music Is Magic* (G) 819	Alice Faye-Ray Walker	Nov.	1†	66 Oct. 12
My Marriage* (G) 630	Claire Trevor-Kent Taylor	Jan.	31,'36†	68 Nov. 23
Navy Wife* (G) 606	Claire Trevor-Ralph Bellamy	Nov.	29†	72 Jan. 25,'36
O'Malley of the Mounted* (G) 639	George O'Brien-Irene Ware	Mar.	27,'36†	*60 Mar. 28,'36
Orchids to You* (G) 546	Jean Muir-John Boles	July	12	74 June 27
Our Little Girl* (G) 539	Shirley Temple-Joel McCrea	May	17	65 June 15
Paddy O'Day* (G) 627	Jane Withers-Pinky Tomlin	Jan.	17,'38†	76 Nov. 2
Prisoner of Shark Island, The (G) 638	Warner Baxter-Gloria Stuart	Feb.	28,'38†	95 Feb. 22,'36
(Exploitation: Mar. 21,'36, p. 97; Apr. 11,'36, p. 97; Apr. 18,'36, p. 77.)				
Professional Soldier (G) 628	Victor McLaglen-Freddie Bartholomew	Jan.	24,'38†	78 Jan. 4,'36
Redheads on Parade* (G) 804	John Boles-Dixie Lee	Aug.	30†	77 July 18
Show Them No Mercy (G) 621	Rochelle Hudson-Cesar Romero	Dec.	6†	78 Nov. 2
Silk Hat Kid* (G) 547	Lew Ayres-Mae Clarke	July	10	67 Aug. 61
Song and Dance Man* (G) 642	Paul Kelly-Claire Trevor	Mar.	13,'36†	72 Feb. 22,'36
Steamboat Round the Bend* (G) 612	Will Rogers-Anne Shirley	Sept.	8†	80 Aug. 9
(Pictorial: July 20,'35, p. 37.)				
Thanks a Million (G) 617	Dick Powell-Ann Dvorak	Nov.	15†	87 Nov. 2
(Exploitation: Feb. 8,'36, p. 82; Feb. 15,'36, p. 83; Feb. 22,'36, p. 100; Mar. 7,'36, p. 96.)				
This Is the Life* 614	Jane Withers-John McGuire	Oct.	18†	65
Thunder Mountain* (G) 607	Gee. O'Brien-Barbara Fritchie	Sept.	27†	58 Sept. 21
Thunder in the Night* (G) 613	Edmund Lowe-Karen Morley	Sept.	20†	67 July 13
Way Down East (G) 616	Rochelle Hudson-Henry Fonda	Oct.	25†	84 Aug. 24
Welcome Home* (G) 803	James Dunn-Arline Judge	Aug.	9	72 July 27
Whispering Smith Speaks* (G) 623	George O'Brien-Irene Ware	Dec.	20†	67 Dec. 21
Your Uncle Dudley* (G) 622	Edward Everett Horton	Dec.	13†	68 Nov. 23

Coming

Champagne Charlie* 629	Paul Cavanagh-Helen Wood	May	8,'36†	
(See "In the Cutting Room," Dec. 14.)				
First Baby, The (G)	Shirley Deane-Johnny Downs	May	22,'38†	*75 Apr. 18,'36
Half Angel	Frances Dee-Brian Donlevy	May	15,'36†	
Human Cargo	Claire Trevor-Brian Donlevy	July	17,'36†	
(See "In the Cutting Room," April 4,'36.)				
Little Miss Nobody (G)	Jane Withers-Ralph Morgan	July	3,'38†	*72 Mar. 28,'36
Poor Little Rich Girl, The*	Shirley Temple-Alice Faye	July	24,'38†	
Private Number	Loretta Young-Robert Taylor	June	5,'36†	
(See "In the Cutting Room," Apr. 18,'36.)				
Road to Glory, The	Fredric March-Warner Baxter-Lionel Barrymore-June Lang			
(See "In the Cutting Room," Mar. 21,'36.)				
Sins of Man	Jean Hersholt-Don Ameche	May	29,'36†	
(See "In the Cutting Room," Apr. 18,'36.)				
Under Two Flags	Ronald Colman-Victor McLaglen-Claudette Colbert-R. Russell	May	1,'36†	
(See production article, Mar. 14,'36, p. 16.)				
White Fang	Michael Whalen-Jean Muir	June	12,'36†	

(Asterisk (*) denotes Fox Pictures. Others 20th Century Productions.)

UNITED ARTISTS

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Amateur Gentleman, The (G)	Douglas Fairbanks, Jr. - Elissa Landi	Apr.	17,'36†	100 Feb. 22,'36
Barbary Coast (G)	Miriam Hopkins - Edward G. Robinson - Joel McCrea	Sept.	27†	90 Oct. 3
Call of the Wild, The (G)	C. Gable-Loretta Young	Aug.	9	91 May 4
Dark Angel, The (G)	Merle Oberon - Fredric March - Herbert Marshall	Sept.	3†	105 Sept. 14
Escape Me Never (A)	Elisabeth Bergner-Hugh Sinclair	June	27	105 Sept. 14
Ghost Goes West, The (G)	Robert Donat-Jean Parker	Feb.	7,'36†	85 Jan. 4,'36
(Exploitation: Jan. 25,'36, p. 63; Feb. 8,'36, p. 83; Feb. 22,'36, p. 98; Apr. 4,'36, p. 89.)				
Little Lord Fauntleroy (G)	Freddie Bartholomew - Dolores Costello Barrymore	Mar.	6,'36†	102 Feb. 29,'36
(Exploitation: Mar. 14,'36, p. 64.)				
Melody Lingers On, The (G)	Josephine Hutchinson - George Houston	Nov.	9†	87 Nov. 9
Modern Times (G)	Chas. Chaplin-Paulette Goddard	Feb.	21,'36†	87 Feb. 8,'36
(See production article, Feb. 8,'36, p. 18; exploitation: Feb. 15,'36, p. 81; Feb. 22,'36, p. 100; Mar. 7,'36, p. 99; Mar. 14,'36, p. 84; Mar. 28,'36, pp. 83, 84; Apr. 4,'36, pp. 84, 89; Apr. 11,'36, pp. 93, 96.)				
Nell Gwyn (A)	Anna Neagle-Cedric Hardwicke	June	14	75 July 14
Red Salute (G)	B. Stanwyck-Robert Young	Sept.	13†	76 Sept. 21
Sanders of the River (G)	Leslie Banks-Paul Robeson	July	4	95 Apr. 25
Splendor	Miriam Hopkins-Joel McCrea	Nov.	23†	77
(See "In the Cutting Room," Nov. 2.) (Exploitation: Feb. 29,'36, p. 78.)				
Strike Me Pink (G)	Eddie Cantor-Ethel Merman	Jan.	24,'36†	100 Jan. 25,'36
(Exploitation: Feb. 1,'36, p. 63; Feb. 8,'36, p. 63; Feb. 15,'36; p. 81; Feb. 29,'36, pp. 72, 75; Mar. 14,'36, p. 85; Mar. 21,'36, pp. 94, 97; Apr. 4,'36, p. 87.)				
These Three (G)	Miriam Hopkins-Merle Oberon-Joel McCrea	Apr.	10,'36†	93 Feb. 29,'36
Things to Come (G)	Raymond Massey	Apr.	24,'36†	Mar. 7,'36
(See production article, Mar. 7,'36, p. 16; exploitation: Apr. 18,'36, p. 77.)				

Coming

Last of the Mohicans, The	Randolph Scott	June	19,'36†	
Man Who Could Work Miracles, The	Roland Young	May	1,'36†	

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Moscow Nights (A)	H. Baur-Penelope Dudley Ware..	July 10,'38†	78	Nov. 30
One Rainy Afternoon	Francis Lederer-Ida Lupino	May 8,'36†		
(See "In the Cutting Room," Feb. 29,'36.)				

UNIVERSAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Affair of Susan, The 9034	Zasu Pitts-Hugh O'Connell	Oct. 7†	63	
(See "Alone Together," "In the Cutting Room," Sept. 7.)				
Dangerous Waters (G) 9032	Jack Holt-Robert Armstreng	Feb. 3,'36†	67	Feb. 6,'36
Diamond Jim (G) 9003	Edward Arnold-Binnie Barnes	Sept. 2†	93	July 20
Don't Get Personal (G) 9025	James Dunn-Sally Eilers	Feb. 17,'36†	84	Feb. 29,'36
East of Java 9029	Chas. Bickford-Elizabeth Young	Dec. 2†	72	
(See "In the Cutting Room," Sept. 28.) (Exploitation: Feb. 8,'36, p. 84.)				
Fighting Youth (G) 9017	Charles Farrell-June Martel	Sept. 30†	68	Dec. 7
Great Impersonation, The 9014	Edmund Lowe-Valerie Hobson	Dec. 9†	67	
(See "In the Cutting Room," Sept. 28.)				
His Night Out (G) 9021	E. E. Horton-Irene Hervey	Oct. 21†	74	Nov. 2
Invisible Ray, The (G) 9015	Karloff-Bela Lugosi	Jan. 20,'36†	75	Jan. 25,'36
(Exploitation: Jan. 18,'36, p. 82; Jan. 25,'36, p. 63; Mar. 7,'38, p. 99; Mar. 14,'36, p. 88.)				
Ivory Handled Gun 9042	Buck Jones-Charlotte Wynters	Nov. 11†	59	
King Solomon of Broadway (G) 9018	Edmund Lowe-Dorothy Page	Sept. 30†	74	Sept. 21
Love Before Breakfast (G) 9007	Carole Lombard-Preston Foster	Mar. 9,'36†	70	Feb. 29,'36
(Exploitation: Apr. 18,'36, p. 81.)				
Magnificent Obession (G) 8006	Irene Dunne-Robert Taylor	Jan. 6,'36†	112	Jan. 11,'36
(Exploitation: Jan. 18,'36, p. 82; Feb. 8,'36, pp. 81, 83, 84; Mar. 7,'36, pp. 86, 99; Mar. 21,'36, pp. 92, 96; Apr. 11,'36, p. 96.)				
Manhattan Moon (G) 8026	Ricardo Cortez-Dorothy Page	Aug. 5	69	Oct. 19
Next Time We Love (G) 8004	Marg't Sullavan-James Stewart	Jan. 27,'36†	87	Feb. 8,'36
Outlawed Guns (G) 8088	Buck Jones-Ruth Channing	July 29	62	Oct. 26
Remember Last Night (A) 9011	Edw. Arnold-C. Cummings	Nov. 4†	81	Oct. 12
(Exploitation: Jan. 18,'36, p. 83.)				
She Gets Her Man (G) 9018	Zasu Pitts-Hugh O'Connell	Aug. 19	64	Aug. 10
Silver Spurs 9044	Buck Jones-Muriel Evans	Feb. 10,'36†		
Storm Over the Andes (G) 9026	Jack Holt-Mona Barrie	Sept. 16†	84	Oct. 19
Stormy (G) 9016	Noah Beery, Jr.-Jean Rogers	Nov. 11†	68	Oct. 19
Sunset of Power 9043	Buck Jones-Dorothy Dix	Dec. 23†		
Sutter's Gold (G) 8002	Edward Arnold - Lee Tracy - Binnie Barnes	Apr. 13,'36†	95	Mar. 28,'36
(See production article, Feb. 15,'36, p. 14; exploitation: Apr. 4,'36, p. 83; Apr. 18,'36, p. 77.)				
Sweet Surrender 9012	Frank Parker-Tamara	Nov. 25†	78	
Three Kids and a Queen (G) 9023	May Robson-Henry Armetta	Oct. 28†	90	Oct. 26
Throwback, The 9041	Buck Jones-Muriel Evans	Sept. 18†	60	
(See "In the Cutting Room," Aug. 10.)				

Coming

Cowboy and the Kid, The 9048	Buck Jones-Dorothy Revier	May 25,'36		
Crash Donovan 9031	Jack Holt-Nan Gray	June 1,'36†		
Dracula's Daughter 9008	Otto Kruger-M. Churchill	May 11,'36†		
(See "In the Cutting Room," Mar. 21,'36.)				
For the Service 9045	Buck Jones-Beth Marlen	May 8,'36†	65	
Her Excellency the Governor 9013	Binnie Barnes			
Paroled!	Ann Preston-Henry Hunter	June 8,'36†		
Show Boat 8001	Irene Dunne-Allan Jones	May 18,'36†		
(See "In the Cutting Room," Feb. 1,'36.)				
Song of Joy 9010	Marta Eggerth			
Unconscious 9033	Edward Everett Horton-Glenda Farrell	May 25,'36†		
(See "In the Cutting Room," Apr. 4,'36.)				

VICTORY

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bars of Hate	Regis Toomey-Sheila Terry	Nov. 1†	63	
Face in the Fog, A	June Collyer-Lloyd Hughes	Feb. 1,'36†		
Fighting Coward	Ray Walker-Joan Woodbury	Dec. 15†	70	
Hot Off the Press	Jack La Rue-Virginia Pine	Sept. 15†	57	
Rio Grande Romance	Eddie Nugent-Maxine Doyle	Mar. 15,'36†		
Taming the Wild	Rod La Roeque-Maxine Doyle	Feb. 15,'36†		

Coming

Kelly of the Secret Service				
Rio Grande Romance	Eddie Nugent-Maxine Doyle			

WARNER BROTHERS

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Boulder Dam (G) 815	Ross Alexander-Patricia Ellis	Mar. 7,'36†	70	Apr. 4,'36
Broadway Gondolier (G) 805	Dick Powell-Joan Blondell	July 27	98	July 6
Colleen (A) 803	Ruby Keeler-Joan Blondell-Jack Oakie-Dick Powell	Mar. 21,'36†	89	Feb. 1,'36
(Exploitation: Mar. 14,'36, p. 89.)				
Dangerous (A) 910	Bette Davis-Franchot Tone	Jan. 4,'36†	78	Nov. 30
(Exploitation: Feb. 1,'36, p. 66; Feb. 8,'36, pp. 83, 86.)				
Dr. Socrates (G) 909	Paul Muni-Ann Dvorak	Oct. 19†	70	Oct. 19
Freshman Love (G) 922	Patricia Ellis-Warren Hull	Jan. 18,'36†	65	Feb. 1,'36
Frisco Kid (A) 907	James Cagney-Marg't Lindsay	Nov. 30†	77	Nov. 2
Front Page Woman (G) 812	Bette Davis-George Brent	July 20	82	July 25
Going Highhrow (G) 818	Guy Kibbee-Zasu Pitts	July 6	67	Sept. 7
I Live for Love (G) 919	Dolores Del Rio-E. Marshall	Sept. 28†	64	Oct. 12
I Married a Doctor (G) 908	Pat O'Brien-J. Hutchinson	Apr. 25,'38†	83	Apr. 4,'36
Little Big Shot (G) 918	Sybil Jason-Robert Armstrong	Sept. 7†	72	Aug. 3
Man Hunt (G) 923	Marguerite Churchill-W. Gargan	Feb. 15,'36†	65	Jan. 11,'36
Miss Pacific Fleet (G) 916	Joan Blondell-Glenda Farrell	Dec. 14†	66	Nov. 30
Moonlight on the Prairie (G) 928	Dick Foran-Sheila Mannors	Nov. 2†	63	Oct. 26
Page Miss Glory (G) 905	Marion Davies-Dick Powell	Sept. 7†	92	July 18
(Pictorial: July 13,'35, p. 33.)				
Personal Maid's Secret (G) 920	Margaret Lindsay-Warren Hull	Oct. 26†	58	Dec. 21
Petrified Forest, The (G) 904	Leslie Howard-Bette Davis	Feb. 8,'36†	83	Jan. 16,'36
Special Agent (G) 908	George Brent-Bette Davis	Sept. 14†	78	Aug. 24
Stars Over Broadway (G) 917	Pat O'Brien-Jane Froman	Nov. 23†	89	Nov. 9
(Exploitation: Feb. 1,'36, p. 63.)				
Stranded (G) 808	Kay Francis-Geo. Brent	June 29	76	June 29
Walking Dead, The (G) 914	Karloff-Marguerite Churchill	Mar. 14,'38†	76	Mar. 7,'36
(Exploitation: Apr. 4,'36, p. 88; Apr. 18,'36, p. 82.)				
We're In the Money (G) 820	Joan Blondell-Glenda Farrell	Aug. 17	65	July 27
Widow from Monte Carlo, The (G) 921	Dolores Del Rio-W. William	Feb. 1,'36†	60	Jan. 4,'36

Coming

Anthony Adverse	Fredric March-O. De Havilland			
(See production article, Feb. 1,'36, p. 16.)				
Big Noise, The 925	Guy Kibbee-Warren Hull	June 27,'36†		
Cain and Mabel	Marion Davies			
Case of the Velvet Claws, The	Warren William-Claire Dodd			
(See "In the Cutting Room," Apr. 18,'36.)				
Charge of the Light Brigade	Errol Flynn-O. De Havilland			
Green Light	Leslie Howard			
Green Pastures, The	Rex Ingram			
Hard Luck Dame	Warren William-Bette Davis			
(See "Men on Her Mind," "In the Cutting Room," Jan. 11,'38.)				
Hot Money	Ross Alexander-Beverly Roberts			
Jailbreak	Craig Reynolds-June Travis			
(See "Murder in the Big House," "In the Cutting Room," Mar. 28,'36.)				
Invitation to a Murder	Marguerite Churchill-Gale Sondergard			
Love Begins at Twenty	Warren Hull-Patricia Ellis			
Lovely Lady	Kay Francis			
Midsummer Night's Dream (G)	All Star		132	Oct. 12
(Pictorial: Aug. 3,'35, p. 15; exploitation: Apr. 11,'36, p. 94.)				
Sons 'Guns 911	Joe E. Brown-Joan Blondell	May 30,'36†		
(See "In the Cutting Room," Mar. 7,'36.)				
Times Square Playboy (G) 924	Warren William-June Travis	May 9,'36†	62	Mar. 21,'36
Treachery Rides the Range (G) 929	Dick Foran-Paula Stone	May 2,'36†	56	Mar. 7,'36
Two Against the World	Humphrey Bogart-Beverly Roberts			
(See "In the Cutting Room," Mar. 28,'36.)				
Way of a Pirate, The	Guy Kibbee-Sybil Jason			

OTHER PRODUCT (FOREIGN)

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Black Forest Maiden	Walter Jansson	Casino	July 5	85	
Brown on Resolution (G)	Betty Balfour	Gaumont-British		85	June 1
Car of Dreams (G)	John Mills	Gaumont-British		72	Oct. 12
Come Out of the Pantry (G)	J. Buchanan-F.Wray	United Artists		70	Dec. 14
Divine Spark, The (G)	Marta Eggerth-Phillips Holmes	Gaumont-British		82	July 13
Dubrovsky	Boris Livanov	Amkino	Mar. 28,'36†	72	Apr. 11,'36
Four Musketeers, The	Fritz Kampers	Casino	July 27	90	
Golden Taiga (G)	A. Novoseltsev	Amkino		93	Aug. 17
Heart's Desire (G)	Richard Tauber	Assoc. British		87	Oct. 1
Honours Easy (A)	Greta Nissen	Assoc. British		60	Aug. 24
I Give My Heart (A)	Gitta Alper	Assoc. British		85	Nov. 18
Invitation to the Waltz (G)	Lilian Harvey	Assoc. British		80	Nov. 18
La Maternelle (A)	Paulette Elambert	Metropolis	Oct. 14	80	Nov. 18
Land of Promise, The (G)		Zionist Org. of America	Nov. 20	57	Dec. 7
Last Days of Pompeii, The	Maria Corda-V. Varconi	Trans-America	Dec. 14	65	
Le Bonheur (A)	Gaby Morlay	Franco-American	Mar. 5,'36	110	Mar. 21,'36
Liebelei (A)	Paul Hoerbiger	General		87	Mar. 14,'36
Living Dangerously (A)	Otto Kruger	Assoc. British		80	Mar. 21,'36
My Life for Maria Isabel	Peter Voss	Casino	July 20	85	
Once In a Million (G)	Buddy Rogers-M. Brian	Assoc. British		75	Apr. 4,'36
Peasants (A)	E. Younger	Amkino	Aug. 28	105	Sept. 14
Peg of Old Drury (A)	Anna Neagle-Cedric Hardwicke	B. & D.		75	Sept. 23
Peter Vinogradov (G)	B. N. Livaoniv	Amkino	June 26	86	July 18
Private Secretary, The (G)	Edw. Everett Horton	Twickenham		75	Oct. 5
Public Nuisance No. 1 (G)	Frances Day	General		79	Mar. 14,'36
Rich Uncle, The (G)	Angelo Musco	Metropolis	June 26	88	July 18
Re Burlone, Il (G)	Armando Falconi	Nuvo Mundo	Mar. 25,'36	98	Apr. 4,'36
She Shall Have Music (A)	June Clyde	Twickenham		75	Dec. 21
Sight Unseen I Love You	Willy Forst	Casino	Aug. 4	85	
Skargards (A)	Gideon Wahlberg	Scandinavian	Apr. 7,'36	90	Apr. 18,'36
Soviet Journey (G)		Amkino		91	Aug. 17
Student's Romance, The (G)	Grete Natzler	Assoc. British		78	Aug. 10
Sunday Night When the Village Band Plays	Harry Liedtke	Casino	Aug. 11	90	
Sunny Youth (G)	A. Shubnaya	Amkino	Aug. 17	70	Aug. 31
Swedenhielms (G)	Tutta Rolf	Scandinavian	Sept. 5	88	Oct. 9
Tempo Massino (G)	Milly	World	Mar. 12,'36	78	Mar. 21,'36
Tolle Bomberg	Hans Adalbert	Casino	July 12	85	
Turn of the Tide (G)	J. Fisher White	Not determined		80	Nov. 2
Two Hearts In Harmony (G)	Bernice Claire	Assoc. British		55	Nov. 30
Wedding March, The (A)	Tullio Carminati	Franco-American		92	Mar. 14,'36
When Knights Were Bold (G)	J. Buchanan-F.Wray	General		76	Mar. 7,'36
Young Forest (G)	Marja Bogda	Golden State	Jan. 1,'36	90	Dec. 14

(THE RELEASE CHART--CONT'D)

SHORT FILMS

[All dates are 1935 unless otherwise stated]

CELEBRITY

Title	Rel. Date	Min.
COMICOLOR CARTOONS		
Summertime	June 30†	1 rl..
Sinbad the Sailor	July 30†	1 rl..
Three Bears, Tha	Aug. 30†	1 rl..
Balloon Land	Sept.30†	1 rl..
Simple Simon	Nov. 15†	1 rl..
Humpty Dumpty	Dec. 30†	1 rl..
Ali Baba	Jan. 30,'36†	.9....
Tom Thumb	Mar. 30,'36†	.7....
Dick Wittington's Cat	May 30,'36†	.7....

COLUMBIA

Title	Rel. Date	Min.
BARNEY GOOGLE		
No. 1—"Ttached Ia th' Hald"	Oct. 24†	.7....
No. 2—"Patch Mah Britches"	Dec. 19†	.7....
No. 3—"Spark Plug"		
BROADWAY COMEDIES		
Allmony Aches (Andy Clyde)	June 29	19....
Ants in the Pantry (3 Stooges)	Feb. 8,'36†	18½..
Captain Hits the Ceiling, The (All Star)	July 26	19....
Caught in the Act (Andy Clyde)	Mar. 5,'36†	18....
Do Your Stuff (Radio Rogues)	June 15	19....
Double Trouble (Andy Clyde)		
Gobs of Trouble (All Star)	July 12	19....
His Marriage Mixup (Harry Langdon)	Oct. 31†	.18....
Hoi Polloi (3 Stooges)	Aug. 29†	.19....
Honeymoon Bridge (Leon Errol)	Oct. 3†	.19....
Hot Paprika (Andy Clyde)	Dec. 12†	.18½..
I Don't Remember (Harry Langdon)	Dec. 26†	.18½..
It Always Happens (Andy Clyde)	Sept.15†	.19....
Just Speeding (All Star)	Jan. 23,'36†	18....
Movie Maniacs (3 Stooges)	Feb. 20,'36†	18....
Oh My Nerves (All Star)	Oct. 17†	.17....
Pardon My Scotch (3 Stooges)	Aug. 1†	.21....
Peppery Salt, The (Andy Clyde)		
Share the Wealth (Andy Clyde)	Mar. 19,'38†	
Stage Fright (All Star)	June 1	10....
Star Gazing (Radio Rogues)	Sept.26†	.19....
Three Little Beers (3 Stooges)	Nov. 28†	.17....
Unrelated Relations (All Star)	Jan. 9,'36†	
Yes Hoo Hollywood (All Star)	Nov. 14†	.18....
COLOR RHAPSODIES		
Bon Bon Parade	Dec. 5†	.8½..
Dr. Bluebird	Feb. 5,'36†	.8½..
Football Bugs		
Glee Works		
Little Rover	June 28	.9....
Monkey Love	Sept.12†	.8....
Neighbors	Aug. 15†	.8....
KRAZY KAT CARTOONS		
8. Garden Galeties	Aug. 1†	.7....
9. Happy Family, A	Sept.28†	.7....
10. Kannibal Kapers	Dec. 27†	.7....
11. Bird Stuffer, The	Feb. 1,'36†	.7....
12. "Lil Ainjil"	Mar. 19,'36†	.6....
LAUGHING WITH MEDBURY		
Strange Championships	July 20	10....
NEW WORLD OF SPORT SERIES		
Feminine Invasion, The	Oct. 26†	11....
Hunter's Paradise	Nov. 30†	11....
Ice Cut-Ups	Feb. 6,'36†	10....
Jump Horse Jump	Sept.27†	11....
Spills and Splashes	Aug. 5	10....
Stop, Look and Guess	Mar. 9,'36†	
Tense Moments	Aug. 20	10....
Thrills with Daredevils	Mar. 19,'36†	
Tomorrow's Champions	July 23	10....
Water Thrills	June 20	10....
SCRAPPY CARTOONS		
Let's Ring Doorbells	Nov. 7†	.7....
Puppet Murder Case, Tha	June 21	.7....
Scrappy's Big Moment	July 28	.7....
Scrappy's Boy Scouts	Jan. 2,'36†	.7....
Scrappy's Camera Troubles		
Scrappy's Ghost Story	May 24	.7....
Scrappy's Pony	Mar. 16,'36†	.7....
Scrappy's Trailer	Aug. 29†	.7....
SCREEN SNAPSHOTS		
No. 1—	Sept.13†	10....
No. 2—	Oct. 11†	10....
No. 3—	Nov. 8†	10....
No. 4—	Dec. 6†	10....
No. 5—	Jan. 2,'36†	10½..
No. 6—	Jan. 31,'36†	10½..
No. 7—	Feb. 28,'36†	10½..
No. 8—	Mar. 27,'36†	
STARS OF TOMORROW		
No. 2—	Sept. 7†	11....
No. 3—	Nov. 27†	11....
No. 4—	Nov. 16†	10....
No. 5—	Jan. 15,'36†	11....
No. 6—	Jan. 17,'36†	.9....
VOICE OF EXPERIENCE		
No. 1—	Sept.15†	10½..
No. 2—	Sept.29†	10½..
No. 3—	Oct. 13†	10½..
No. 4—	Oct. 28†	10½..
No. 5—	Nov. 12†	10½..
No. 6—	Nov. 27†	10½..
No. 7—	Dec. 12†	10½..
No. 8—	Jan. 2,'36†	11....
No. 9—	Feb. 25,'36†	.9½..
No. 10—	Mar. 26,'36†	

DU WORLD

Title	Rel. Date	Min.
SEMI-FEATURES AND SHORTS		
Cathedrals	Oct. 1†	19....

EDUCATIONAL

[Distributed through Twentieth Century-Fox]

Title	Rel. Date	Min.
CORONET COMEDIES		
Brain Busters, The	Jan. 10,'36†	18....
Fresh from the Fleet	Apr. 24,'36†	.2 rls.
He's a Prince	Oct. 18†	19....
Just Another Murder	Oct. 4†	17....
Mixed Policies	Jan. 17,'38†	20....
Sleepless Hollow	May 8,'36†	.2 rls.
Where Is Wall Street?	Apr. 10,'38†	.2 rls.
FROLICS OF YOUTH		
Choosa Your Partaers	Oec. 13†	20....
Flicker Fever	Sept.28†	20....
It Never Rains	May 24	20....
Knockout Oreps	Oec. 6†	19....
MIRTHQUAKE COMEDIES		
It Happened All Right	May 15,'38†	.2 rls.
Magic Word, The	July 5	17....
MUSICAL COMEDIES		
Moonlight and Melody	Oct. 11†	21....
Perfect Thirty-Sixes	Oec. 20†	18....
Rhythm of Paree	Sept.27†	21....
Thanks, Mr. Cupid	Jan. 24,'38†	18....
SONG AND COMEDY HITS		
College Capers	Sept.27†	12....
Easy Pickin's	Oec. 27†	10....
Hillbilly Leva	Oct. 11†	11....
Hurray for Rhythm	Aug. 16†	11....
Radio Rascals	Aug. 2†	11....
Rodeo Day	Sept.13†	11....
Seeing Nellia Hema	Dec. 20†	11....
Sorority Blues	Dec. 8†	11....
Spooks	Apr. 17,'38†	.9....
Way Out West	Oct. 25†	11....
SPECIAL		
Wings Over Mt. Everest	July 19†	22....
STAR PERSONALITY COMEDIES		
Amateur Husband, The	Aug. 16†	16....
E-Flat Man	Aug. 9†	21....
Giv'im Air	Feb. 14,'36†	18....
Gold Bricks	Mar. 20,'36†	20....
Grand Slam Opera	Feb. 21,'36†	21....
Ladies Love Hats	Nov. 1†	20....
Penny Wise	Sept. 6†	18....
Three on a Limb	Jan. 3,'38†	19....
Timid Young Man, The	Oct. 25†	20....
Triple Trouble	Apr. 3,'36†	16....
White Hope, The	Mar. 27,'36†	19....
PAUL TERRY-TOONS		
Aladdin's Lamp	Nov. 15†	.6....
Alpine Yodeler	Feb. 21,'36†	.6....
Amateur Night	July 5	.6....
Barnyard Amateurs	Mar. 6,'36†	.8....
Bird Land	Aug. 23†	.6....
Busy Bee, The	May 29,'36†	.1 rl..
Chain Letters	July 26	.6....
Circus Days	Sept. 6†	.8....
Feud, The	Jan. 10,'36†	.8....
Foiled Again	Oct. 4†	.8....
Football	Oct. 18†	.8....
Foxy-Fox, Tha	July 19	.6....
Hey Diddle Diddle	Sept.20†	.8....
Home Town Olympics	Feb. 7,'36†	.6....
June Bride, A	Nov. 1†	.8....
Mayflower, The	Dec. 27†	.6....
Modern Red Riding Hood, A	May 17	.6....
19th Hole Club, The	Jan. 24,'36†	.6....
Off to China	Mar. 20,'36†	.6....
Rolling Stones	May 1,'36†	.6....
Runt, The	May 15,'36†	.6....
Southern Horse-pitality	Nov. 29†	.6....
Western Trail, The	Apr. 3,'38†	.6....
Wolf in Cheap Clothing, A	Apr. 17,'36†	.6....
Ye Olde Toy Shop	Dec. 13†	.6....
TREASURE CHEST		
Animal Cunning	May 1,'36†	.1 rl..
Clever Critters	Sept.20†	.8....
Fisherman's Luck	Jan. 31,'36†	.9....
Gangsters of the Deep	Nov. 1†	.8....
Hold That Lina	Oct. 11†	.7....
Game of Jai-Alai, Tha	Dec. 27†	.9....
Legend of the Lei	Mar. 27,'36†	11....
Manhattan Tapestry	Jan. 31,'36†	10....
Seeing Eye, The	Jan. 17,'36†	10....
Ski-Scrapers	May 24	.8....
Sunday Sports in Mexico	Nov. 8†	10....
TUXEDO COMEDIES		
Dame Shy	Aug. 2†	18....
Just Plain Folks	Mar. 13,'36†	19....
Kiss the Bride	Sept.13†	.21....
One Big Happy Family	Nov. 15†	.21....
Rail Birds	May 22,'36†	.2 rls.
Ye Old Saw Mill	Aug. 30†	17....
YOUNG ROMANCE		
Beware of Blondes	Feb. 7,'36†	20....
Love in a Hurry	May 17	16....
Love in September	Mar. 8,'38†	21....
Way Up Thar	Nov. 8†	18....

FIRST DIVISION

Title	Rel. Date	Min.
MUSICAL MOODS (Technicolor)		
Ave Maria	Mar. 25,'36†	.1 rl..
Irish Melody		.8....
Italian Caprice	Oec. 1†	.8....
Liebestraum	Apr. 20,'36†	.1 rl..
Mediterranean Songs	Nov. 1†	.7....
NEWSLAUGHS		
No. 1	Nov. 20†	.1 rl..
No. 2		.1 rl..
No. 3	Oec. 30†	.1 rl..
No. 4	Jan. 20,'36†	.1 rl..
No. 5	Feb. 20,'38†	.1 rl..
No. 6	Mar. 20,'36†	.1 rl..
6 THRILLING JOURNEYS		
Craters of the Moon	Nov. 15†	.1 rl..
Old Faithful Speaks		.8....
Deep Sea Harvest	Jan. 15,'36†	.1 rl..
Ride Along Oude	Feb. 15,'36†	.1 rl..
City of Proud Memories	Dec. 28†	.1 rl..

HOFFBERG

Title	Rel. Date	Min.
Beautiful Blue Danube	Feb. 4,'38†	.9....
Golden Harbor	Mar. 18,'36†	10....
It's a Bird	Jan. 20,'36†	17....
Life of Theodore Roosevelt	Feb. 1,'36†	19....
Tough Breaks	Mar. 1,'36†	18....
Symphony of the Seaseas	Jan. 27,'36†	.9....
Young Explorer	Mar. 2,'36†	10....
INTERNATIONAL VARIETIES		
No. 1—	Feb. 14,'38†	.8....
No. 2—	Feb. 28,'36†	.8....
No. 3—	Mar. 8,'36†	10....
No. 4—	Mar. 22,'36†	10....
No. 5—	Apr. 10,'36†	.7....
No. 6—	Apr. 22,'36†	.7½..
PERSONALITIES ON PARADE		
No. 1—	Feb. 5,'38†	.9....
No. 2—	Mar. 6,'36†	.9....
No. 3—	Apr. 11,'36†	.9....
No. 4—	May 4,'38†	.9....
WORLD EXPLORATIONS		
1. Nomads of the Jungle	Feb. 3,'36†	.8....
2. Nomads of the South Seas	Feb. 17,'36†	.9....
3. Nomads of the Past	Mar. 3,'36†	.6....
4. Nomads of the Air	Mar. 17,'36†	.5½..
5. Nomads in the Making	Apr. 3,'36†	.8....
6. Nomads of the River	Apr. 17,'36†	.6....
7. Nomads of the Plains	May 3,'36†	.5½..
8. Nomads of the Sea	May 17,'36†	.5½..

IMPERIAL

Title	Rel. Date	Min.
COLOR CLASSICS		
Towers of Melody		.8....
Hidden Treasures		.8....
Southern Beauties		.8....
EDGAR GUEST POETIC GEMS		
After the Storm		
Boyhood		.8....
Couldn't Live Without You		
Old Prospector, The		.8....
Sea Dreams		.8....
Early in the Mornin'		.8....
NOVELTIES		
Cities of the Past		
Nero		.8....
Every Dog Has Its Day		.9....
Napoleon's Waterloo		.9....
Hobo Hero		.9....
PORT O' CALLS		
Peacock Throne		.9....
City of the Sun		.9....
Jungle Bound		
Last Resort		.9....
Love's Memorial		
Mother Ganges		.9....
Children of the Nile		.9....
Seventh Wonder		.9....
WORLD IN COLOR		
Beneath Coral Seas		.8....
Inspiration of Old Love Songs		.8....
Isle of June		
Dream Harbor		.8....
Street of Memory		.6....
Maori		.8....
Melody Isle		
Under the Southern Cross		.8....

MGM

Title	Rel. Date	Min.
CHARLEY CHASE		
Count Takes the Count, The	Feb. 22,'36†	20....
Infernal Triangle	Aug. 17†	20....
Life Hesitates at 40	Jan. 18,'36†	15....
Manhattan Monkey Business	Nov. 9†	21....
Nurse to You	Oct. 5†	
Public Ghost No. 1	Dec. 14†	20....
Vamp 'Til Ready	Mar. 28,'38†	20....
CHIC SALE SPECIAL		
Perfect Tribute, Tha	Aug. 15†	19....
CRIME DOESN'T PAY		
No. 2—Alibi Racket	Sept.14†	18....
No. 3—Desert Death	Oct. 19†	21....
No. 4—Thrill for Thelma, A	Nov. 23†	18....
No. 5—Hit and Run Driver	Dec. 28†	20....
FITZPATRICK TRAVEL TALKS		
Beautiful Banff and Lake Louise	Oct. 5†	.8....
Historic Mexico City	Sept. 7†	.9....
Honolulu, Paradise of the Pacific	Nov. 2†	.9....
Japan in Cherry Blossom Time	Mar. 21,'38†	.9....
Modern Tokyo	Dec. 28†	.9....
Rural Mexico	Nov. 30†	.9....
Secred City of the Mayan Indians	Feb. 22,'36†	.7....
Victoria and Vancauver	Jan. 25,'38†	.9....
HARMAN-ISING (Happy Harmonies)		
14—The Old Plantation	Sept.21†	11....
15—Honeyland	Oct. 19†	10....
16—Alias St. Nick		10....
17—Run, Sheep, Run	Oec. 14†	10....
18—Bottles	Jan. 11,'36†	10....

(THE RELEASE CHART--CONT'D)

Title	Rel. Date	Min.
19—Early Bird and the Worm, The	Feb.	8,'36†9
KELLY-KELTON		
Pan Handlers	Feb.	29,'36†20
M-G-M MINIATURES		
Great American Pie Company	Nov.	9† 11
How to Behave	Apr.	25,'36†10
How to Sleep	Sept.	14†
Important News	Feb.	29,'36†10
Jonker Diamond	Mar.	28,'36†10
Let's Dance	Jan.	4,'36†.8
Primitive Pitcairn	Dec.	7† 9
Trained Hoofs	Oct.	12†
West Point of the South	Feb.	1,'36†.8
M-G-M SPORTS PARADE		
Air Hoppers	Jan.	18,'36†10
Basketball Technique	Aug.	31† 8
Crew Racing	Dec.	21† 10
Football Teamwork	Sept.	8† 8
Gymnastics	Oct.	26† 9
Table Tennis	Feb.	15,'36†10
ater Sports	Oct.	26† 8
MUSICAL REVUES		
Fiesta de Santa Barbara	Dec.	7† 19
irate Party on Catalina Isle	Nov.	21 20
Starlit Days at Lido	Sept.	28† 20
OUR GANG		
Arbor Day	May	2,'36†18
Divot Diggers	Feb.	8,'36†15
Follies of 1936	Nov.	30† 18
Little Papa	Sept.	21† 20
Little Sinner	Oct.	26† 18
Lucky Corner, The	Mar.	14,'36†16
Pinch Singer	Jan.	4,'36†18
Second Childhood	Apr.	11,'36†19
SPECIAL		
Audioscopiks		8
Lucky Beginners	Aug.	3† 20
TODD-KELLY		
All-American Toothache	Jan.	25,'36†20
Hot Money	Nov.	16† 18
Slightly Static	Sept.	7† 19
Tep Flat	Dec.	21† 20
Twin Triplets	Oct.	12†

PARAMOUNT

Title	Rel. Date	Min.
BETTY BOOP CARTOONS		
Betty Boop and Grampy	Aug.	16† 7
Betty Boop and Little Danny		7
Betty Boop and Little Jimmy	Mar.	27,'36†.7
Betty Boop and the Little King	Jan.	31,'36†.7
Henry, the Funniest Living American	Nov.	22† 7
Judge for a Day	Sept.	20† 8
Language All My Own, A	July	19 7
Little Nobody	Dec.	27† 7
Making Stars	Oct.	18† 7
Not Now	Feb.	28,'36†.7
Song a Day, A	May	22,'36†
We Did It	Apr.	24,'36†
COLOR CLASSICS		
Cobweb Hotel	May	15,'36†
Dancing on the Moon	July	12 7
Little Stranger	Mar.	13,'36†.8
Musical Memories	Nov.	8† 7
Somewhere in Dreamland	Jan.	17,'36†.9
(Technicolor)		
Time for Love	Sept.	6† 7
HEADLINERS		
Accent on Girls	Dec.	27†
Ina Ray Hutton and Her Melodears		
Babes in Hollywood	Oct.	18† 10
Breezy Rhythm	Apr.	10,'36†
Hal Kemp and Orchestra		
Cavalcade of Music, The	Oct.	4† 8
Excuse My Gloves	June	14 10
Jack Doyle - Betty Jane Cooper - Ted Husing		
Follow the Leader	July	26 10
Isham Jones and His Orchestra		
Magic of Music, The	Aug.	2† 11
Richard Himber and His Orchestra		
Midnight Melodies	Mar.	20,'36†11
Ed Paul and Orchestra-Babs Ryan - Loretta Lee		
Mescow Moods	Jan.	17,'36†11
Yasha Bunchuk and Orch.		
Movie Melodies on Parade	Feb.	7,'36†11
Andre Kostelanetz-Mary Eastman		
Parade of the Maestros	Nov.	15† 10
Red Nichols, Ferde Grofe, Emery Deutsch and their orchestras		
Radio Rhapsody	Dec.	8† 10
Johnny Green and Orch.		
Sirens of Syncopation	Aug.	23† 9
Phil Spitalny and His Musical Ladies		
Star Reporter, The	Feb.	28,'36†.9
Betty Jane Cooper-Donald Novis-Ina Ray Hutton		
Symphony in Black	Sept.	13† 10
Duke Ellington and His Orchestra		
Yankee Doodle Rhapsody	May	1,'36†
Ferde Grofe and His Orchestra		
PARAMOUNT PICTORIAL NEW SERIES		
No. 1—Song Makers of the Nation (Hoagy Carmichael)—Venice, the City in the Sea (Technicolor) —Flame Fighters	Aug.	16† 11
No. 2 — Making Money — Deep Sea Delicacies—Song Makers of the Nation (Jean Schwartz)	Sept.	13† 10
No. 3—Nesting Time—Reflections—Song Makers of the Nation (Tot Seymour and Vee Lawnhurst)	Oct.	11† 9
No. 4 — Jewelry — Made to Order—Let's Listen to Latin America	Nov.	3† 10
No. 5—Manhattan Rhapsedy —Animal Buddies — Man of Many Faces	Dec.	8† 10
No. 6 — The Latest from Paris—Shifting Sands—Nature's Sideshow	Jan.	3,'38†10
No. 7 — Mountain Moods— Camera Hounds — Song Makers of the Nation (Ralph Rainger and Lee Robin)	Jan.	31,'36†.7
No. 8—Frederic W. Goudy —Sails Over Sydney Harbor—The Voice of the Animals	Feb.	28,'36†11
No. 9—	Mar.	27,'36†10
No. 10—	Apr.	24,'38†
No. 11—	May	22,'36†
PARAMOUNT VARIETIES		
Broadway Highlights No. 3	Aug.	9† 10
Broadway Highlights No. 4	Sept.	27† 10
Broadway Highlights No. 5	Dec.	13† 10
Broadway Highlights No. 6	Apr.	3,'36†.9
Collie, The	Feb.	21,'38†10
Countryside Melodies (Technicolor)	Nov.	29† 8
Dangerous Jobe	May	1,'38†
Famous People at Play	June	14 10
Here Comes the Zoo	Mar.	13,'36†.9
Hollywood Extra Girl	Aug.	23† 11
Lucky Stars	Dec.	27† 10
Manhattan Rhythm	May	3 10
March of the Presidents	Sept.	27† 10
Movie Milestones (No. 1)	July	26 10
Movie Milestones (No. 2)	Jan.	31,'36†10
Nature Speaks	July	12 10
No Motor to Guide Him	June	7 10
Popular Science (color)	May	31 10
Poodle, The	May	22,'36†
Rookie Fireman, The	Apr.	24,'36†
Shorty at Coney Island	Jan.	10,'36†10
Shorty Goes South	Sept.	13† 10
Spring Night	Nov.	1† 8
POPEYE THE SAILOR		
Adventures of Popeye, The	Oct.	25† 8
Brotherly Love	Mar.	6,'36†.7
Clean Shaven Man, A	Feb.	7,'38†.7
Dizzy Divers	July	26 7
For Better or Worser	June	28 7
I-Ski Love-Ski You-Ski	Apr.	3,'38†.5
King of the Mardi Gras	Sept.	27† 7
Sinbad the Sailor	Jan.	31,'36†.2 rls
(Special)		
Spinach Overture, The	Dec.	8† 8
You Gotta Be a Football Hero	Aug.	30† 7
Vim, Vigor and Vitality	Jan.	3,'36†.7
Wimpy, the Waiter	May	29,'36†
PARAMOUNT SOUND NEWS		
Two Editions Weekly		
POPULAR SCIENCE (Cinecolor)		
No. 1	Sept.	20† 9
No. 2	Nov.	29† 10½
No. 3	Jan.	24,'38†11
No. 4	Mar.	27,'36†11
SCREEN SONGS		
I Don't Want to Make History	May	22,'36†
V. Lopez and Orchestra		
I Feel Like a Feather in the Breeze		7
Jack Denny and Orchestra		
It's Easy to Remember	Nov.	29† 10
Richard Himber and Orchestra		
I Wished on the Moon	Sept.	20† 8
Abe Lyman and Orchestra		
No Other One	Jan.	24,'38†.8
Hal Kemp and Orchestra		
GRANTLAND RICE SPORTLIGHTS (NEW SERIES)		
No. 13—Hollywood Hobbies	July	5 10
No. 14—Jungle Waters	Aug.	2† 10
No. 15—Making Manhandlers	Aug.	30† 10
No. 16—Hooked Lightning	Sept.	27† 10
No. 17—Jumping Champion	Oct.	25† 10
No. 18—Sport on the Range	Nov.	22† 10
No. 19—Sporting Network	Dec.	20† 10
No. 20—What's the Answer	Jan.	17,'36†10
No. 21—Finer Points	Feb.	14,'36†10
No. 22—Winged Champions	Mar.	13,'36†10
No. 23—Sun Chasers	Apr.	10,'36†10
No. 24—Catching Trouble	May	8,'36†

RKO RADIO

Title	Rel. Date	Min.
BLONDE and RED HEAD SERIES		
Pickled Peppers	June	7 19½
CLARK & McCULLOUGH SERIES		
Alibi Bye Bye	June	14 21½
DUMBBELL LETTERS		
No. 19	June	7 5
No. 20	June	20 5
No. 21	Jan.	3,'36†.5
No. 22	Feb.	21,'36†.5½
No. 23	Apr.	3,'36†.5
EASY ACES		
Capital Idea	Oct.	4† 10
Etiquette	Nov.	29,'36†.9
Jolly Old London	Aug.	30 9½
Little New New York	June	14 10
Old Fashioned Movie, An	Feb.	28,'38†11
Six Day Grind	July	26 10½
Tricks of the Trade	Sept.	6† 10
Unusualities	Aug.	9† 9½
Winter at the Zoo	Jan.	31,'36†10½
World Within, A	Nov.	1† 10
FOUR STAR COMEDIES		
Salesmanship Ahoy	July	19 18½
HEADLINER SERIES		
No. 5—Drawing Rumors	July	12 17
No. 1—Night Life	Sept.	21† 21
No. 2—Tuned Out	Nov.	15† 20
No. 3—Camera Cranks	Jan.	17,'38†19
No. 4—Wedtime Story, A	Mar.	20,'38†21
EDGAR KENNEDY COMEDIES		
Edgar Hamlet	July	5 20½
Gasoleons	Jan.	3,'36†15½
Happy Tho Married	Nov.	1 18
In Love at 40	Aug.	30† 19
Sock Me to Sleep	May	17 20
Will Power	Mar.	6,'36†15½
MAJOR BOWES' AMATEUR THEATRE OF THE AIR		
No. 1	Sept.	6† 17½
No. 2	Sept.	20† 17½
No. 3	Oct.	4† 20
No. 4	Oct.	18† 18½
No. 5	Nov.	8† 18
MARCH OF TIME		
No. 5	Aug.	18† 20
No. 6	Sept.	20† 21
No. 7	Oct.	18† 20
No. 8	Nov.	15† 20
No. 9	Dec.	13† 23½
No. 10	Jan.	17,'36†18½
No. 11	Feb.	17,'36†24
No. 12	Mar.	13,'36.21
No. 13	Apr.	17,'36†23½
MUSICALS		
Night at the Biltmore Bowl, A	June	21 17½
MUSICOMEDIES SERIES (Ruth Etting)		
Ticket or Leave It	May	26 21
PATHE NEWS		
Released twice a week		
PATHE REVIEWS		
Released once a month		
PATHE TOPICS		
Released seven times a year		
RADIO FLASH COMEDIES		
Fight is Right	Apr.	10,'36†17
Newly Reweds	Aug.	2† 19
Radio Barred	Feb.	7,'36†15½
Where There's a Will	Oct.	4† 19
Worm Burns, The	Dec.	8† 17
RADIO MUSICAL COMEDIES		
Aladdin from Manhattan	Feb.	28,'36†17
Foolish Hearts	Dec.	27† 19
Melody in May	May	1,'36†19
Metropolitan Nocturne	Aug.	23† 18
Mismanaged	Oct.	25† 19½
RAINBOW PARADE CARTOONS		
Bird Scouts	Sept.	20† 7
Felix the Cat and the Goose That Laid the Golden Egg	Feb.	7,'36†.7½
Hunting Season	Aug.	9 7
Merry Kittens, The	May	31 7
Molly Moo Cow and the Indians	Nov.	15† 7½
Molly Moo Cow and Robinson Crusoe	Mar.	20,'36†.7
Neptune Nonsense		8
Parrotville Post Office	June	28 7½
Putting on the Dog	July	19 7½
Rag Dog	July	19 7½
Teonerville Trolley	Jan.	17,'36†.7
SMART SET		
All Business	Feb.	14,'38†18½
Framing Father	Apr.	17,'36†18½
Quiet Fourth, A	Aug	9† 15
Returned Engagement, A	Oct.	11† 21
Too Many Surprises	Dec.	3† 20½
SPECIALS		
Going on Two	Sept.	17 17
Headlines of 25 Years	Mar.	27,'36†21
Trip Thru Fijiland, A	May	10 14½
SPORTS WITH BILL CORUM		
Bugles from Blue Grass	Oct.	11† 10½
Gentlemen's Sports	Dec.	13† 11
Inside the Ropes	Aug.	18† 10
Tomorrow's Halfbacks	Jan.	24,'38†.9
Winter Sport	Mar.	13,'38†10
STRUGGLE TO LIVE		
Beach Masters	Nov.	8† 10½
Hermits of Crabland	Sept.	27† 9
Neptune Mysteries	Aug.	16† 9
Winged Pageantry	Feb.	14,'38†10
SUPERBA COMEDIES		
Counselitis	Nov.	22† 18
Down the Ribber	Mar.	27,'38†21
Home Work	Sept.	20† 19
Uppercutlets	Jan.	24,'36†18½
VAGABOND ADVENTURE SERIES		
Quebec	Aug.	2 8½
Roumania	June	28 11
WORLD ON PARADE		
Coral Isle of the Atlantic	Mar.	27,'36†
Land of the Eagle	Aug.	23† 11
Land of Evangeline	Nov.	22† 10½
Morocco	Jan.	10,'36†
Prominent Personalities	Feb.	21,'38†11
Spain's Romantic Isle, Majorca	Oct.	18† 19½

STATE RIGHTS

Title	Rel. Date	Min.
AL BONDY (General Electric)		
Excursions in Science No. 1		8
NORTON		
Alchemist's Hourglass, The		18
PAT GARYN		
O'Mahoney-George Bout		17
PHIL BROWN		
Norwegian Sketches		10
REGAL		
Broadway Nights	Oct.	14† 11
SACK (National Pict.)		
Tubal Cain		15

20TH CENTURY-FOX

Title	Rel. Date	Min.
ADVENTURES OF THE NEWSREEL CAMERAMAN		
Filming the Fantastic	Jan.	31,'36†10
Filming Feminine Headliners	Dec.	27† 10
Hazardous Occupations	Oct.	18† 10
Shooting the Record Breakers	Nov.	22† 10
MAGIC CARPET SERIES		
Argentine Argosy	Nov.	22† 10

(THE RELEASE CHART--CONT'D)

Title	Rel. Date	Min.
Geneva-by-the-Lake	Dec. 21†	10
Hong Kong Highlights	Jan. 31,'36†	10
Italian Riviera	Sept. 27†	10
Morocco Mirage	Aug. 30	10
West Indies Cruise	Oct. 25†	10
Winter Magic	Dec. 27†	10

UNITED ARTISTS

Title	Rel. Date	Min.
MICKEY MOUSE		
15. Mickey's Garden	July 31†	8
16. Mickey's Fira Brigade (Color)	Sept. 4†	8½
17. Pluto's Judgment Day	Sept. 28†	9
18. On Ice	Nov. 6†	6
19. Mickey's Polo Team	Feb. 5,'36†	8
20. Mickey's Grand Opera		9
SILLY SYMPHONIES		
13. Who Killed Cock Robin?	June 26†	10
14. Music Land	Oct. 10†	6½
15. Three Orphan Kittens	No. 21†	9
16. Broken Toys	Dec. 19†	6
17. Cock of the Walk	Jan. 9,'36†	6
18. Orphans' Picnic	Mar. 12,'36†	9
19. Three Little Wolves		10
20. Elmer Elephant		6½

UNIVERSAL

Title	Rel. Date	Min.
CARTUNE CLASSICS		
No. 5—Three Lazy Mice	July 15	9
No. 6—Fox and the Rabbit, The	Sept. 30	8
GOING PLACES with LOWELL THOMAS		
No. 10	June 17	10
No. 11	July 1	10
No. 12	July 22	9
No. 13	Aug. 19	10
No. 14	Nov. 25†	9
No. 15	Dec. 9†	9
No. 16	Dec. 23†	10
No. 17	Jan. 20,'36†	
No. 18	Mar. 9,'36†	10½
No. 19	Mar. 23,'36†	10
No. 20	Apr. 20,'36†	9
MENTONE MUSICAL COMEDIES		
Carnival Time Jean Sargent-Jack Fulton	Jan. 22,'36†	19
Clubhouse Party (No. 6-B) Ray Perkins	Dec. 25†	2 rls.
Gus Van's Music Sheppe (No. 5-B)	Dec. 4†	20
Harlem Bound (No. 4)	Nov. 6†	20
Marine Follies	Apr. 29,'36†	2 rls.
On Your Radio Dial (No. 3)	Oct. 23†	19
Playing for Fun	Mar. 18,'36†	15
Signing Off	Feb. 19,'36†	19
Speedy Justice (No. 2-B)	Sept. 25†	20
Vaud-O-Mat, The	Apr. 8,'36†	16
NOVELTIES		
Skits 'n' Skatches	Feb. 24,'36†	
OSWALD CARTOONS		
Alaska Sweapstakee	Feb. 17,'36†	8
Amateur Broadcaet	Aug. 26	7
At Your Servica	July 8	6
Barnyard Five	Apr. 20,'36†	
Beauty Sheppe	Mar. 30,'36†	6½
Brenco Buster	Aug. 5	7
Case of the Lost Sheep, The	Dec. 9†	7
Decter Oswald	Dec. 30†	
Fun House, The	May 4,'36†	
Monkey Wretches	Nov. 11†	1 rl.
Quail Hunt, Tha	Oct. 7	8
Slumberland Express	Mar. 9,'36†	
Soft Ball Game	Jan. 27,'36†	
Towne Hall Follies	June 3	8
STRANGER THAN FICTION SERIES		
No. 12—Novelty	July 15	10
No. 13—Novelty	Aug. 19	10
No. 14—Novelty	Nov. 18†	9
No. 15—Novelty	Dec. 2†	9
No. 16—Novelty	Dec. 16†	9
No. 17—Novelty	Jan. 13,'36†	9
No. 18—Novelty	Mar. 30,'36†	9½
No. 19—Novelty	Apr. 13,'36†	9
UNIVERSAL COMEDIES		
Bring 'Em Back a Lie Sterling Holloway	Aug. 14	2 rls.
Double Crossed (Van Ronkel No. 5)	July 3	20
Father Knows Best Sterling Holloway	July 20	2 rls.
His Last Fling (Van Ronkel No. 6)	July 31	20
My Girl Sally Sterling Holloway (Van Ronkel No. 4)	June 5	19
Would You Be Willing? (Van Ronkel No. 3)	May 27	2 rls.
You Can Be Had	Jan. 6,'36†	15
UNIVERSAL SPECIAL		
Camera Thrills	Sept. 30	21

VITAPHONE

Title	Rel. Date	Min.
BIG TIME VAUDEVILLE REEL		
Vitaphone Billboard Jane and Katherine Lee	Feb. 15,'36†	11
Vitaphone Casino Buster West-Radio Rubes		10
Vitaphone Celebrities Remington Singers	Jan. 25,'36†	11
Vitaphone Headliners Nick Lucas-Four Mullen Sisters	Dec. 14†	10
Vitaphone Highlight Eddie Peabody	Apr. 4,'36†	10
Vitaphone Spotlight Conville-Dale	Mar. 7,'36†	11
Vitaphone Troupers Four Trojans-Aunt Jemima	Jan. 4,'36†	10
Vitaphone Varieté Louis Prima and Orch.	Nov. 16†	1 rl.
BIG V. COMEDIES		
High, Wide and Hansom Herb Williams	July 20	2 rls
Watch the Birdie Bob Hope	Aug. 10	20
On the Wagon Shemp Heward-Roscoe Ates	Aug. 24	20
Keystone Hotel Old Timers	Sept.21†	20
Vodka Boatmen Yacht Club Boys	Oct. 5†	20
Lonesome Trailer El Brendel	Oct. 26†	20
Officer's Mess, Tha	Nov. 9†	2 rls
Shemp Howard		
Double Exposure Bob Hope	Nov. 23†	21
Lucky Swede, The El Brendel	Dec. 21†	21
While the Cat's Away Shemp Howard	Jan. 4,'36†	20
They're Off Yacht Club Boys	Jan. 18,'36†	21
Slide, Nellie, Slide Herman Bing-Paula Stone	Feb. 1,'36†	21
Shop Talk Bob Hope	Feb. 15,'36†	21
Joe Palooka in for the Love of Pete Shemp Howard-Robert Norton	Mar. 14,'36†	21
Calling All Tars Bob Hope	Mar. 28,'36†	21
Slum Fun Johnny Berkes-Charles O'Donnell	Apr. 11,'36†	21
Dough-Nuts Yacht Club Boys	Apr. 25,'36†	2 rls.
Absorbing Junior Shemp Howard Johnny Berkes		21
BROADWAY BREVITIES		
Leve Department, The Bernice Claire	May 18	20
$50 Bill Eleanore Whitney-12 Aristocrats	May 25	20
Better Than Gold Fifi D'Orsay	June 8	20
Springtime in Holland Dorothy Dare-Felix Knight (Technicolor)	June 22	20
Flim Follies, The Ray Perkins	June 29	22
Surprise Duncan Sisters	July 27	21
Romance of the West Dorothy Dare-Phil Regan (Technicolor)	Aug. 3	21
Lady in Black, The Countess Olga Albani	Aug. 17	20
Dublin in Brass Morton Downey	Sept. 7†	20
Oh Evalina Hal LeRoy-Eleanore Whitney	Sept. 14†	20
Doerman's Opera Charlotte Arran-Johnny Broderick	Sept. 28†	20
Tickets Please Georgie Price	Oct. 12†	21
Regular Kids Meglin Kids	Oct. 18†	20
Check Your Sombrero Armida-Tito Coral	Nov. 2†	21
Rooftops of Manhattan Deane Janis-Gil Lamb	Nov. 16†	21
Trouble in Toyland Gus Edwards' Stars of the Future	Nov. 30†	20
Okay, Jose El Brendel	Dec. 7†	21
Katz' Pajamas Fifi D'Orsay	Dec. 14†	21
Broadway Ballyhoo Owen, Hunt and Paree	Dec. 28†	21
Carnival Day Henry Armetta-Felix Knight	Jan. 11,'36†	21
Double er Nothing Phil Harris-Leah Ray	Jan. 18,'36†	21
Study and Understudy	Jan. 25,'36†	22
Between the Lines Bernice Claire	Feb. 8,'36†	22
King of the Islands Winifred Shaw-Warren Hymer	Feb. 22,'36†	21
Stars Can't Be Wrong, The Carolyn Marsh-Harris Twins	Feb. 29,'36†	21
Wash Your Step Hal LeRoy-Preisser Sisters	Mar. 7,'36†	21
Paris in New York Irene Bordoni	Mar. 21,'36†	22
Black Network, The Nina Mae McKinney-Nicholas Bros.	Apr. 4,'36†	22
College Dads Leon Janney	Apr. 11,'36†	21
Double Crossky, The Olga Baclanova	Apr. 18,'36†	21
LOONEY TUNES		
No. 11—Cartoonist's Nightmare, A		7
No. 12—Hollywood Capers	Oct. 19	7
No. 13—Gold Diggers of '49		7
No. 14—Plane Dippy	Dec. 21†	7
No. 15—Alpine Antics	Jan. 4,'36†	7
No. 16—Phantom Ship, The	Feb. 1,'36†	7
No. 17—Boom! Boom!	Feb. 29,'36†	7
No. 18—Blow Out, The	Apr. 4,'36†	7
No. 19—Westward Whoa	Apr. 25,'36†	7
MELODY MASTERS		
Dave Apollon and His Band	June 6	10
Borrah Minnevitch and His Harmonica Rascals	July 6	10
Rubinoff and Orchestra	Aug. 10	13
Phil Spitalny All Girl Orchestra	Sept. 14†	10
Johnny Green and Orchestra	Oct. 12†	10
Claude Hopkins and Orch	Nov. 9†	10
Jack Denny and Orchestra	Oct. 7†	10
Red Nichols and Orchestra	Jan. 4,'36†	10
B. A. Rolfe and Orchestra	Feb. 1,'36†	11
Jelly Coburn and Orchestra	Feb. 22,'38†	11
Little Jack Little and Orchestra	Mar. 21.'36†	11
Ramon Ramos and Orchestra	Apr. 18.'36†	11
MERRIE MELODIES (In Color)		
No. 7—My Green Fedora	June 8	7
No. 8—Into Your Oance	July 13	7
No. 9—Country Mouse, The		7
No. 10—Merry Old Soul, The	Aug. 17	7
No. 11—Lady in Red, The	Sept. 21	7
No. 12—Little Dutch Plate	Oct. 19†	7
No. 13—Billboard Frolics		7
No. 14—Flowers for Madame	Nov. 30†	7
No. 15—I Wanna Play House	Jan. 11,'36†	7
No. 16—Cat Came Back, The	Feb. 6,'38†	7
No. 17—Miss Glory	Mar. 7,'38†	7
No. 18—I'm a Big Shot Now	Apr. 11,'36†	7
SEE AMERICA FIRST E. N. NEWMAN		
No. 12—Boom Days	June 22	11
No. 13—Forward Together	July 13	11
OUR OWN UNITED STATES		
No. 1—Curious Industries Harry Von Zell	Sept. 7†	11
No. 2—Playgrounds James Wallington	Oct. 5†	11
No. 3—Camera Hunting Paul Douglas	Nov. 2†	11
No. 4—Nature's Handiwork	Nov. 30†	11
No. 5—Odd Occupations	Dec. 28†	12
No. 6—Steel and Stone	Jan. 25,'36†	11
No. 7—Day's Journey, A	Feb. 22,'36†	11
No. 8—Harbor Lights	Mar. 21,'36†	11
No. 9—We Eat to Live	Apr. 18,'36†	10
No. 10—Vacation Spots	May 16,'36†	11
PEPPER POT		
Rah, Rah, Radio Ralph Kirbery	July 6	10
What's the Idea? Lew Pollack	Aug. 17	11
Nutville Radio Ramblers	Sept. 7†	10
All American Drawback Edgar Bergen	Oct. 5†	10
'Wee' Men Singer's Midgets	Nov. 2†	10
Seein' Stars Easy Aces	Nov. 30†	10
P's and Cues (Exploitation: Mar. 28,'36, p. 62.)	Dec. 7†	11
Can It Be Done?	Dec. 21†	10
Wild Wings	Jan. 11,'36†	11
Some Class Charles Ahearn	Feb. 8,'36†	10
Timber Giants	Feb. 22,'36†	11
Half Wit-ness Radio Ramblers	Mar. 21,'36†	1 rl.
Pictorial Review	Apr. 18,'36†	1 rl.

SERIALS

12 Episodes Each Unless Otherwise Specified

Title	Rel. Date	Min.
BURROUGHS-TARZAN		
New Adventures of Tarzan, The Herman Brix	June 10	2 rls. (each)
MASCOT		
Adventures of Rex and Rinty	Aug. 27†	2 rls.
Rex, King of Wild Horses-Rin Tin Tin, Jr.		(each)
Fighting Marines, The Grant Withers-George Lewis	Nov. 23†	2 rls.
Miracle Rider Tom Mix (1st episode, 5 rls., followed by 14 two-reel episodes)	May 16†	
REGAL		
Lost City, The Wm. Boyd-Claudia Dell	June †	2 rls. (each)
REPUBLIC		
Darkest Africa Clyde Beatty		15 episodes
Undersea Kingdom Ray Corrigan-Lois Wilde		12 episodes
STAGE and SCREEN		
Custer's Last Stand Rex Lease-Lena Andre (also feature version)	Jan. 2,'36†	(1st episode, 5 rls., followed by 14 two-reel episodes)
UNIVERSAL		
Adventures of Frank Merriwell Don Briggs-Jean Rogers	Jan. 13,'36†	
Flash Gordon Buster Crabbe-Jean Rogers (13 episodes)	Apr. 6,'36†	
Roaring West Buck Jones (15 episodes)	July 6	20 (each)
Rustlers of Red Dog John Mack Brown	Jan. 21†	20 (each)
Tailspin Tommy in the Great Air Mystery Clark Williams-Jean Rogers	Oct. 21†	20 (each)

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